

TEN CENTS

VARIETY

VOL. XXXVIII. No. 5.

NEW YORK CITY.

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WILLARD

VARIETY, NEW YORK

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Vol. XXXVIII. No. 5.

NEW YORK CITY, FRIDAY, APRIL 2, 1915.

PRICE 10 CENTS

MANAGERS WAGE CONTROVERSY OVER CUT RATE TICKET ISSUANCE

**Frohman Statement Condemning League Ticket Reduction
Stirs Up Veritable Hornets' Nest—While Theatre Men
Have Variance of Opinion the Laymen Speak
Their Mind in Print—Where Will It All End?**

Who is doing the most harm to the theatre, the "scalper" or the cut rate league ticket? This is a question that has been brought into the limelight by the statement issued by the C. F. Frohman press department this week. There has been much discussion regarding the cut rate league tickets for several weeks past between W. A. Brady and Marc Klaw, with the former standing firm as the advocate of the "Moe Levy tickets" as a first aid proposition to empty seats. This has brought out that there were cut rate tickets to be obtained to a great number of the public that would not have been aware of the fact had it not been for the discussion.

As a matter of fact, the use of cut rate tickets has been in vogue for a great many years, and, strange to say, Mr. Frohman, who now condemns the use of the tickets, was one of the first to take advantage of the proposition to distribute cut rate coupons by the People's League. They were used for the production of "Peter Pan" with Maude Adams at the Empire. Other managers who were associated with the Syndicate at the time also used these tickets.

The method of the People's League was to charge the managers for the printing and distribution of the tickets. The charge was something like six dollars a thousand in ten-thousand lots. At the time the Shuberts saw the advantage of this method of circulation of tickets instead of "papering," and organized the Wage Earners' Theatre League, through which they handled the distribution of their own tickets.

At the time the cut rate scalping agencies which dotted the neighborhood of Sixth avenue from 28th to 34th street were existing, purchasing in-

dividual passes from "pass grafters" and disposing of them. Later, with the event of Joe Leblang in the cut rate business there began a period of direct deals between the management of the houses and the cut rate agency, whereby there were one or two hundred seats a performance disposed of in blocks covering from two to three weeks.

This branch of the business grew to be so great the Shuberts opened an agency of their own at 30th street and Sixth avenue, in direct opposition to the Leblang Agency, but the former lasted only a few months.

This season, exceedingly disastrous for many managers, has brought the use of cut rate tickets into more general circulation. The more general use of the cut rate coupons, the "scalpers," say, has had the effect of building up their business rather than to tear it down or to divert patronage. A holder of a cut rate ticket would display it to a friend who had been a patron of an agency for years and the latter would tell of his experiences in the past, with the result that the agency would find a new client.

Naturally, at the box office the treasurer and his assistant will try to push certain seats in rows that are held out especially for the filling of sales that are accompanied by the coupon and with the cut rate agency getting their "regulars" out of the house before the window purchaser gets a chance at the seats the agency has the advantage of location.

Within the last few weeks there has been a general fall-down in business, even at the cut rate agencies. One night last week Leblang took a manager into his uptown branch and

(Continued on Page 6.)

TANGUAY'S OWN SHOW AGAIN.

It is reported that Eva Tanguay, who is at Keith's, Columbus, this week, is considering taking out her own vaudeville show again next season.

Propositions from several managers are said to have been received by Miss Tanguay, who has established a unique record for herself this season in regular big time vaudeville houses by the strength of her drawing power. The several offers, with the prospect of a much better condition next season, are reported to have almost determined Miss Tanguay to again tempt the road with herself and company, as she did for two consecutive seasons.

Columbus, March 31.

Eva Tanguay, headlining at Keith's, this week is doing an act 33 minutes in length, wearing new costumes and singing a new song called "Tanguay Spells Success," written by George Spink. Miss Tanguay says it is the best song she has ever had.

Yesterday 18 extra chairs had to be placed in the orchestra pit to accommodate some of the overflow at Keith's. This has never been heard of here before during a Holy Week theatrical engagement.

\$5 DRESS REHEARSAL.

There will be two special performances of "Nobody Home" at the Princess prior to the public opening which takes place next Thursday night.

The first performance will be an invitational affair on Tuesday night for the newspaper critics. On the night following Miss Marbury has invited 300 of her social friends to attend a dress rehearsal at \$5 per seat. The entire 300 seats in the little playhouse have been disposed of at this price.

ONE-CENT MATINEE.

Seattle, March 31.

"To-Day" gave one of the cheapest performances in the history of the show business here last week. There was a special penny matinee at which all women who presented a coupon cut from a local daily and one cent at the box office were admitted to the theatre. The house was jammed for this one performance.

LARGE PRODUCTION HELD UP.

The Charles Frohman office is in a quandary over the production of an "Alice in Wonderland" book, by Edward Sheldon, that has been in the producing manager's desk for some time. It is in 11 scenes.

The Frohman plan was to place it on the stage next fall, with Maude Adams in the lead. For the convenience of Miss Adams and the Frohman staff, it had been arranged the star should not play this summer, but remain near New York, in easy access of rehearsals.

The "Alice in Wonderland" show at the Booth, opening last week, is what has held up Frohman proceedings. Mr. Frohman is at present reported undecided what course to take with the Sheldon piece in view of the other production by the same title, which was not over well received.

TILTING ADMISSION.

Chicago, March 31.

The middle western towns with vaudeville playing twice nightly may shortly put a new admission scale into effect. It is the general rule to charge 10-20-30. The tilt will be to 35 cents, top.

Some of the houses that may change policy to one show a night will make the price 50 cents.

KEITH'S SUMMER FEATURES.

It is quite likely that following the termination of the regular vaudeville season in the B. F. Keith New York theatres, the house will take on a supplementary of feature films.

One or two of the larger features that have proved their merit will be the first attractions, and the venture may be continued over the hot weather.

No closing dates for any of the vaudeville houses has yet been set, it depending as usual upon the humidity.

PROCTOR IN YONKERS.

F. F. Proctor has leased from the A. E. R. Realty Co., via its president, Charles J. Robinson, the theatre in Yonkers, N. Y., which it is building there opposite the City Hall.

The rental is said to be \$20,000 a year for 10 years.

ARM OF THE LAW HALTS SHOW WHEN BUTT MAKES ACCUSATION

London Manager Alleges "Partners" Burlesque Review Has "Lifted Material" Belonging to "Watch Your Step"—Restraining Order Stops the Madison Performance Until Matter Is Threshed Out in the Courts.

London, March 31.
Alfred Butt has obtained a restraining order against the 70-minute "American burlesque," called "Partners," preventing the use in it of alleged "lifted" material from "Watch Your Step" in New York. Mr. Butt intends producing the "Step" show here.

"Partners" is said to have been written by James Madison, of New York City. It was first presented March 15 at the Victoria Palace, with Nat Carr, an American, as principal comedian.

DILLINGHAM AND GABY.

London, March 31.
R. H. Burnside arrived on the St. Paul, vested with authority from Charles Dillingham, to close negotiations with Gaby Deslys for an American tour, if mutually agreeable terms can be reached.

Gaby has set her American tour figure at \$4,000 weekly. Dillingham has offered her \$3,000 a week. These amounts were named by cables between the parties before Burnside sailed.

Gaby opened last week in "Rosy Rapture," the J. M. Barrie revue, at the Duke of York's. Mr. Barrie has been informing his friends the show had the biggest first week's business of anything he has ever written.

"TWIN BEDS" BARRED.

London, March 31.
There will be no London production of the New York success, "Twin Beds." The Lord Chamberlain has refused to grant a license for the presentation of the play.

"Twin Beds" has been running all season at the Fulton Theatre, New York.

LONDON SHOWS CLOSE.

London, March 31.
"Seven Days" closed last Saturday, and "Excuse Me" will close this Saturday. Both are American plays, produced over here.

"Excuse Me" will be condensed into sketch form and played in the halls.

NO BID FOR TIVOLI SITE.

London, March 31.
The Tivoli site, when put up at auction March 25, did not bring a bid. It was withdrawn.
Two private offers of \$500,000 had been made for the property and declined. The site is valued at \$900,000. It covers over 10,000 square feet, on the Strand, with three frontages in the heart of the theatrical district. The location is between Charing Cross sta-

tion and Cecil and Savoy hotels, opposite the Adelphi theatre.

The famous Tivoli had occupied the site before the music hall was demolished.

BLOSSOM SEELEY REPORT.

London, March 31.
It is reported Blossom Seeley may be a member of the cast for the next Hippodrome revue that starts rehearsals April 5. Miss Seeley is in America. No announcement of her intended sailing has been received over here.

Lewis Sydney, now in the Elsie Janis show at the Palace, leaves it April 3, to join the new Hip production.

NORWORTH DOES AN ENCORE.

London, March 31.
The Jack Norworths did an encore yesterday, when Mrs. Norworth presented her husband with Jack Norworth, Jr., their second son. The first boy was born Jan. 30, 1914.

The Norworths are living at Hampstead, overlooking the Thames, where Norworth has purchased a house. He intends to make his permanent home there.

COURT WARNS EL CLEVE.

Chicago, March 31.
In court today El Cleave, the xylophone player, was warned to refrain hereafter from corresponding with girls under age. He was arrested last night, charged with having violated an Illinois law in writing to a 15-year-old girl. The charge was dismissed when the warning was given.

Rejane Leaves with War Sketch.

London, March 31.
Rejane and her war sketch left the Coliseum Saturday. The French actress is playing in it at Manchester this week. After touring the provinces she will return later to London in a new playlet for the halls.

The Top-Liner that Makes Good the Position.
BROADHEAD TOUR



M. S. BENTHAM, Mgr.

ADVICE RE LONDON.

London, March 15.
Spring is rapidly approaching and with it American vaudeville artists may be casting eyes upon London with a view to securing engagements here. From all available knowledge, and the unquestionable dearth of novelties here, numerous offers of engagements in England have been made by music hall managers. The usual allurements are being held out that an artist can afford to work cheaper over here for the reason living is less and the railroad jumps are smaller. The latter statement is true, but the former isn't. If one wants to live on the same scale the average American artist does the cost is higher, and especially so during the war period.

In considering offers of engagements in England, American artists might bear in mind they are subject to income tax, which does not relieve them of a similar assessment in their own country. When you buy anything in England of any value, such as clothes or in paying your board, you are charged in guineas instead of pounds. When receiving salary here it is paid in pounds, and an English pound is not a full American \$5. In setting salary for England, payment should be provided for in guineas instead of pounds. (A guinea is 24 cents more than a pound.)

PRESIDENT WILSON HELPING.

President Wilson granted an interview to Harry J. Fitzgerald and Robert Fulgora at the White House Saturday, when the two presented a petition to the President asking him to intercede and assist in having Kara, now held as a civil war prisoner in France, released so that he could come to this country and fulfill his vaudeville contracts with the U. B. O.

The President stated that as Kara is a German by birth he would be unable to have this country step into the breach and intercede, but he did give the two men a personal letter to the French Ambassador, asking that an investigation of this case be made and to assist the two vaudeville representatives in whatever way possible.

The reason for the necessity of immediate action in the case was brought about by information received from the juggler he was to be removed from La Perreux, France, to a small island about 150 miles south of the coast and placed in a detention camp.

GLADYS COOPER'S REASON.

London, March 31.
The vaudeville tour of Seymour Hicks and Gladys Cooper in "A Bridal Suite" is about to be terminated in the immediate future owing to the expected arrival of an addition to the family of Miss Cooper, who in private life is Mrs. Stanley Buckmaster, whose husband is a captain in the English army.

Miss Cooper recently secured a judgment against the London Mail for libel, that paper having published an article without mentioning names, intimating that "a well known actress" had been guilty of misconduct with several prominent men. Miss Cooper is already the mother of a six-year-old daughter.

STRICT ON PASSPORTS.

Since the recent investigation which involved the issuance of American passports to native Germans, secured over here with the presumed purpose of the Germans obtaining them acting as spies in the lands of the Allies, the State Department at Washington has grown vigilant in the issuance of the official paper of identification.

The vigilance is resulting in some annoyance to theatrical people wanting to go abroad to play engagements. Delay in obtaining a passport resulted in Bert Melrose canceling his sailing and contract for a London hall. He was to have left March 29, and again last Saturday.

The Department is requiring the person applying for a passport to furnish it with a certificate of birth from the Board of Health of the place where born; also whether the father of the applicant is a native or naturalized American, and demands that some responsible party, known to the Department or the official outside of Washington to whom application is made, identify the applicant.

In New York applications for passports are accepted at Room 55 in the General Post Office building (downtown). The application is then sent to Washington to be passed upon.

Persons conversant with the passport question advise that when one is desired for a certain date, application be made sufficiently in advance to cover any delay.

ENGLISH BOOKINGS.

Charles Bornhaupt, the international agent in New York, has booked several American people and acts for England, through his London representatives, Will Collins & Co.

Baby Helen will open in London Oct. 18, for an engagement of six weeks. Van Hoven is due to open there May 10, his first contract calling for 15 consecutive weeks. Ceballos and Desmond and George P. Murphy are under contract to appear in the English version of "The Trained Nurses," produced on the other side by Will Collins and Sydney Blow. They sail on the Philadelphia April 10.

The same English producers will put on "A Regular Business Man," opening at the Coliseum, London. Two of the original cast Douglas Fairbanks first appeared with in the sketch over here, Messrs. Bisphy and Ober, have been engaged for the foreign production. They leave April 17 on the St. Paul. Rosaire and Rodgers have also been placed by Bornhaupt through Collins, opening May 17 at Glasgow. Sam Barton, the tramp cyclist, is now touring in Great Britain, through the same agencies.

Robert Marks, an American stager, will produce for Messrs. Collins and Blow in London. Marks sails April 5, to take charge of the firm's producing department.

JUDGMENT AGAINST TICH.

London, March 31.
Judgment has been given against Little Tich for failure to appear last October at Golder's Green.

ONE CENT SHOW TAX EXACTED IF MONTREAL ADOPTS MEASURE

Canadian City in Common Council Bill Would Impose Penny Tax Upon Each Admission—Theatres Exempt But Public Pays—Money Accrued Would Go to Hospitals There.

Montreal, March 31.

It is accepted by local theatre managers that the proposed Common Council bill, to impose a tax of one cent upon every theatre ticket or admission sold for Montreal entertainment, will become an ordinance.

The only points left for the Committee on Legislation, which has the bill in charge, is to fix the manner in which the tax is to be collected from the public. The Council has made it clear this tax is upon the public and not the theatres. It is for the benefit of the Montreal hospitals. The city expects to realize \$300,000 annually from it. Theatrical men say \$100,000 is a conservative figure.

At the last meeting of the Legislation Committee, Dominion Park was represented. A statement was made that during the 16 weeks the park was open last summer 1,400,000 admissions were sold. These may have included admissions sold for the Park's inside concessions.

IN AND OUT.

Gus Edwards' "Song Revue" did not open at Keith's, Toledo, Monday. Mr. Edwards caught a heavy cold, preventing his personal appearance. Harrison Brockbank and Co., and Chas. Kellogg, were added to the Toledo program.

The Great Leon was out of the Hudson, Union Hill, N. J., bill Monday. The Australian Woodchoppers got the spot for the week.

The Three Hickey Brothers did not open Monday at Poli's, Bridgeport. A difference of opinion over salary brought about a cancellation Saturday.

When Mme. Calve left the Keith's, Washington, program Wednesday of last week, through vocal difficulty, Nora Bayes went to Washington in the diva's place. Miss Bayes opened Thursday. Friday Calve sent word to the management she could resume, and re-entered the bill, the house also holding Miss Bayes, giving the theatre a turnaway at each performance for the remainder of the week.

Grace De Mar did not open at Keith's, Boston, Monday. She objected to her billing and dressing room.

Dooley and Rugel were forced to cancel this week at Springfield and South Bend, Ind., George Austin Moore and Cordelia Haager taking their place. Injuries caused Dooley and Rugel to cancel.

The Gordon Brothers and Kangaroo cancelled this week in Galesburg and Peoria, Ill., Princess Kalima replacing.

Moore and Littlefield refused to go on at the Majestic, Chicago, this week

because of the billing. The spot was left open for the week.

The DeLong Trio, a trio doing the Milton and DeLong Sisters old act, "Alfalfa Junction," were closed at the Great Northern Hip, Chicago, after the first show Monday. Madam Marion was summoned to fill the vacancy.

Marie Dorr fainted on the stage at the Royal Monday night before completing her specialty. She was assisted to her dressing room by the card boys and advised by her physician to retire from the bill. Josephine Davis replaced her.

Maggie Cline left the Royal bill Monday suffering from hoarseness. She was replaced by Lydia Barry.

BERNHARDT WON'T COME.

Paris, March 19.

All the talk regarding Sarah Bernhardt making another American tour is most likely a waste of breath, as it is extremely unlikely Bernhardt at her age, 71, and after the serious operation she successfully passed through lately, will ever attempt another journey to your side.

The madame received over 50 wires from America. One was from Martin Beck, of 300 words, offering her a return trip over the Orpheum Circuit.

Bernhardt has also received innumerable wires from London managers. It is possible she will appear there in the future, playing at the Coliseum. Bernhardt has pledged her word to Oswald Stoll to appear at the Stoll house upon her next London visit.

TWO OUT NEXT SEASON.

The Academy, Norfolk, and Bijou, Richmond, now playing a split week in vaudeville, will have burlesque next season.

An arrangement to that effect has been reached with the theatres and the Columbia Amusement Co.

The houses have been playing big time shows this season, booked by Harry Mundorf in the United Booking Offices.

TANK BURSTS ON STAGE.

Chicago, March 31.

The tank used in the act called Neptune's Nymphs, burst last Friday night at the Majestic, Cedar Rapids, while the Nymphs were performing their specialty, driving the entire audience into the street to escape an impromptu bath. One woman was injured during the ensemble exit, while the majority of acts on the program suffered the loss of wardrobe.

Vic Hugo, who owns the theater, was out of town when the accident happened.

OFFERS FOR CHAPLIN.

Chicago, March 31.

Vaudeville offers are said to have been made to Charlie Chaplin, the film comedian. He is now on the Coast with the Essanay film stock companies.

Chaplin has appeared in vaudeville over here as "the drunk" in Karno's "Night in an English Music Hall." He followed Billie Reeves in the role on this side, as he did also in England, where Reeves created the character, Chaplin playing in one of the provincial companies Karno sent out.

Various reports of Chaplin's weekly salary in pictures have placed the amount from \$550 to \$1,500. The former appears to be the accepted figure by picture men. He started with the Keystone at \$150 a week for 52 weeks a year, and was raised to \$250, with a further increase before signing with the Essanay.

AGENT UNDER SUSPICION.

An agent in the United Booking Offices, booking upstairs and down, is said to have fallen under suspicion through his "open time sheet" finding its way to a circuit agency, where it should not have been.

Somewhat this sheet, it is said, was returned to the United, with the information where it had been located. The agent was expected to be called upon for an explanation during the week.

HAMMERSTEIN RECEIVER.

The affairs of Oscar Hammerstein were placed in the hands of a receiver Tuesday. This was done at the manager's own request because of his present physical condition. He underwent a serious operation several weeks ago and is at present confined to his apartment over the Victoria. Judge Hough granted the petition and appointed Irving M. Dittenhoefer receiver.

House, Grossman & Vorhaus, attorneys for Mr. Hammerstein, issued a statement to the effect his assets were more than sufficient to pay all that he owes. His unsecured liabilities are about \$100,000, and his assets worth about a half million, they said.

To mark the season's closing for Hammerstein's Victoria theatre, "Willie Hammerstein Week" may start there April 26.

It will have a program of vaudeville turns recruited as far as possible from among those the late William Hammerstein expressed a preference for.

It is expected commencing May 3 repairs will be started upon Hammerstein's which will keep the house and roof closed until about August 15.

ANOTHER LOEW'S BROOKLYN.

The Marcus Loew Circuit has secured the new Palace theatre, seating 1,900, in East New York (Brooklyn), and will open it with the customary Loew vaudeville policy.

The Palace makes the twenty-second Loew theatre in Greater New York.

If you don't advertise in VARIETY, don't advertise.

THE COMEDY CLUB BALL.

The annual ball of the Comedy Club will take place Wednesday night (April 7) at Terrace Garden. This will be the first social gathering of the newly formed club, which has made exceedingly rapid progress since organized last year.

The wonderful success achieved by the Comedy Club several weeks ago, at which occasion a benefit performance was given at the Astor theatre, has led the membership to realize they are fully capable to successfully promote a social affair.

Many surprise features are announced for the ball. The grand march will be staged by Ned Wayburn. This will include many novelties. The greatest no doubt will be the leaders of the march, of which there will be ten couples, representing every branch of the theatrical profession.

A special souvenir program will be issued by the club and a general invitation has been sent to all of the members of the daily press in New York to attend.

GARDEN REHEARSALS CALLED.

The first chorus rehearsal call for the new Winter Garden production was issued for Tuesday of this week.

"Maid in America," the present attraction at the Garden, lost its prima donna, Maud Lambert, last Saturday.

Melville Stewart goes into the Garden next Monday in place of Charles J. Ross.

Luberie Hill, the composer, has been signed by the Shuberts to write all of the syncopated numbers for the new Winter Garden show. He played over a number of melodies for the firm Tuesday. Hill may go to London in the summer, to write the music for the fall revue at the Hippodrome.

Chicago, March 31.

Irene Franklin has been offered an engagement with the present show at the Winter Garden.

OPPOSITION!

Chicago, March 31.

The Western Vaudeville Managers' Association has taken a firm stand in regards to playing acts appearing at the Franklin, Saginaw. Rose and Ellis, though forgiven by the Butterfield Circuit for playing that opposition house, were refused booking by the other circuits in the Association this week on that account.

Maud Tiffany was wanted this week by Decatur which is her home town. The Association however refused to book her there because she played the Loew house in Springfield.

KELLERMAN SHOW CLOSED.

Toledo, March 31.

"The Model Girl," in which Annette Kellerman was starring, ended its tour here Saturday. The company left for New York Sunday via the Lehigh Valley R. R.

WELLS OPENING MACON.

Macon, Ga., March 31.

The Grand here has been taken over by Jake Wells, who will play vaudeville in the house. Harry Bernstein, formerly at Lynchburg, is the manager.

CABARETS

The Constantinople restaurants are giving the Broadway section of New York something new in the way of a table d'hôte dinner. The side street table d'hôte places have never been as popular as this season, when the high price of cabaret food sent the ordinary eater's restaurant check to bankruptcy figures. That the cabarets themselves, with their expensive bill-of-fares, have realized they were losing dinner business is evident by the several now selling a table d'hôte meal between six and nine at one dollar or a trifle over. The traveling diner can get almost any kind of an internationally cooked meal in New York. Italian, German and French have had the call, principally because they were different from the American style of cooking, also because these restaurants would dish out five dollars' worth of absinthe for 20 cents. That is, it would have been five dollars' worth if it had been absinthe. So the Constantinople drops in just in time. It serves a Turkish dinner for 65 cents, including wine, at its uptown place, 153 West 48th street, and a 50-cent dinner at its other restaurant, 17 East 24th street. There are some names on the bill-of-fare the German comedians could get a laugh with. Skish kebab, Enguinar otourma, Patlijan karni-yarik, Lokma and shan revani are among them. Any number of show people are dropping into the Constantinople, just for the change, and becoming regular patrons of the Turkish dinner.

The Claremont at Broadway and 135th street is one of the most expensively fitted out cabaret restaurants in New York. It is furnished and decorated in the Moorish style, with an oval dancing floor. The Berry Brothers are the proprietors. It has a large capacity and will have a summer garden addition in the rear of the restaurant proper by the time the hot weather rolls around. The Claremont is a new restaurant in a new building that also has a theatre in it. The full title is The Broadway Claremont, to avoid a confusion with the old Claremont on Riverside. The latter restaurant has brought injunction proceedings to restrain the use of the Claremont name. The Berrys will probably discontinue the long title anyhow, believing a shorter one is more preferable.

Two stage struck girls from Rochester, N. Y., wrote Arthur E. MacLean, proprietor of Hunter Island Inn on the Pelham Road, soliciting his influence to place them with a theatrical company. The girls had the craze very badly, according to their letter. Mr. MacLean replied by sending each, one of his menu cards, saying if they would learn to cook everything on that rather elaborate bill-of-fare they would stand more chance of becoming famous than by going into the show business. During the week-ends over the summer

Hunter Island will have a cabaret program of some length, for Saturdays and Sundays only. The Inn is to have its formal opening of the remodeled restaurant and ball room all of next week.

A Fox Trot Masque Ball will be held on the New York Roof Monday night, April 5. The following Monday night, April 12, will be the Movie Maskers' Ball, with 50 prizes to be awarded to the best impersonators of popular picture stars. During the week of April 12 the Roof will have a Music Publishers' Night each evening. This is the final week up there of the Ida Fuller Girls. Next week the cabaret bill will have specialties only, with some special event nightly.

"Too Much Mustard" is the title of the revue for Reisenweber's Ned Wayburn is staging, to be first shown Monday night. Edna Whistler, Marie La Varr and Barrett Greenwood are the principals. Eight girls are in the chorus.

The Amsterdam Roof show is reported as coming within a few dollars of reaching the \$2,000 mark in admissions Saturday night. This amount of course includes about 20 or 30 standees.

Harry Glynn opened at Shanley's this week, his first cabaret appearance in New York.

Faust's at the Circle is another cabaret about to put on a revue.

Los Angeles, March 31.

Solomon's Pavilion will not have dancing according to the last decision of the local police department who refused to issue a permit to Thomas Allen Rector to give dancing exhibitions at the resort. The police state they are willing to grant a license anywhere else in the city, however.



QUEENIE NAZARRO.
A striking portrait of QUEENIE NAZARRO, of the Nat Nazarro Company, again appearing at the PALACE THEATRE, NEW YORK, this week (March 29).

CUT RATE TICKET BATTLE.

(Continued from Page 3.)

showed him fully a thousand tickets left over for that night. Leblang makes an outright buy, usually at about 75 cents a ticket. For these he gets \$2 or \$2.50 a pair. With the way the show business has been within the last few weeks the scalper has been caught "long" to the extent of about \$300 to \$400 a night. This figures a weekly loss of between \$2,000 and \$2,500. This is figuring total loss on the day with the profits of what sales there were counted in.

This week, Holy Week, the Leblang agencies take only one-half of their usual quota of seats. At present he is carrying seats for all of the Shubert houses, the Brady houses, the Selwyn attractions, the opera and a scattering of other plays in town.

It is a question whether or not Frohman's tirade of Monday was directed at the cut rate agency or at the use of the league tickets. In either case, he has brought down the wrath of the general public on his head, as witnessed by letters printed Wednesday morning in the Times and an editorial comment that was made in the Herald the same morning.

Mr. Frohman's theatre has in the past made use of both of the mentioned channels. Only as recently as two weeks ago, while Ethel Barrymore was playing at the Empire, one of the cut rate agencies was receiving 75 "regular" tickets nightly for that house. When "The Beautiful Adventure" was in town early this season, the cut rate agencies also carried "regular" tickets for that attraction. "Regular" tickets are those held at the box office price and sold by the cut rate agency for what may be secured. How "regulars" reach a cut rate agency no one but the manager of the agency usually knows, as the line of travel for the tickets cannot always be definitely fixed. In the instances of the Frohman tickets, however, it is unlikely Charles Frohman knew the agencies were handling coupons for his theatre or plays.

Yesterday, at the Hotel Astor, New York, theatre managers met, by invitation of George M. Cohan, to talk over the cut rate proposition. A solution was striven for, through discussion. Some managers disavow the cut rate as injurious, through teaching the public a lower scale, also as apt to draw away from adjacent neighborhood theatres, such as a dollar price to a Broadway show drawing a Brooklynite to a New York theatre to see it, accomplishing two objects thereby, seeing it more cheaply and before it would reach Brooklyn. The experience of the Standard theatre at Broadway and 90th street this season, its first, does not bear out this managerial belief. Another idea of those against the cut rate is that it stifles competition, although there has never been a standard of theatrical production by admission scale. This was indirectly referred to by a letter writer in the Times, who mentioned that if some managers did not want the box office prices of tickets reduced why did they permit them to be raised over the

established scale through hotels, speculators and agencies.

The theatrical managers who say the cut rate is necessary at times claim that the cut rate brings a new class of business to the \$2 theatres. It's quite commonly known from this season's experience that a "house" can quickly be detected by an expert as to whether it is "papered," "cut rate" or "regular," through the people present.

The managers in favor of abolishing the cut rate by agreement would probably be disposed to favor a bill at Albany that provided a theatre ticket could not be sold for more nor less than the amount stamped on the face of it. Some such measure was suggested when the question of ticket speculation between the syndicates came up a while ago.

In fact, many believe the present cut rate agitation is merely another "scrap" between the Klaw & Erlanger and Shubert factions, and it has also been surmised that Mr. Frohman may have been "inspired" to send out his statement.

Nevertheless, it must be true that some of the legitimate successes, those that could and would draw money at the regular \$2 box office scale, must suffer when hotels, agencies and speculators will "push" the tickets of the theatres without as well established hits, for the more profit that may be secured in this way. The usual profit on the regular scale to the scalper amounts to 25 cents. This is particularly so in hotels, where the transient oftentimes depends upon the opinion of the man selling him the tickets.

Although "cut rate theatre ticket offices" are almost as frequent as policemen just now in the middle section of the city, it is claimed the People's League ticket handling is badly hurting even the best known cut rate agencies, although Leblang's is said to have been doing the biggest ticket business this season ever done in New York.

The proposal for theatres cut rating to adopt a flat one dollar scale to cover the situation and avoid the evasion as now practised is met by the statement of show people that, were this done, it would mean New York plays going, upon the road, could not charge more out there than they did in the metropolis, practically debarring them from travelling after, appearing in a New York one dollar theatre.

JACK BOYLE MARRIES.

Los Angeles, March 31.

Jack Boyle (of Hussey and Boyle) and Kitty Bryan, also a vaudevillian, were married here by Justice J. W. Summerfield.

Hussey and Boyle are at the Orpheum this week.

FIGHTS WHILE ACTING.

Pittsburgh, March 31.

During the engagement at the Grand opera house next week of Willie Kitchie and Sister, the famous lightweight will box six rounds Thursday night with Johnny Griffiths at the Duquesne Gardens.

SHUBERTS SHUT OFF LIGHTS TO STOP WINTER GARDEN ACT

**Neil McKinley Called Down Wrath of House Management
Sunday Night—His Turn Abruptly Terminates When
Stage Electrics Are Turned Off—Precedent Es-
tablished—Affair Causing Much Talk.**

J. J. Shubert, at the Winter Garden Sunday night, ordered all lights turned off in the theater and the orchestra to stop playing while Neil McKinley was going through his turn. It was an action unprecedented in the annals of New York theatricals.

McKinley at the time was "working in the orchestra." He thought the house had been plunged into darkness by accident, and to allay any nervousness, audibly remarked, "I will finish this song or bust," but was recalled to the stage by Jule Delmar, who stood there snapping his fingers and calling to him. McKinley thereupon left the theatre by the stage door, going around to the front of the house and presenting a return check for admittance, but he was not allowed to enter, although having purchased a ticket at the box office before the show started, remaining in his seat until his turn ("No. 8" on the program) approached. For refusing to readmit him, McKinley said Monday he would bring an action for damages against the Shuberts.

The talk along Broadway, created by the Sunday disturbance, brought McKinley several offers, according to report, one for a revue and another for Hammerstein's. McKinley had been playing on the Loew time and opened Monday at the City theatre for William Fox.

The commotion at the Winter Garden lasted 20 minutes or more, according to a version of the story by an eye-witness, and about one-quarter the audience is said to have left the Garden immediately the noise subsided.

McKinley is what is known as a "nut single," appearing alone upon the vaudeville stage, going through his turn, ad libbing at will. During his act is a section of talk preceding a "cissy" recitation wherein he fits the dialog to the manager of the theatre he may be appearing at. Sunday night McKinley, at reaching this point, remarked, "I'll tell you, folks, how I happened to be here tonight. I was walking along Broadway, when I met Jake Shubert. He said, 'Hello, Neil, what are you doing?' I answered, 'Nothing, Jake.' 'Do you want to work Sunday night at the Winter Garden?' he said. And I answered, 'Yes.' Now I am going to give you a little recitation that I want you to take seriously, for Mr. Shubert told me if I got it over he will let me do it in one of the Shubert shows."

With that McKinley commenced his "cissy" recitation, and completed it before J. J. could rush back on the stage, McKinley by that time having gone

into the orchestra to sing "The Little House Upon the Hill." Shubert, once back of the stage, ordered all lights out, sending word to the musicians to stop playing forthwith, and a messenger to the spotlight operators in the balcony to shut off their lights.

When McKinley left the stage, Molly King appeared to continue the show, but the jeers drove her off, and repeated it each time on her six appearances during the tumult. Delmar walked upon the stage, saying to the audience, "Mr. McKinley cannot appear as he has been taken ill." A loud voice from the orchestra replied, "You are a liar," whereupon Mr. Delmar retired, to return later and say McKinley had left the theatre, which the audience probably believed as quite possible, it settling down shortly after. No intermission was allowed the Sunday night performance, and the house accepted that the management dispensed with the intermission period to prevent a discussion of the occurrence during it.

At the theatre it was said Shubert had become incensed at McKinley's "cissified" number and the accompanying remark to the effect he had been told it could go in a Shubert show. On the other hand it is well known by many artists that J. J. Shubert has a decided aversion to having his name mentioned on the stage.

Much comment was passed over the McKinley incident during the remainder of the evening. **VARIETY** received a letter Monday from evidently a layman who said he had been present Sunday night. It severely criticised the Winter Garden management for not considering the public.

From all accounts, McKinley had scored in his act, as far as he had reached before the affair happened. Those who know his turn say he had not deviated in its running from his usual act.

PORTLAND ORPHEUM CLOSING.

Portland, Ore., March 31.

The Orpheum will close for the season April 3. The business has been off considerably of late.

Acts routed in here after that date may have to lay off a week because of house closing.

SONG WRITERS' BALL.

May 15 at Terrace Garden is the time and place for the first annual ball of the Popular Song Writers' Association.

The organization is composed of hit makers, who are really serious over their organization.

If you don't advertise in **VARIETY**,
don't advertise.

COHAN'S NEXT REVUE IN FALL.

The revue George M. Cohan will write for Raymond Hitchcock will not be produced by Cohan & Harris until next fall, at the Astor theatre.

The Famous Players feature, "The Eternal City," opens at the Astor April 12, succeeding "Hello Broadway," which goes to Philadelphia and Boston for two weeks in each city.

The Famous Players is said to have secured the Astor from the date of opening until May 30, for a rental of \$1,350 weekly, the F. P. taking full charge of the house during its tenancy.

Cohan & Harris are reported to have offered \$1,500 weekly rent for the Astor by other picture interests, but preferred the F. P. at the lower price as the tenant.

MIKE BERNARD'S SIDE.

Mike Bernard, who returned to New York suddenly last week after dissolving his vaudeville partnership with Harry Sykes, offers an explanation for his rather hasty retreat from the middle west.

Mike discredits the charge of a temperamental spasm and claims Sykes, whom he originally engaged on a salary basis, "held him up" for more money before agreeing to play the contracted time.

Bernard claims he decided to call the affair off while on the train bound for Wichita rather than wait until the team's arrival in Kansas City, which would necessitate a larger fare back to Chicago.

Both men agreed to disagree at Streator, according to Mike, and ordered the baggage removed from the train. The Interstate time was duly cancelled one week before the scheduled opening date and Mike hastened to New York to look over the field for another partner.

FIRST BALL TEAM.

Proof that spring is here has been established by the organization of the Sheedy Baseball Team, composed of employees and attaches of M. R. Sheedy's offices.

Lou Edelman has been named business manager and Joe Shea, captain. The trainer will be Jasper Dunstan and the mascot, Sheedy's office boy, Edward Stroh. A game with the Loew offices will open the season and the Sheedy's will also issue a challenge to the U. B. O., William Fox offices and the Varietys.

The Sheedys will line up as follows: Jim Kennedy, p; Harold Cole (loaned by the Varietys), c; Bennie Piermont, ss; Jim Sheedy, 1b; Ralph Ashe, 2b; Joe Shea, 3b; Oscar Gilfoil, lf; Andrew Hayden, cf; Lou Edelman, rf.

TILFORD MARRIED.

Lou Tilford, the ventriloquist, and Billie Davies of "The Rosey Posey Girls," were married Sunday in New York.

Frank Bush Playing for Loew.

Frank Bush opened on the Loew Circuit Monday under a blanket contract for 30 weeks placed by M. S. Epstein.

NEW ACTS.

Blanche King-John, woman cartoonist of the New York Evening World, has put a monologue-picture and drawing act together for a vaudeville debut. Phil Taylor produced it.

The Four Fords were not able to assemble as soon as expected. This week on the Interstate time three of the four, Max, Mabel and Dora, are doing an act, with Eddie the absent one. Eddie was not able to secure a release from his contracts on the Loew circuit and will join the other three when these contracts expire, which will be in about two months.

Anna Vecchini, the operatic singer, makes her vaudeville debut at Memphis April 5.

Joseph Hart has placed Richard Carle under contract for a vaudeville tour. There will be two women principals in the act and a chorus of ten girls.

Paul Dullzell, who played the trainer in "The Little Stranger," will return to vaudeville, with George Nash, in the Edwin Milton Royle sketch, "The Stray Kid."

"Dum-Dums," a playlet based upon the Biblical saying that "Whatsoever Thou Givest Shall Be Rendered Unto Him," and is a neutral skit dealing with the war, is in rehearsal.

Edna Mitchell, piano act, assisted by Joe Dewey and Bobbie Simonds.

Mrs. Robert Downing, in dramatic playlet.

Harry Vokes, formerly of Ward and Vokes, and John Lorenze, are breaking in a two-act for vaudeville.

Eichlin, Guyer and Co. have a sketch called "Inspector Ridgeway." (M. S. Bentham.)

NOBODY KNEW.

Tuesday afternoon Hammerstein's held nearly capacity. The unexpected sight during a matinee in Holy Week brought queries from those who observed it.

One person standing in the rear of the house remarked it must be a holiday of some sort. Someone else walked around asking the staff men and others if there was a holiday, but nobody knew.

It was the Jewish Passover holiday that accounted for the attendance.

PERRY-HEATH TURN.

A new two-act is composed of George Perry and Frankie Heath. They will first open next week.

Mr. Perry was formerly of George Perry and Lee White. (Miss White is now in London.) Miss Heath has been a leading woman in burlesque for several seasons. It was lately reported she would do a single turn in vaudeville.

MOTHER BURNED TO DEATH.

Los Angeles, March 31.

Mrs. C. A. Phillipson, who until recently has been in vaudeville with her husband, was burned to death here Monday while bathing her baby. The woman's clothes caught fire from a gas jet and the flames had enveloped her before extinguished. The couple had intended to resume their vaudeville work in a few weeks.

White Rats and A. A. A.'s Have You Paid Your Dues ?

Due Cards are ready, and dues are payable April 1st in advance
Send check or money order to Will J. Cooke, Secretary-Treasurer

Don't Be Out of Benefit

LIFE MEMBERS.

Horace M. Lorette has been added to the following list of life members:

Armstrong, Wm.	Keough, Ed.
Arnold, Gladys.	Ketler, Jos.
Ball, Ernest R.	King, Chas. J.
Bergman, Henry	Kiuling, Ernest.
Black, Ben.	LaMont, Bert.
Brannen, Jeff.	Lancaster, John.
Brown, Tom.	LaRue, Grace.
Castano, Edward.	Lee, Jules W.
Clark, Edward.	LeMaire, Geo.
Cohan, Will M.	Levy, Bert.
Coleman, Harry.	Lewis, Tom.
Cooney, Jack.	Lloyd, Alice.
Cook, Will J.	Lohse, Ralph.
Corbett, Jas. J.	Lorella, Collie.
Correll, Eddie.	Latoy, Joe.
Corson, Cora Young-	Lynch, Dick.
blood.	Macart, Wm. M.
Coyne, Joseph.	Mace, Fred.
Curtis, Samuel J.	Mack, Jos. P.
Dalley, Robert L.	McCree, Junie.
DeMora, Geo. E.	McMahon, Tim.
DeTrickey, Coy.	McNaughton, Tom.
Diamond, Mara.	McNeill, Lillian.
Dick, William.	McPhee, Chas.
Dixon, Harland.	Meirose, Bert.
Dolan, Jas. F.	Monroe, Geo. W.
Doyle, Felsy.	Montgomery, Dave.
Elders, Gordon H.	Morton, Sam.
Eltinge, Julian.	Nawn, Tom.
Emmett, Cecil.	Niblo, Fred.
Emmett, Leon.	Nolan, Jack.
Evans, Frank.	Nolan, Billy.
Fagan, Noodles.	North, Frank.
Farrall, Chas. H.	Patti, Greg.
Fay, Frank.	Payton, Corae.
Fay, Gus.	Prince, Arthur.
Fogarty, Frank.	Provol, N.
Ford, A. A.	Rabe, Harry.
Foyer, Eddie.	Reeves, Billie.
Gardner, Happy Jack.	Reld, Jack.
Garvie, Edward.	Rogers, Will.
Gaylor, Bobby.	Rooney, Pat.
Grant, Alf.	Ross, Eddie.
Gray, Mary.	Russell, Marie A.
Green, Burt.	Russell, Thos. P.
Griffin, Gerald.	Ryan, Thos. J.
Griffith, J. P.	Sanford, Walter.
Groves, Mal.	Sawyer, Joan.
Halliday, William A.	Sidman, Sam.
Haskell, Lon.	Simmons, Dan.
Herbert, Chauncey D.	Smith, Tom.
Herman, Dr. Carl.	Stafford, Frank.
Higgins, Robt. J.	Stone, Fred A.
Hughes, J. J.	Van, Billy B.
Hume, Dick.	Vaughan, Dorothy.
Insa, Robela.	Ward, Hap.
Jess, Johnny.	Waters, W. W.
Jolson, Al.	Watson, Jack.
Kennan, Frank.	Weber, Johnnie.
Kelly, Harry.	Welch, Thos.
Kelly, Lew.	Willard, C. E.
Kelly, Walter C.	Williams, Sam Ellmore.

From week to week in VARIETY will

appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

NOTICE.

The Regular Meeting of the
White Rats Actors' Union
Will Be Held
TUESDAY, APRIL 6
In the White Rats Building,
227 West 46th Street,
New York City
At 11:30 P. M. Sharp.

HOME TOWN STUFF.

Chicago, March 31.

Ed Jolly (Jolly and Wild) has always admitted his home town to be Tipton, Ind.

Last week Mr. Jolly became possessed of a desire to see what the old place looked like again, and offered to play the Martz theatre there, as the feature attraction.

The Martz's manager grew frantic over the opportunity to present a local favorite and informed Jolly, seeing as how it was him, he would pay the act \$30 for three days, though his usual prices for doubles is \$20.

Foy Dinner at \$10 a Plate.

There is a dinner to be given to Eddie Foy in the near future. The reason for giving the dinner stated by those who are projecting the affair is because "Foy is a 'regular fellow.'" To prove the latter assertion they say all that they have to do is to point to his family.

Orpheum, Utica, Changing Tenants.
Utica, N. Y., March 31.

The Orpheum is to pass from the control of Wilmer & Vincent May 1. It is understood the Owens estate, which owns the Majestic and Orpheum theatres, will continue the latter as a picture house after improvements have been made. Under the new management the Orpheum will be conducted by William P. Donlon.

Baritone on Orpheum Circuit.

Leon Rother, the noted French baritone of the Metropolitan opera house, has been placed under contract to open on the Orpheum Circuit immediately after the close of the present opera season.

"Try Outs" Off at National.

This is the final week for "try outs" of Loew Circuit acts at the National in the Bronx. It means the suspension of the Wednesday "Surprise Nights" at that house.

Sketches at the Neighborhood.

The Neighborhood Playhouse on Grand street inaugurated a new policy this week. Whitford Kane and Co. were engaged to play two sketches Friday and Saturday. "Lonesome Like," one of them, has been done at the Fine Arts theatre, Chicago; the Little theatre, Philadelphia, and the Toy theatre, Boston. "The Dust of the Road" is the second playlet.

TO 'FRISCO BY CANAL.

The Gus Edwards "Song Revue" may be moved from New Orleans, after playing there, direct to San Francisco, through the Panama Canal. Mr. Edwards and his act are booked to open a tour of the Orpheum Circuit at 'Frisco July 5.

All of the Edwards acts, excepting Orville Harrold and the "Song Revue," have been withdrawn from vaudeville for the remainder of this season. The Edwards "kid acts" have been copied so much in style Gus grew accustomed to it, but of late he has been annoyed through finding the copyists have also been using his name as well in small towns.

Another production act closed for the season is Lasky's "Beauties."

PLAYING FOR MOSS.

Anna Held's daughter (Liane Carrera) is playing the Moss time around New York. Other big time additions to the Moss bookings are Jane Court-hope and Co., Five Martells, and Prince Karmi.

Moss has changed his New York house managers about a bit. In additions to assigning James F. Lee to the Jefferson, he has shifted William Stanley from the 86th Street house to the McKinley Square. The new manager of the 86th Street is J. M. Mosher.

Eddie Corbett remains chief press representative.

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don't advertise.

VARIETY

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ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertisements for Europe and New York City only accepted up to noon time Friday. Advertisements by mail should be accompanied by remittances.

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Vol. XXXVIII. No. 5

Lily Cahill has been replaced in "Under Cover" by Violet Heming.

Katherine La Salle has been engaged to replace Jane Grey in "Kick In."

William Josh Daly is now manager of Proctor's 23rd Street.

Lillian Keller has been engaged for stock in Syracuse, opening April 15.

Kathleen Clifford returned to New York last week from London.

Barney Meyers has shaved off his upper lip adornment to show 'em he's not in the A. K. class.

Eddie Madden, the song writer, is away for a short time, to recover from a threatened nervousness.

Wallis Clark has joined William Faversham in "The Hawk," to play Marquis de Sardeloup.

A barber in Philadelphia is giving away coupons for a picture theatre with each shave and haircut.

Robert Irwin has changed his mind about managing a stock company in Dallas.

Susanne Willa was engaged for "The Revolt" at the last minute before the opening.

Frank A. Keeney is back from a several weeks' stay in Palm Beach and Cuba.

Frederic Edward McKay has decided not to produce "The Tricky Mrs. Trevor" this season.

When "Damaged Goods" was playing at Syracuse last week a perfumery manufacturer passed out sample bottles of his wares at the door.

Grace Edmund has joined "The Only Girl," replacing Maude Campbell in the role formerly played by Adele Rowland.

Ferne Rogers has had an offer from the Winter Garden, Berlin, for eight weeks at that house as soon as she can arrange to get into Germany.

The Majestic, Waterloo, Ia., playing vaudeville, was closed from March 25 to April 1, through flooding by rivers in the district.

Lillian Hudson (with Tom Linton and His "Jungle Girls") was married last week to Cecil Boyle, electrician at the Harris theatre, Pittsburgh.

The ball of the Allied Arts of the Theatre for the Actors' Fund, at the Hotel Astor April 8, will be duplicated at the Auditorium, Chicago, the same day.

C. A. Hendrix (of Hendrix and Belle Isle), playing in "The School Master," is confined to the Borgess Hospital, Kalamazoo, Mich. Horace Meyer is filling his place in the cast.

"The Smart Set" wishes it announced no one has exclusive right to place any stories it has published, although Laura D. Wilck is placing some of their stories for pictures.

John Pollock has bought a country home at Leonia, N. J. The house formerly was owned by Fred G. Latham. Yes, John has it in his wife's name.

Al Les Jundt, of the Les Jundts, was taken to the Polyclinic hospital this week in a serious condition. The act was forced to cancel a tour of the Pantages circuit.

Jessie Roe, for several years connected with the New York office of the Pantages circuit, will be married in May to Bert Willis, a wholesale commission merchant of New York.

The Miles, Pittsburgh, is now booked from the New York office of the Loew Circuit. It had been supplied with bills this season through the Loew Chicago agency.

Mme. Walska, the Russian actress, under engagement to the Shuberts, "tried out" with songs and a pianist for the final half of last week at the Lincoln Square theatre.

The Six Brown Brothers have been placed under contract by Charles B. Dillingham for next season. The brothers are at present appearing in "Chin Chin."

The will of the late Ada Lane Wilson was brought up for probate last week. Jack Wilson, the husband of the deceased, received the entire estate which amounted to \$2,000.

One-night stands booked for the Lyceum, Elmira, N. Y., the stage of which recently burned, will be transferred to the Mozart. On such nights the Mozart Stock Co. will play nearby towns.

Through illness Gertrude Coghlan has abandoned playing her sketch, "Food." J. E. Gilmore, who supported Miss Coghlan, will take the sketch over and is arranging a route with the Western Vaudeville Association.

Dan Gest (brother of Morris Gest), will produce "The Pass Word," a dramatic play by Rudolf De Kordouva, which had a run in London. He proposes to produce it in four weeks with Louise Rendoff as the leading woman.

Poynter & Bowers, consisting of Beulah Poynter and John Bowers, producers of "The Hoosier Schoolmaster," have filed a petition in bankruptcy, placing their liabilities at \$1,567, and assets unknown.

"For the Love of Mike," is all set for a spring tour. John Nicholson has organized a company to play this farce with music, opening April 5 at Newton, N. J. M. W. Kellher is ahead of the troupe.

Jack Norworth contemplates producing an act in London, along the lines of "The Old Soldier Fiddlers." He has secured eight musicians from the Soldiers' Home in England for the purpose.

"To-night's the Night" opened at Providence last night (Thursday) and goes to the Shubert, Boston, Monday. Wilfred Seagram has replaced George Grossmith, while Allison Skipworth plays the role of Gladys Humfrey.

The Cunninghams (Bob and Daisy), and Harry Grace, who have been principals with the late Parker company, have organized a comedy company of their own and will play the middle west during the summer. Pictures and vaudeville will make up the program.

The injunction suit brought against Manager Fish of the Walnut street theatre, Cincinnati, by Rafferty & Lait to restrain Fish from putting out paper not starring Emma Bunting, was settled out of court when Fish furnished new paper displaying the principal's name prominently.

The Globe, Philadelphia, closes its vaudeville season April 10, starting a picture policy April 12. The Jefferson, Auburn, N. Y., stops vaudeville April 17, opening with stock April 19. The Empire, North Adams, Mass., stops vaudeville for the season, April 10, commencing a feature picture policy the following Monday.

"The Red Hate," which has Emmett Corrigan as its star, will have its first New York showing at the Palace next week. With Corrigan will appear Lillian Tucker, late of "The Show Shop"; Gilbert Clayton, Grant Lloyd and Walter Price. The act opens in Sing Sing and the story of the act is told backward in the same manner the Kalich sketch is played at the Palace this week.

April 5 has been labeled "Members Day" by the Professional Woman's League, on which date the League will hold a social at the club rooms, 1999 Broadway. Susanne Westford Allen has prepared the program which will include a serio-comic sketch, "A War Wife," by Mrs. George Childs, with Amelia Summerville. The regular busi-

ness meeting of the league will be held April 12 at 2 o'clock, with a luncheon at 1, conducted by Hostess Emmie Howard.

Mason and Keeler had a hard trip into Winnipeg last week, barely making the town in time to appear for the Monday matinee at the Orpheum, in their sketch, "Married." In the early portion of the playlet Marguerite Keeler (Mrs. Homer B. Mason) is in a bed on the stage, supposedly asleep. When the cue to awaken arrived Miss Keeler slumbered on, having really fallen asleep. Her fatigue was such that when awakened by her husband, instead of picking up the lines, Miss Keeler exclaimed: "Homer, why don't you come to bed. I'm cold."

A Chicago producer of girl acts had an amusing experience last week after he had advertised in the "Daily News" for chorus girls. The ad that he sent the paper read: "Wanted at Once—Twenty good ponies for musical comedy." The newspaper placed the advertisement under the classification of "Horses and Vehicles," with the result that the producer has had dozens of livery stable keepers and owners of ponies on his trail trying to interest him in horse flesh. He had ponies offered all the way from \$25 to \$300. One was a trick pony that could do 23 tricks. Another applicant stated that he had an Arabian fast pacing mare he wished to dispose of.

The race track at Havana, where the Johnson-Willard fight is to be held April 5, can hold an untold number of people. One grandstand (a permanent one) seats 5,000. Another stand, now building, will seat 10,000. The race track is sunken about 18 feet below the level of the ground. On the bank this makes all the way around will be seats, with the ring placed in the center of the field enclosure. Havana has a population of around 400,000. Ten thousand are Americans. Prices of admission to the fight have been set at from \$3 to \$25. Monday has been officially declared a holiday in Havana. An estimate, made in New York, of the gate receipts for the fight, places them at between \$100,000 and \$130,000.

William Riccardi, who left the Marion Murray company at Syracuse, causing the act to cancel in order to replace him, denies he left Miss Murray without notice. On the Monday opening at Syracuse, Mr. Riccardi says he gave notice he would leave in two weeks. The terms of his agreement with the sketch company, says the actor, provided he receive \$2 weekly for sleeper. The sleeper jump to Syracuse was \$1.50. Upon receiving his salary, Riccardi avers his sleeper fare was paid to him in that amount instead of the flat \$2 weekly agreed upon. Disputing the amount, some words followed, according to his statement, whereupon he informed Miss Murray he would leave the company at once, to which Riccardi says she replied that would be agreeable.

N. Y. STAGE SOCIETY AND BARKER COME TO PARTING OF THE WAYS

**English Company's Productions At Wallack's Now Presented
by London Manager with No Further Connection with
New York Association—The Society Was
Responsible for Barker's Coming
Here—Some Facts Disclosed.**

The Stage Society of New York is no longer interested in the productions of Granville Barker at Wallack's, other than members might view the performance, and the society as a whole point with pride that they were in a measure responsible for the visit to this country of the English producer. The Stage Society's interest in a financial way ceased after Mr. Barker had given three special performances for the members in this country.

At the time of the arrival of the Barker company it was said the Stage Society had placed various sums at his disposal. As a matter of fact, the society only guaranteed its support to the extent of \$7,500, of which it furnished \$5,000 in advance to defray the expense of bringing the organization to this country and for the production of the first play after the arrival. The initial \$5,000 was all that the society was called on to deliver, as immediately after the opening here the public support of the plays produced by Barker was so hearty the success of the venture was assured. The total weekly takings at Wallack's have been between \$10,000 and \$11,000 since the opening.

With the production of "The Doctor's Dilemma" last week any official association with the Stage Society and Mr. Barker had ceased to exist, and from now on the English manager is "on his own." The last production was not pronounced an extraordinary success by the critics, but as the work holds but a few performances weekly in the repertoire it will not tend to cut down the receipts materially.

The Stage Society witnessed the last of the three performances Mr. Barker guaranteed to give at Wallack's, Sunday night. Tuesday it was reported Mrs. Norman Hapgood had resigned from the presidency of the society because of other demands on her time, and it was stated her successor would be chosen this week.

AFTER BILLBOARD TRUST.

The United States Government has brought suit against the Association of Billposters in the United States and Canada under the Sherman Anti-Trust bill, and the matter is causing much excitement among the members of the latter organization.

Charles F. Clyne, of Chicago, United States District Attorney, and Hinton G. Clabaugh, Superintendent of the Investigation Bureau of the Department of Justice in Chicago, arrived in New York Sunday night to hear the depositions made for the defense in the

suit brought by the Government against the billposters.

The depositions are being taken at 301 West 40th street (Room 2).

It's said the Government is investigating the claim the association issues a franchise to one man within an allotted territory, names a certain price for the boards, and if the prospective advertiser doesn't comply with its terms, that under no consideration can he use any of the billboards, a further claim being made that the association controls all the best billboards of the country.

According to some of the billposters, it will be their contention they are not engaged in interstate commerce and that each billboard business is purely of a local nature.

It was announced Tuesday by the U. S. District Attorney that prosecution of the alleged bill-posting trust under the Sherman act will start in Chicago, April 26.

The charge against the so-called "trust" says it has 3,500 towns on its list which are controlled by the Association of Bill Posters and Distributors.

"KEEP MOVING" OPENS.

Detroit, March 31.

H. H. Frazee's production of "Keep Moving," in three acts by Fred Jackson, opened at the Garrick Monday. The show has plenty of action and looks to be in line for Chicago favor, it opening there next week.

In the company are George Parsons, May Vokes, Herbert Corthell, Ralph Morgan, Ida Waterman.

SOUTH IS GOOD.

New Orleans, March 31.

Producing managers who would not venture South after Jan. 1, and the others who took their shows from Southern territory about that time, made an error. The cotton business has readjusted itself, sugar is selling at high prices, rice mills are working night and day, and the entire business outlook is brighter than it has been in years.

The few good shows in the South since December have done exceptionally well. Ordinary attractions and frayed stars have drawn little.

The export business of Southern ports has never been better. Wheat shipments through this city since Sept. 1 total over \$31,000,000.

COMEDY FOR MARIE CAHILL.

Marie Cahill is to appear in a comedy this summer. A contract was signed for a play to be completed by May 15. Miss Cahill is to open in it at Power's, Chicago, some time in June.

MANY MUSICAL STOCKS.

The season of musical stocks is looming up as an exceedingly big one. The present indications are that there will be almost a score of musical stock companies in operation in the East by June 15. Ten companies are already organizing and it is believed that as many others will be in the course of formation within the next few weeks.

The first to open will be that at the Columbia, Washington. Two weeks later the Aborns will open an opposition musical stock at the National in the same city. This company will alternate weekly with a company to open the same date at Ford's Baltimore.

April 19 is also set as the date of the opening of the Morton Opera Company at the Royal Alexandria, Toronto.

Three companies are scheduled to open May 31. One in Youngstown, O., at Central Park, which will be a Morton company; the Royster-Dudley company, at Rorick Glen, Elmira, N. Y., and a company at Central Park, Allentown, Pa., which will be under the management of J. Fitzgerald.

Two Royster & Dudley companies are to open in June, one at Germ theatre, Peak's Island, Me., and the other at the summer park just outside of Portland, Me.

WAITING FOR NEXT WEEK.

New York producing managers are waiting for the after-Lenten season in the hope it will bring in a brisk demand for show tickets to their respective Manhattan theatre attractions.

If the business doesn't climb assuringly after Lent a wholesale closing of shows around town is expected.

NEW SHOWS PROMISED.

A musical show that will be brought out in the east next season is "The Love-Pirate," by Harlan P. Briggs, with music by Joseph Brill.

Klaw & Erlanger have accepted "The King of Kings," a new play by George M. Baxter, for production next season. Alice Baxter may appear in it.

CORT'S OPERA HOUSE.

John Cort and Albert Weis Wednesday took a joint lease on Oscar Hammerstein's Lexington opera house for 21 years. The new lessees take possession Sept. 1 next and intend to play legitimate attractions, booked in by the Cort offices.

The opera house at present is playing pop vaudeville and pictures under Frank Gersten's management.

MAY IRWIN'S NEW PIECE.

When May Irwin is seen in her new starring vehicle, "13 Washington Square," which she herself is producing, there will be found in the supporting cast Florence Huntington, Lenord Hollister, Edward Longford, George Clarke and Frances Grant.

"SEA WOLF" COMES OFF.

Ben Stern and Doc Livingston closed their company of "The Sea Wolf" in Boston Saturday night, shelving the production until next season, when it will be sent on tour.

If you don't advertise in VARIETY,
don't advertise.

RAILROADS HOGGING.

Tuesday there was a meeting of the general passenger agents of the railroads represented in the Trunk Line Association held in New York, at which it was agreed to advance the rate for theatrical companies. The new schedule was filed with the Interstate Commerce Commission in Washington Wednesday and will become effective immediately.

The schedule provides that a regular rate of 2½ cents a mile will be charged instead of 2 cents; a party ticket of 40 will be required to secure a baggage car instead of 25 as heretofore, and for parties less than 40, with a minimum of 10, each movement will be charged at a rate of 20 cents a mile for each baggage car. The former charge was 15 cents.

This new rate will affect all of the trunk lines running into Buffalo, but as the Central Passenger Association, as told in VARIETY a month ago, had already adopted this measure, the new tariff will also affect all of the lines west of Buffalo and north of the Ohio River running to Chicago and St. Louis.

Managers of traveling companies are very much incensed over this action that has been taken by the roads and several of the big bookers are arranging to retaliate by insisting that when companies move on limited trains to points where there is competitive business the bookers will insist that the baggage cars of the companies will be moved on the same trains. As the railroads will not be able to add extra cars to the number of three to limited trains, they will be forced to run a second section, and through that the railroads will be forced to pay out the additional amount charged to extra train crews and stand a loss on the wear and tear of rolling stock.

One booker has already informed the New York Central passenger department that on two movements where he was favoring the road by permitting it to attach the baggage cars of a company returning to New York to a later train, that he would insist on the Big Four bringing the cars in on the Southwestern Limited.

A railroad man representing one of the lines not in the majority at the meeting stated the increase was a move on the part of the New York Central and Pennsylvania systems to force the theatrical business to their lines and freeze out little lines competing with them in certain territory.

TO STAR CHARLES CLEAR.

Walter Steele, interested in the management of Charles Clear, who has been starring on the road in "The Quaker Girl," has secured a play in which he hopes to place Clear firmly as a star on Broadway. The piece is to be presented in Boston during the summer.

ANGLIN PIECE OPENING.

Baltimore, March 31.

Margaret Anglin's new starring vehicle, "The Desert Island," will open at the Academy of Music next Monday. The piece stays here for a week and then goes direct to the Lyceum, New York.

SEASON'S RECORD BREAKER; "HANKY PANKY'S" LOSING RUN

Ed. Bloom Tours Map With His Musical Attraction, Without Landing Winning Week. Highest One-Nighter Got Him \$1,596 and Lowest, \$70. Remarkable History of Touring Show in Theatricals' Poorest Season.

Sioux City (Monday).....\$1,000
Ft. Dodge (Tuesday)..... 1,000
Des Moines (Wednesday)..... 1,200
Cedar Rapids (Thursday)..... 201
Waterloo (Friday)..... 300
Fairbault (Saturday)..... 700

"Hanky Panky" is at the De Kalb theatre, Brooklyn, this week, with a record behind it that probably stands unparalleled among traveling musical shows.

Edward L. Bloom piloted the production over the map. He secured the rights to the attraction from Marcus Loew last summer, and had it on the road before war in Europe was declared.

This is "Hanky Panky's" 32nd week this season every one of which has been a loser. Besides acting a pilot, Mr. Bloom exercised all of his ingenuity in financing the attraction through its various vicissitudes, never had an attachment, never left a town with any of his company owing a board bill, and brought back to New York 64 people, having left last summer with 62, playing the season without changing a member of the cast and last, but not least, reaching New York owing but three weeks' salaries.

The company travelled in private cars throughout the trip that did not include over a one-week stand at any point. About mid-way in the tour when this season, the admittedly poorest in the history of theatricals, was at its lowest ebb, Mr. Bloom called his company together, informed them things looked dark, and advised if they did not care to take a chance on the future that was the time to say so and turn in their "notice." None did so.

"Hanky Panky" will wind up its travel with a loss of between \$25,000 and \$30,000. When Mr. Bloom left New York with the show it was predicted he would not remain out two weeks. The first stops were in the south and during his first week of playing, the announcement of war arrived.

The weekly expense of "Hanky Panky" is \$4,500, and the weekly average receipts the show has played to is \$4,000. The table at the head of this column is a sample of the gross receipts on a week of one-nighters. Mr. Bloom says they all broke that way. If he had a run of good business it would double on him with heartbreaking results. After leaving Fairbault, "Hanky Panky" played the next week at St. Paul to a gross of \$1,800.

The highest week's receipts were \$7,000 at Denver (one dollar scale). He got \$5,000 at New Orleans (\$1.50), in the hottest week of the year there.

The biggest gross was \$5,200 for three nights and a matinee at Kansas City.

The best one-nighter for the show was Jacksonville, Fla., where it drew \$1,596; the lowest was in a Chicago suburban house, \$70.

The south averaged Bloom between \$600 and \$700 nightly; the extreme middle west, \$1,000, and the middle-west, \$130 a night.

The show received 65 and 70 per cent. of the gross on the week stands, and 80 per cent. on the one-nighters.

Mr. Bloom may take his piece into the West End, New York, next week, playing at one dollar.

"Hanky Panky," among musical shows, almost stands alone for remaining out so long this season. Its nearest competitor is Arthur Hammerstein's "No. 1" "High Jinks," now on the Coast.

LAMBERT SHUTS IT.

"The Blue Envelope," following a week in Washington, where it opened, and another week in Philadelphia, has been sent to the storehouse by Richard Lambert. It will rest until next season, when Lambert expects to produce it again. The piece was originally scheduled for a two weeks' engagement in Philadelphia, but Lambert decided it was not "right" and posted the notice to close.

Changes in "Little Mary Mack."

Philadelphia, March 31.
During the past week there have been several changes made in "Little Mary Mack," rehearsing here at the Lyric. The Shuberts have sent Edwin T. Emery over to stage the piece. It is now slated to open in Scranton April 12 and come to Philadelphia later in the week. The changes have brought Richard Temple, Maude Furness, Joseph Phillips and Denman Maley to the company.

Fitzpatrick Managing Winter Garden.

J. B. Fitzpatrick, who for a number of years managed the Hippodrome for the Shuberts, has been transferred from that house to the Winter Garden.

"Don't Shoot," Wood's New One.

"Don't Shoot," by Porter Emerson Browne, was placed into rehearsal at A. H. Woods this week. The show is to open in three weeks.

Daisy H. Andrews, play broker, filed a petition in bankruptcy in the U. S. District Court, Tuesday, giving her liabilities as \$131,478, with assets \$10,784. Among the creditors Winthrop Ames is mentioned for \$1,500.

SHOWS IN 'FRISCO.

San Francisco, March 31.

At the Columbia "The Follies" appear to be doing a good business, considering circumstances here, the rainy weather having helped attendance somewhat during the early part of the week. Business is also good at the Alcazar and Gaiety (where a feature film is on exhibition).

As yet no definite announcement is forthcoming as to the future policy of the Gaiety.

SHOWS IN LOS ANGELES.

Los Angeles, March 31.

"The Song-Bird," by Frederick and Fanny Hatton, formerly dramatic critics on a Chicago daily paper, was given its premier performance here Sunday at the Burbank, with Jane Cowl as star and William Courtleigh and George Leguere featured. The piece is in four acts, the first three built on a dramatic basis, with the final period of farcical construction. The theme is cleverly worked out with an operatic prima donna as the central figure. The artistic temperament scheme is finely woven into the play, which offers a plea for singers to show some devotion for children.

The piece is superbly acted and is bound to be successful with the few changes which seem necessary. Mr. Hatton obliged with a curtain speech.

"High Jinks," opened to a capacity house at the Majestic with a big advance sale registered for the week. "Potash and Perlmutter" experienced a slight drop at the Mason, but still business is decidedly good considering circumstances.

SHOWS CLOSING.

"When Dreams Come True" closes its present tour March 27 at Atlantic City, and with several changes in the cast may go into Boston Easter week for an indefinite engagement.

Baltimore, March 31.

"Milestones" closed here Saturday. Rupert Havey, leading man, has gone to New York for a special series of 15-ten matinees which he is to give with Hilda Englund.

E. J. Carpenter has closed "School Days" but still has his "Shepherd of the Hills" on the road.

SANTLEY'S CHICAGO DATE.

Chicago, March 31.

The Joseph Santley revue, "Around the Town" has had its opening date here shifted to May 30, at the Garrick, the same day the present Winter Garden, New York, attraction is listed to start at the Palace.

It is reported Johnny Hoagland of New York is interested in the production, along with Mr. Santley and the Shuberts.

Violinist's Manager Missing.

New Orleans, March 31.

Fritz Kreisler, the concert violinist, reported to the police today his manager, Harry Ciphers, was missing, together with \$400 of Kreisler's money. The violinist gave a concert here Tuesday.

LOS ANGELES SWITCH.

Los Angeles, March 31.

Beginning April 1 the Majestic will inaugurate a picture policy, the Shubert road attractions being switched to the Morosco. The lease of the latter house was recently forfeited by G. M. Anderson. This is a fulfillment of the report printed in *VARIETY* several months ago which evoked strenuous denials at the time from the local principals involved. The Morosco stage is rather small and unless alterations are planned the bigger attractions will find some difficulty in staging their equipment.

PRODUCING AT BURBANK.

Los Angeles, March 31.

The Burbank, historic on the coast as a stock theatre, will in future strive for other distinction.

Manager Morosco has decided to weed out his stock company, retaining only a few to fill in roles in plays to be produced there.

The theatre will be strictly a producing house, whipping plays into shape for metropolitan engagements. Stars will be brought west to appear in the initial productions.

ALLIED ARTS BALL APRIL 8.

The ball of the Allied Arts of the Theatre to be given in aid of the Actor's Fund as a contribution to this charity by the Players' Club will take place at the Hotel Astor April 8.

Mrs. George Gould, Mrs. August Belmont and Mrs. James Speyer are among the patronesses.

WED IN A RUSH.

Cincinnati, March 31.

All records for hurry-up marriages were broken Saturday night by Lillian Folz, of the "Sari" chorus. She was married at Christ Church, at 6:30 p. m., by Rev. Frank Nelson, at a hurried wedding supper at 7 o'clock, was in the dressing room of the Grand opera house at 7:30 and in her usual place before the footlights at 8:15 when the curtain rose.

Lillian denied to Manager Phinney, of the company, she was wed, but later admitted it to Stage Manager Childs. The groom was Emmett H. Young, a Chicago traveling salesman!

"Fads and Fancies" Waiting.

The Klaw & Erlanger revue, "Fads and Fancies," is waiting for the Easter Week business to determine if its stay at the Knickerbocker shall be prolonged.

The patronage not proving satisfactory next week, it is probable the original intention to move the show will be carried out, the production first going to Boston, then to Chicago.

G. O. H. May Not Reopen.

The Grand opera house may not reopen again this season. The lessees, Klaw & Erlanger, are making or rather saving money by keeping it closed.

Several parties have been after the house for pictures, but none have been willing to stand for the \$1,400 weekly rental asked.

The K. & E. lease expires next fall.

As this VARIETY goes to press a convention of managers of burlesque theatres and shows is in progress in the Hotel Astor. The general purpose of the meeting is the improvement of all the conditions surrounding burlesque. For several years the Columbia Amusement Co. has worked along this line with results that cannot be said to have realized the hopes of the directors. But failure to accomplish their laudable and undoubtedly sincere ambition cannot be charged to lack of effort or to relaxation of determination.

The directors have been harassed by handicaps which they could not overcome without grave danger to the whole institution, and those handicaps have been placed upon them to a very great extent by operators within their own ranks. It is true that before the merger with the Empire Circuit it was deemed advisable to meet opposition at some points with a certain character of performance to which the Columbia was antithetic. The directors yielded to this extent solely in the interests of the managers who had large sums of money invested. But promptly upon the removal of that opposition the edict went forth for clean and better shows.

Then the Progressives entered the field and when it was discovered the same fight had to be fought all over again a line of battle was formed that not only drew tremendously upon the financial resources of the corporation but that compelled fighting the invaders with their own weapons, which meant a departure in some territory from strict adherence to the Columbia's ideals. The fight continued several months, and when the Progressives were forced to retire many of the separate Columbia managements, even the corporation itself, had reached a financial condition very greatly at variance with that of any previous time.

To the credit of the Columbia Amusement Co. it may be stated with emphasis that that fight was primarily for clean burlesque, and it was so regarded by the directors. But there were certain theatres on their hands that had to be supplied with attractions, and the very location of those theatres demanded a continuance of the objectionable shows. As matters stand to-day, the Columbia is alone in the field and there is little likelihood of a return of opposition, certainly not in the near future. While the officers of the company were engaged in this warfare, giving their undivided attention to its multifarious details, the burden of their anxieties was increased by the failure of many producers on the Main Circuit to provide shows of sufficient attractiveness to draw business.

Old material in dialogue, bits and gags were persistently adhered to as though originality were absolutely impossible, and many of the shows were using identically the same material. The same songs were heard continuously all along the circuit, week in and week out, and there was so little variation in the performances and such an

utter lack of novelty, the regular patrons of burlesque theatres grew tired of their favorite form of amusement and remained away.

It seemed the only object to be attained was giving any sort of show so long as the curtain could be kept up two hours and a half. Chorus girls were given numbers to lead and men and women were employed not for their fitness but because they were connected in one way or another with those whose engagement was really warranted by ability.

Supplementing these transgressions, not a few of these producers and players gave annoyance by indulgence in vulgarity when not watched. It is these conditions that are being discussed in convention as these words are being printed.

Upon the adjournment of that convention the slogan of the moment in burlesque will be "new and clean shows." And any manager or player who fails to answer to this call will find his place occupied by someone else before the next snow flies in this region. Warning signals will be hoisted and they will be plain and unmistakable.

And if Columbia burlesque next season fails to fully realize the achievements for which that convention was called, the directors of the Columbia Amusement Co will have ignominiously proved their inability to compel compliance with their mandates.

TAYLOR GETS TWO WEEKS.

When Charles E. Taylor, manager of "The Tango Girls," received notice of the cancellation of his franchise to take effect April 3, he hurried to New York to confer with President J. Herbert Mack with a view to having the cancellation nullified. Failing in this, Mr. Taylor requested two weeks longer in order to avoid possible lawsuits that might arise on the ground of non-fulfillment of contracts. This privilege was extended and the cancellation of the franchise was made effective by the signatures of President Mack and Mr. Taylor.

The difficulty arose through the use by Mr. Taylor of obscene printed matter announcing "The Tango Girls."

STARTING SUNDAY.

Shows on the Extended Circuit are giving concerts at Atlantic City Sunday afternoon and night and the regular burlesque performance the rest of the week. The concerts consist of singing the musical numbers only, without costumers.

SHOW WASN'T THERE.

Cincinnati, March 31.

The management of "The Garden of Girls" denies one Zamar, a crotch dancer arrested in Indianapolis recently while appearing with a burlesque show at the Columbia, was a member of its aggregation, or that the show was playing Indianapolis when the arrest was made.

THE LIBERTY GIRLS.

Besides the excellence of Matt Kennedy's individual work, the chief asset of the performance given at the Columbia this week by "The Liberty Girls" is its diversity. There is a new first part called "The Alimony Club." It is refreshingly new in detail, with many intensely humorous scenes and situations that are led up to by bright, crispy dialog. During this act an originally arranged march number that is entitled to the distinction given is by being called "The Armies of the World" was introduced. The girls enter separately, each wearing a fac simile uniform of the various countries. These costumes are harmonious in coloring and of obviously expensive material and the national flags that are carried are of heavy silk. The finale of the first part is a cleverly written and well presented burlesque on the Mikado.

The Flying Sherwoods open the olio with a praiseworthy trapeze act, and they are followed by Violini, occupying the place regularly filled in the show by Gene Gomez, a female impersonator, whose non-appearance was due to illness.

The afterpiece, called "The Troubles of Adolph," is the same that was used last season. It is a well laid out little skit and it plays with highly amusing effect.

All through the performance Matt Kennedy displays marked ability as a comedian. He succeeds perfectly in keeping away from the beaten path in Irish characterization, both in method and makeup. Mr. Kennedy keeps the spectators heartily laughing practically all the time he is on the stage and he accomplishes this with no apparent effort to be funny. Lillian Smalley, the prima donna, sings and acts with altogether delightful results, and Doris Claire is a petite, winsome and thoroughly capable soubret. Belle Carina displays a fine singing voice which is heard to decided advantage in a specialty, rendered apart from the olio. Oliver De Grant is entitled to second honors among the men. He plays several bits uncommonly well and exhibits a tenor voice of a range, quality and cultivation rarely heard in burlesque. Carl George is an acceptable German, and Joseph Ward looks and plays a straight satisfactorily. Harry Sherwood and Harry Kitz get considerable out of a number of small bits.

The chorus work is uniformly good and the scenery and costumes are up to the best standards and look as fresh and bright as though they were being used this week for the first time.

GERARD IS OUT.

Barney Gerard will withdraw from the management of "The Garden of Girls" at the end of this week, and the tour for the remainder of the season will be conducted by Scanlon and Moore.

Gerard's "Follies of the Day" filled in the open time between Brooklyn and Providence in New Haven and Bridgeport last week and captured the season's record at both houses.

ENTIRE CAST RE-ENGAGED.

Herts and Reamy have re-engaged the entire "Hello Paris Girls" company for next season.

SUIT OVER TITLE.

Jack Singer, through his attorney, Leon Laski, has brought suit against F. Ray Comstock to restrain that producer from using the title "Nobody Home," a musical comedy announced for production at the Princess theatre, April 8.

Mr. Singer claims priority of copyright and sets up the contention that the title has actually been in use by him for several months in connection with the "Lew Kelly Behman Show." Mr. Comstock has served notice he will contest the action.

NOT WATSON'S SHOW.

Billy (Beef Trust) Watson disclaims responsibility for the collapse at Fort Wayne recently of a one-night stand burlesque show bearing his name.

Mr. Watson put the show out early in the season, but closed it Feb. 15, taking receipts in full of all claims from all members of the company. Then the show was taken over by Sol Meyers with the full knowledge of the people in it.

CANCELS COLUMBIA WEEK.

The Columbia Amusement Co. has granted Al Reeves' request for the cancellation of week May 10 at the Columbia, New York.

The summer run of Lew Kelly and "The Behman Show" in "Nobody Home," which was to have begun May 17, will start one week earlier.

NELLIE FLOREDE IN NEED.

Chicago, March 31.

Nellie Florede, prominently known throughout burlesque circles, is seriously ill in this city suffering from tuberculosis. Miss Florede is in destitute circumstances and would like to hear from some of her friends.

AT COLONIAL, PROVIDENCE.

The Columbia Amusement Co. has made an arrangement with P. F. Shea by which the Main Circuit shows will play the Colonial, Providence. It is the house built several years ago for Klaw & Erlanger attractions in opposition to the Providence Opera House where the Shubert shows were playing. The Colonial, which has a seating capacity of about 1,500, is one of the handsomest theatres in New England.

Frank Calder's Successful season.

Frank Calder's "High Life Girls" will close its exceptionally successful season at the Trocadero, Philadelphia, April 24.

Des Moines on a Jump.

Commencing in August, the shows on the Main Circuit will regularly play the Berchel theatre, Des Moines, Sunday and Monday, between Omaha and Minneapolis.

STOCK

STOCKS OPENING.

Lynn, Mass., March 31.

Next year's Lynn theatre policy is assured. To-day Messrs. Leahy & DeWolf decided to take a five years' lease of the house and continue the present policy of modern stock productions. Richard Buhler will head the company supported by Florence Rittenhouse. The house this week is dark. Next week local Odd Fellows will produce a spectacle called "The End of the Rainbow" with local talent.

Louisville, March 28.

The Gayety, which has been playing popular priced legitimate attractions, closed its regular season last night. Manager Taylor has announced that commencing April 4 the Gayety will start its summer season with musical tabloid and pictures. The Arlington, Blanchard and Carr musical comedy company has been secured. Two different bills will be given weekly and the picture program will change daily. Admission, ten cents.

Syracuse, N. Y., March 31.

Harrison Ford will be the leading man in the Empire Stock Company which opens April 12. Other members of the company will be Albert Sackett, Guy Dennerly, Horace Porter and others who played in the Empire Stock last year.

Clifford Stork and Mabel Brownell will head a new stock to open at M. S. Schlesinger's Orpheum, Newark, Easter Monday. With the company will be Irving Lancaster, M. O. Holland, Louis Leon Hall and Clara Sidney.

Concord, N. H., March 31.

Rollo Lloyd has arranged a four weeks' "special engagement," opening April 5, at the Masonic here.

Detroit, March 31.

Vaughan Glaser and Co. under James Wall's management, start a stock engagement here early in April.

The Feiber & Shea theatres in New Jersey and Ohio will start stocks commencing April 5, opening each week during the month.

Hamilton, Can., March 31.

The Temple is going to play stock. Charles Mackay and Lillian Kemble, two Montreal stock favorites, will head the local company.

Buffalo, March 31.

The Teck is to have a stock company beginning April 21. Adele Blood is to be the star and manager. The company will be in opposition to the Jessie Bonestelle, to open about the same time.

Portland, Me., March 31.

The Cape Theatre and Riverton will be under the joint management of W. Nat Royster this summer. Florence Webber will again be prima donna at the Cape. Royster plans to play mu-

sical comedy at the Rivington and light opera for the Cape.

Louise Mink may be engaged as principal woman at the Rivington.

Boston, March 31.

The Plymouth is to house stock beginning April 5. George Relph is to head the company. Mr. Relph was a distinct sensation here at the Boston Opera House in the stock revivals of Shakespearian repertoire and he has interested some local capital in his stock venture. In his company will be Philip Merivale, Phyllis Buhett, Viva Birchett, Leonard Mudie and L'Estrange Millman.

The musical stock which is to open its season at the Columbia, Washington, D. C., April 5, is being organized in New York. Fred G. Berger, manager of the house, who represents Frank and Oliver Metzgerott, is in town with Frank Rainger engaging the company. The opening bill will be "The Rose Maid." The company has a season of 14 weeks laid out at present. The prices will be 25c. to \$1.

Syracuse, March 31.

The Valley Amusement Company has again decided to produce light operas and musical comedies at the Valley theatre this summer. The company will be organized through W. Ashland, of the Witmark Music Library, Inc.

Portland, Me., March 31.

Sydney Toler, now with a company in St. John's, Nova Scotia, is scheduled to open an engagement as leading man of the Keith stock Decoration Day.

Stamford, Conn., March 31.

A new stock, sponsored by Mrs. Emily Wakefield, with Robert Milton, stage director, opens a spring engagement April 5 at the Stamford theatre.

Grand Rapids, March 31.

The Mary Servoss stock opened here March 28 in "Nearly Married," with "Within the Law" the second week. William H. Barwald has been engaged as stage director and Fred Kimbell will manage.

Lewiston, Me., March 31.

William H. Leahy is to open a musical stock company here on April 12. The opening bill is to be Fritz Scheff in "Pretty Mrs. Smith." The company is to have a star each week. Valeska Suratt is spoken of to follow Miss Scheff.

W. J. Stevenson will open the Gayety, Hoboken, Easter Monday, as a stock house.

Youngstown, O., March 31.

The Horne stock moved last Saturday from the local Grand to the Music Hall, Akron, O.

OBJECT TO "THE NIGGER."

Westbrook, Me., March 31.

An application for an injunction to prevent the production of "The Nigger" by Keith's stock company of Portland was prepared for presentation today by the colored people of this city through their attorney, William H. Murray.

Twenty business men and several clergymen have signed petitions to stay the presentation of the piece. Mayor Ingraham refused to act early in the week on a complaint made by Rev. W. H. Lemarr.

PAYTON'S LOSING SEASON.

Syracuse, March 31.

In court proceedings to collect claims against him, Corse Payton testified here last week he had run behind \$4,680 while playing stock for 11 weeks at the Weiting. Payton said he came to Syracuse with nothing and was leaving town in the same financial condition. He also admitted losing \$33,000 the last year.

STAR SYSTEM NOT OVER.

Lynn, Mass., March 31.

The season of stock stars which William H. Leahy has been conducting here has not proved entirely successful, the Lynn public not realizing the values of the names presented to them.

Manager Leahy decided to discontinue the star system and offer a straight stock organization headed by Richard Buhler as leading man and Florence Rittenhouse as leading woman.

BOSTON'S RIVAL STOCKS.

Boston, March 31.

There will be two rival star stock organizations here next month. One will be the company W. J. Leahy will have at the Majestic and the other will be one of the Syndicate houses, and financed by Charles Dooley, owner of a number of smaller houses here. The latter company will have Eleanor Gordon, a local stock favorite, as its leading woman. The opening date is set for April 19.

Feature Film, Extra Attraction.

The Crescent, Brooklyn, which is playing stock, is using a five-reel feature film as an added drawing card during Holy Week. The regular show for the week is "The Vampire." The afternoon shows start at 1.45 and the evening at 7.45.

STOCK CHANGES.

Bernard Steele, stage director of the Loneragan Players at Lynn, Mass., has gone to Lewiston, Me. in a similar position with Messrs. Leahy & Wolf.

Several stock players returned to Broadway telling of their distressing closing at the Princess, Toronto, where they say that the management withdrew quietly without paying them.

Ines Ragon replaces Ann O'Day as leading woman of the Utica, N. Y., stock. William Jeffrey, leading man, has been succeeded by Arthur LeRue.

Frances MacGrath, Dudley Ayres, leads, and Marie Reels were signed this week for the newly organized Grand stock company, Brooklyn.

Portland, Me., March 31.

William Macaulay, recently in "The Yellow Ticket," joined the Keith Stock here this week, replacing Walter Dickinson, who has been substituting for Mark Kent, on a leave of absence through poor health.

OBITUARY

Notice of death of friends, relatives or of persons not directly connected with theatricals will be charged for at 50 cents a line (seven words). Memorials, lined in, minimum, \$1.75 (1/2 inch, not over 3 lines). One inch, \$3.00. Larger space proportionately.

Chas. A. Pusey, a vaudeville artist, formerly with Laaky's "Antique Girl," died in the New York Hospital last week after a prolonged illness. The deceased was 30 years of age.

Low Green of "A Hot Time in Old Rome," died recently after a lingering illness at the home of his parents, Chantrell and Schuyler, in Brooklyn. He was in his 22nd year at the time of his death.

Leonard Goode, a stock actor, at one time with the Walter Savidge and Edwin Strong companies, died March 9 in Bloomfield, Ia.

Gus Keeley (Keeley Bros.) lately appearing with his wife in vaudeville, died March 24 in Roosevelt Hospital, New York, of pneumonia. He was 40 years old.

Mildred Gale, a stock actress, and of late with Fred J. Ardath and Co. in vaudeville, died recently after a short illness at the home of her mother in San Francisco.

IN MEMORIAM HARRY GRIMM

Died March 12, 1915
BILLY ELLIOTT
(For three years as Grimm and Elliott, partner and gill.)

Corning, N. Y., March 31.

Joseph R. Oakea, Jr., a composer with considerable of a reputation in the South, died here last week. He was 24 years old. Burial in Lindley, N. Y.

The mother of Matt Keefe died in Los Angeles on March 23. Her will leaves her entire estate and personal effects to Keefe's only son.

Lynn, Mass., March 31.

Police are investigating the mysterious death of Harold E. Shafner, aged 30, a vaudeville actor. An overdose of strychnine is thought to have been the cause. Shafner told a friend a man had given him a dose of medicine for a weak heart. Before he had reached the opposite side of the street he was suddenly stricken by death. It was found he had swallowed 60 times as large a dose as physicians are accustomed to prescribe. Shafner lived at 191 1/2 Green street.

MIZENER ADAPTING.

Wilson Mizener received a commission this week from the Shuberts to make an adaptation from the French of a comedy entitled "The Call of the Child." The managers intend the piece for production this spring.

"The Raid" is the title of a new vaudeville vehicle that Mizener has in preparation and which he will produce as soon as he completes the adaptation.

If you don't advertise in VARIETY,
don't advertise.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Emmett Corrigan and Co., Palace.
The Brazilian Nut and Arboaz, Hammerstein's.
American Trumpeters, Hammerstein's.
Margaret and William Cutty, Colonial.
Glen Ellison, Alhambra.
Soretti and Antoinette, Royal.
Florrie Millership, Bushwick.
Four Melodious, Bushwick.

Hong Fong.
Chinese Comedian.
9 Mins.; One.
Hammerstein's.

In the nine minutes that Hong Fong was on the stage at the "Corner" on Monday night he proved one thing, and that was that he was more or less of a brilliant linguist, for in that time he sang and spoke English, Chinese, French, Italian, German and Yiddish. He appeared in Chinese costume with a queue sewed into his cap. His opening number was "Michigan," which he pronounced as "Mit-i-gan"; in fact many of the laughs came through his pronunciation of English words with Chinese accent. His second number was an imitation of Caruso that got over nicely, after which he sang a number of German folk songs in that language. For the close of his act he did a dance that sent his act over very big. Hong Fong is a novelty for vaudeville and will do in an early spot on big time bills, for his most serious efforts will get laughs. *Prod.*

Byal and Early.
Songs and Comedy.
12 Mins.; One.
Colonial.

Byal and Early consist of an angular girl and a tall boy, both possessing pleasing voices. The big difference between this and the majority of two acts is that the girls has a voice deeper than that of her male partner. Carl Byal has a high tenor, while Dora Early undermines him with a strong contralto. The two open in much the same style as other two-acts, but after their first number it can be readily seen they possess something in the way of ability that is not included in the make-up of most acts of this kind. Miss Early's length of arms prove her greatest asset in securing laughs. Her manipulations of these members is immense. The two are up to date with their song numbers, "The 5.15" being used by the girl with good comedy results, and Byal scoring easily with "Bird of Paradise." The turn did very big "No. 4" at the Colonial Monday night.

Five Statues.
10 Mins.; Full Stage.
Posing and Acrobatic.
Colonial.

Four men and a young woman, all garbed in white, the latter working as an assistant. The men open with a posing display on a platform. Some strong work is attempted after the statue display. One of the men is a muscular marvel and performs many difficult feats in lifting and carrying all of his co-workers.

Bertha Kalich and Co. (3).

"The Victim" (Dramatic).
30 Mins.; Special Setting (House Interior).
Palace.

Bertha Kalich returned to vaudeville at the Palace this week in an emotional sketch entitled "The Victim," which the program says was written by Ossip Dymow. Kalich works unusually hard to put the skit over. "The Victim" tells the story of Ann Tower (Kalich), who is visited by a man named Edward Wilson (Leonard Craske) the minute the former's husband, William Tower (Aubrey Beattie) leaves the Tower home ostensibly for a Chicago trip. Wilson has known Ann Tower before she married, but poverty forced him to keep his love locked up. He can hold his feelings no longer and while passionately pouring forth his pent-up love in words and embracing Mrs. Tower, the Tower man-o'-work, and valet for Mr. Tower, looks on quietly from a curtained doorway. Wilson leaves. Valet Joe (Robert Stow Gill) confronts Mrs. Ann with the information he knows all and that unless she grant him some personal liberties he will give Mr. Tower an earful. Mrs. Tower shoots and kills Joe. Her husband returns. Agitated state of wife attracts his notice. Inquiry brings forth her story. Husband then pictures up situation his own way. He says Joe would not have approached her if he had not been sure of his woman. He phones Wilson to come over at once. Wilson comes. The husband coolly tells him what has happened and that he (Wilson) must give himself voluntarily to the police as the murderer, saying he had seen Tower leave, entered the house to commit burglary and had shot Joe when he was interrupted by the valet in his work. Wilson consents. As he is about to tell the police over the 'phone he is a murderer, Mrs. Tower, in an emotional, dramatic scene, snatches the sneaking instrument and confesses the truth. The curtain rises on a darkened stage as the shot is fired and the audience hears the death-groan of the man as he staggers and falls dead in a doorway off-stage. For about four minutes there's talk leading up to the woman's story, and as she says it was about 6 o'clock and her husband was leaving, the stage is darkened momentarily and relighted to enact the scenes leading up to the murder. For vaudeville it gives a dramatic playlet an interesting phase. The supporting players at times spoke their lines cautiously as though uncertain. Craske was disappointing in looks and acting. No matter what one may say about the sketch not having the "punch," it has Kalich, and as emotional acting and the quiet form of stage work are a hobby with her, the act of Kalich must not be denied, not even in vaudeville. *Mark.*

Irene Franklin has been engaged to headline the opening bill of the Brighton theatre (Brighton Beach) May 17. The following week Alice Lloyd is penciled in as the topline.

Scott, Howell, Norton and Co. (5).
"The Red Fox Trot" (Comedy).
18 Mins.; Full Stage (Interior).
Alhambra.

"The Red Fox Trot" is a timely little satire on the modern dancing germ, in which Agnes Scott is supported by a combination of Harlem stock favorites, including George Howell, Wm. Norton and Peter Paige. The vehicle was written, and undoubtedly staged by Miss Scott, who has a few dainty ideas that jibe nicely with the artistic end of vaudeville, and while "The Red Fox Trot" bore the semblance of a slightly unfinished production Monday night, it also carries unmistakable promise of a sure thing with a few days of actual stage life. The story is of the dance-mad wife (Miss Scott), whose husband (Mr. Howell), up to the initial curtain, hadn't become infected with the mania. The opening introduced Howell and Norton in a duolog of explanatory nature combining a bright touch of humor here and there, with the main idea introducing Miss Scott's character. Her stage spouse is positive his home has not been contaminated with the dance disease, but upon her arrival she shocks him to embarrassment when openly confessing to a continual desire for the syncopated strains of a modern "crawl." Norton, satisfied in the vindication of the terpsichorean art through his friend's predicament, exits laughingly while Howell retires to another room to do some thinking. This brings Peter Paige to the front, Peter portraying the person of one Mr. Filliary, who has been kindly chaperoning the dance-mad wife through the majority of her recent tango teas. Peter gave a decidedly clever portrayal of the modern dance bug, so good in fact it looked like a natural recital, and might have been. His character ran midway between a male hair-dresser and a youth who has been reared and spoiled in a girl's convent. Peter came to bring the important announcement of the birth of a new trot and promptly pictured it to the expectant spouse, who harbored a slight nervousness through the realization of her husband's presence. Peter and Miss Scott danced the Red Fox Trot while husband watched behind the red portieres. Then came a mild suggestion by the young trotter that the couple might dance gayly through life, whereupon husband roughly ejects Peter from the room, the finale showing Howell and Miss Scott waltzing to "Home Sweet Home." The dance promptly proceeded to stop things temporarily and might have been encored. Paige, while characterizing a rather effeminate youth, kept all traces of suggestiveness, and in fact all thoughts of it, from his character, although his work is enveloped in a shroud of soft lines and phrases. It provided a wonderful contrast and built up a mighty strong comedy angle to strengthen the dance section. The work of Miss Scott is natural throughout, with a fund of personality and a contagious smile that guarantees her material. Her appearance in a pink frock of modern make kept the female contingent on the buzz. Howell and Norton played their parts as written, while a maid held down a small bit at the opening. It's a great idea, and well cast. *Wynn.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"The Bubble" (Louis Mann), Booth (April 5).
"You Never Can Tell" (Arnold Daly) (revival), Garrick (April 5).
"A Celebrated Case" (revival), Empire (April 7).
"Nobody Home," Princess (April 9).

Kelcey, Shannon and Co. (3).
"At Sunrise" (Dramatic).
18 Mins.; Full Stage (Interior).
Alhambra.

Herbert Kelcey and Effie Shannon are keeping abreast of modern amusement wants with the presentation of H. S. Sheldon's war playlet, "At Sunrise," a dramatic episode that might plant its locale in an English camp of the present day. The scene shows the interior of Col. Fairfield's (Mr. Kelcey) quarters, with Edna Fairfield (Miss Shannon), his wife, present, anxiously awaiting her husband's return. The wife is doing Red Cross duty. The atmosphere assumes a dramatic tension from the initial curtain, the theme running around the proposed execution of a young sentry condemned to die for neglect of duty. The wife, upon the Colonel's return, makes a frantic appeal for the youth's life, her interest coming through her fact that he had been entrusted in her care and had originally enlisted in her husband's regiment upon her suggestion. The dramatics reaches their summit when the wife finally arouses suspicion and at last informs the Colonel the boy is his own son, the mother having died some 15 years previously, after confessing her relations with the Colonel. Apparently all possibilities of saving the boy's life are exhausted, since communication with headquarters has been cut off, but finally a dispatch bearer comes through the lines with a stay of execution. A semi-climax adds to the tension, abruptly relieved through a prearranged signal to announce the messenger's success, there being but a few minutes left to deliver the paper to the executioner. The playlet is intensely dramatic throughout and nicely held up by the principals. For their vaudeville introduction it serves well and carries whatever value the average dramatic turn can hold. At the Alhambra the piece earned the principals several curtain calls, although whatever credit accrued from the performance justly belongs to the players, for one could conceive an artistic crime committed by an irresponsible cast with this particular piece. *Wynn.*

Louise and Ferrera.
Music.
14 Mins.; One.
23d Street.

Man and woman of foreign appearance, offering a routine of numbers on mandolin and guitar with a poor idea of construction, but fair musicians. Hawaiian and Spanish melodies are featured in the repertoire, with the man playing his instrument in Hawaiian fashion. They should revise their turn somewhat to earn recognition. *Wynn.*

HAMMERSTEINS.

With a "Nut" Revue, Lillian Lorraine singing about "Nut" Sundaes and a couple of exceedingly good "Nut" actors on the bill at Hammerstein's this week, it would not be a surprise if the squirrels in Central Park mobilize before the end of the week and march on "the Corner." However, with a nine-act bill and the so-called "Revue," the show at the Corner entertained the slim crowd present Monday night.

The first act was Reine, a female impersonator, who managed to pass in this spot. Hong-Fong (New Acts), a Chinese character comedian, according to the program, had the second position.

The first hit of the show was Staley, Birbeck and Staley with their musical transformation act. The opening in the "smithy" got but little until the transformation, which caught the audience unawares, but did not bring the return it should. With the return to the original scene which followed a moment later, the house showed its appreciation. Jack Stuart and Alice M. Donahue in a "Nut" act were another of the hits of the early portion. Stuart's dancing was a big feature. About all the act needs now is a solid laugh for the finish.

Lillian Lorraine was moved up one on the bill and followed the "nut" team. This is her second week at the house and she is using two of her old numbers. Her voice is in much better condition than in some time past.

Miss Norton and Paul Nicholson, of "A Pair of Sixes" company, are filling in the Holy Week layoff at the "Corner," presenting their dramatic cartoon of hallroom life. The team proved that there is still an unusual quantity of humor to be gotten out of the lines and situations of this act. They closed the first part and received four bows at the finish.

Opening the second part Ben Welch pulled his usual monolog and made good.

The real hit of the show came during the next act and it was not programmed. It was the singing of Sam Ash, in a box, to assist Eva Shirley. Miss Shirley sang four numbers and then closed with "My Bird of Paradise." It was in the latter number Ash joined in. Up to the time the tenor sang the act seemed to be getting over nicely, but when he struck his top note at the close of the first chorus there was a spontaneous outburst of applause that almost brought the roof down. The act with his assistance stopped the show.

Billed as "A Nut Revue," Ben Welch, assisted by seven of the principals and eight of the chorus girls of his show, presented a burlesque afterpiece that got laughs. The revue ran 44 minutes, much too long, and the manner in which it was played showed it was hastily thrown together. There are bits of here and there in burlesque and some numbers. The finish is a burlesque of Fred Stone's "Mme. Falloffski" bareback ride, rather poorly done. The laughs were gotten through "rough stuff," not a point of which was lost by the "Corner's" mixed audience.

Fred.

COLONIAL.

The Colonial Monday had a surprisingly well filled house on the first night of Holy Week. Nazimova was evidently the cause of the large attendance. The legitimate star has a drawing power with the women, as more of the weaker sex were in evidence. Nazimova was forced to take a number of bows, seeming to bore her terribly. A slide flashed on the drop told the people the book of the play was for sale in the lobby.

The Colonial also had a well balanced vaudeville show that pleased from start to finish. The program was one new song number from start to finish. Harry and Eva Puck were the first to use them. They have an attractive opening number. "Dancing 'Neath the Irish Moon" was one of the new ones that went over well. The black and silver dress worn by Miss Puck is a stunner, but the pink slippers and stockings do not make a pretty picture. The Pucks were "No. 2," around 8:45, owing to a Chaplin picture opening the show. The picture in two reels did not prove amusing all of the time. If the Essanay would cut the Chaplin pictures to a single reel they would be enjoyed better in the big time vaudeville house where they have been brought into use for the first time this week. Byal and Early (New Acts) were on before the Nazimova sketch, which closed the first half. They got one of the bill's hits.

Lightner and Jordan opened after intermission and gained immediate favor with pleasing song work. The girls never appeared to better advantage than Monday night, when they both looked as if they had stepped out of a bandbox. In the way of a new song "Love Me or Leave Me Alone" scored for the girls. The last in the song contest was Franklin Batie, who ably assists Jack Wilson. Batie burst forth with "I'm On My Way to Dublin Bay." Jack Wilson did not have much material for his impromptu business on account of his not using anything on the "War Brides" sketch. The usual screams greeted Wilson's wench impersonation.

The show brought out a novelty in the way of "Tango Shoes," a comedy turn that lacks anything that looks like class. The act is doubling at the Palace this week. It is an altogether roughshod affair meant for three-day audiences. The Colonial seemed to enjoy it, however, and for a change on the big time it should do. Second after intermission was its position.

The Dancing La Vars opened the show. They have placed a cake walk in the act, opening with it. Miss La Var has a distinctive way of changing costumes for her dance. The young woman in reality does not change at all, but appears to have a different costume for each dance. She uses a different colored blouse which is slipped on in a second, not causing any waits between numbers. It is a novel idea that shows good sense. The dancers opened most satisfactorily. Durkin's Animals, "No. 3," secured laughs. The Five Statues (New Acts) closed.

Sam Green of "The City Belles" was married in Detroit March 25 to Dorothy Rogers, of the same company.

PALACE.

Business splendid Monday night. Show was a quiet affair until after intermission, when it took on some speed. Too much dancing. Little comedy aside from two acts and they were of the coarser grade of funmaking. Slapstick style of one more amusing than the other type.

The first part dragged. A long dramatic sketch, running a half hour, didn't improve the opening session. It held interest and that was all. The house appeared to be capacity, a condition which did not exist the previous Monday night.

Show went along like a wagon on three wheels until near the close. Then it hit a proper gait for a Palace bill and registered cleanly, solidly and with the proper applause results from the audience.

A Charlie Chaplin picture started off, but never finished. James Dutton and girls opened. It's a typical pretty act of the circus, horses, tanbark, enclosure, etc. Mullen and Coogan did fairly well, but the boys were unable to hit their stride, spot too early perhaps or their act may have been seen hereabouts too much of late, as the house didn't respond heartily enough to get their usual "encore bit." Bonnie Glass' fancy routine of the modern ballroom steps drew attention, but the act would have flopped had it not been for the cake walk number at the close. Another dancing act, but of different kind, followed the Glass turn. This was "Tango Shoes." No class and much out of place at the Palace. Drew most laughter and applause from upper sections. This act might be a riot in Olean, N. Y., or knock 'em a twister in the Bronx; it is too crude for the bigger houses, especially those striving for class. The act is funny, yes, in the neighborhoods where it belongs.

Bertha Kalich and Co. (New Acts) had the next spot, although Nora Bayes was "No. 5" at the Monday matinee. Miss Bayes sang some of the old numbers and several news ones. She did very well with "Still Papa Props His Pants Up With a Pin," elicited some hearty laughter with William Jerome's latest, "When Father Shoots the Bull Around the Bulletin Board."

Norton and Lee opened after intermission. They sang, danced and proved excellent entertainers. The Avon Comedy Four had an easy spot, although some phases of the rough comedy didn't gibe with the Palace audience.

The Nat Nazarro Co. closed. This act is a revelation of its kind, the hand-balancing of the little fellow being a big feature.

Mark.

BOOKING MILES' DIRECT.

Youngstown, O., March 31.

The Miles Hippodrome, playing vaudeville in opposition to Feiber & Shea's house, will be booked hereafter by the Marcus Loew agency in New York. Heretofore it has been supplied through the Loew agency in Chicago. The change in booking places the Hip on the Loew route sheet as a stand for its road shows.

AMERICAN ROOF.

Holy Week gave the American Roof a bad start Monday night, though the downstairs theatre had no complaint against business. The Thomas J. Ryan-Richfield Co. was the headline and scored as usual, playing "Mag Haggarty's Reception." Tom Ryan's ever laughable and quaint Irishman never grows old. Another feature of the bill was "Boarding School Girls," the program crediting V. Chandler Smith with "presenting" the act. There are seven people in it, four girls in pajamas, an eccentric comedienne, a young man as the juvenile and a boarding house landlady. The piece misses many opportunities and doesn't get started until toward the finish, but the pajama girls ought to carry it along on the small time. They look well in their night dress, or undress. There's any quantity of room for criticism in the turn. It closed the first half and will do better before a matinee audience likely than anywhere else.

A little roughness came out in the acts of Burke and Burke and Jos. K. Watson. Burke and Burke were "No. 3." It's a man and woman team, with the man as a messenger boy. The act carries a story, and could stand a general toning down, including Mr. Burke's speaking voice. He appears to have fallen into the habit of yelling, that might be effective here and there throughout the turn, but he overdoes it. The couple sang "A Bale of Cotton." Rather late now for that one. Watson, next to closing, had a parody on the "Cotton" song, but Watson probably brought his material with him from the burlesque show he is with, which is laying off this week. Watson's talk ran pretty "raw" at points. He could have made a distinction between the difference in houses. His Hebrew monolog character is patterned after Herschfeld's "Abe Kabibble" of the funny section of a New York daily. Watson made up very well for it, and he did very well.

The novelty of the bill for small time was Grace De Wintres, a ventriloquist, who does imitations through her dummy, also changing its costumes, as well as her own, she first appearing as a bellboy and later stripping off to girl's dress. It isn't her ventriloquism so much as the manner in which she works, besides being a girl, of course, and the act is quite pleasing in its oddity of arrangement as well. Miss De Wintres impersonated Irene Franklin and Eva Tanguay among others. She did another bit not used by other ventriloquists of either sex, having the dummy hold a baby, the latter squawling and the dummy crying. The girl looks youthful and is of pleasant appearance. She seems full of ideas that should work out something worth while to her in time.

Work and Play were "No. 2," getting nicely through with their comedy acrobatics in "one." Embs and Alton, with piano and songs, appeared to have pleased the house, opening the show. Oddone, an accordionist, opened the second part, and Camille's Dog Circus closed the performance. *Simé.*

BILLS NEXT WEEK (April 5)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. M. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"M." James C. Matthews (Chicago).

New York

HAMMERSTEIN'S

(uho)

Belle Baker

Brazilian Nut

Rosie Lloyd

Lucille & "Cockie"

Imhoff, Conn & C

Flanagan & Edwards

Will Ward & Girls

Harry Brown

Dier

Lane & O'Donnell

La Belle Maude

American Trumpeters

Madcap Trio

Belle Gordon

PALACE (orph)

Eddie Foy Co

Emmett Corrigan Co

Barnes & Crawford

Jas & B Thornton

Courtney Siano

DeHaven & Nice

The Le Grohs

(Two to fill)

ROYAL (ubo)

Valencia Suratt Co

Kajiyama

Comfort & King

Harry & E. Puck

Howard's Animals

"Fixing the Furnace"

Marie Fenton

Adeline Francis

Soretti & Antonette

COLONIAL (ubo)

Kelcey & Shannon

Honey & Bent

Violet Dale

Marion Littlefield Co.

Australian Widdopiers

Cantor & Lee

Mullen & Coogan

Lorraine & Burks

Everett's Monkeys

El Ray Sisters

M & W Cutty

Sherman & Utry

ALHAMBRA (ubo)

Mrs Leslie Carter Co

Princess Rajah

"Lawn Party"

Mullen & Coogan

Mack & Orth

Willie Brothers

Glen Ellison

Ethel McDonough

Herbert Germaine 3

PROCTOR'S 125th

Freddy James

Mary Downs Co

Gilbert & Barrett

Gordon Bros

Dorsch & Russell

Carlson & Leonard

Grader & Barrett

24 half

"Tenement Flirtation"

Karlina West 3

Karlina Co

The Stillings

Danile Stewart Co

Donovan & Lee

Silverton Girls

PROCTOR'S 58th

"Tenement Flirtation"

Lola

Martini & Maximilian

Harrison West 3

Maurice Freeman Co

Burns & Kissen

Maglin Eddy & Roy

24 half

Harry Leighton Co

Jordan & Hoyt

Mary Ellen

NATIONAL (loew)

Pisano & Bingham

Walsh Lynch Co

Joe Whitehead

Nichols Nelson Tr

(Two to fill)

2 Kerns

"Girl from Macy's"

Ben Smith

"School Days"

Caharet Trio

(Two to fill)

DELANEY (loew)

Joyce & West

Harri Thompson

Embs & Alton

Ethel Clifton Co

Vinton & "Buster"

Wilson & Wilson

Cycling McNutts

(One to fill)

24 half

Jim Reynolds

Gonne & Livsey

Nichols Nelson Tr

Bernard & Harrington

9 Krazy Kids

Burke & Harris

3 Vocarys

(One to fill)

24 half

AMERICAN (loew)

Morton & Morris

Mr & Mrs Caplin

Frank Farrington

McIntosh & Maida

Shriner & Richards

"School Days"

Manetti & Sidell

(One to fill)

24 half

AMOROS & MULVEY

Josephine Kathryn

Wanda

The Cleveland

El Ray Sisters

M & W Cutty

Wharry Lewis 4

Andy Rice

Alvin & Kenny

(One to fill)

24 half

LINCOLN (loew)

Blanche Leslie

Brook & Williams

"Blindfold"

Andy Rice

Hillary Long

(One to fill)

24 half

Mr & Mrs Caplin

Roubie Sims

Gallagher & Carlin

Holmes & Riet

2 Bryants

ORPHEUM (loew)

Bogart & Nelson

Wanda

Ashley & Canfield

"Man in Dark"

Carlson & Leonard

Amoros & Mulvey

(One to fill)

24 half

Davis & Matthews

Princeton & Yale

Blanche Leslie

Wichner S Howe Co

Joe Whitehead

Pickman Troupe

(One to fill)

24 half

7TH AVE (loew)

Payne & Nesbit

Wharry Lewis 4

Willie Smith

Bobbe & Dale

Lightner & Jordan

Diamond & Grant

Harry Fern Co

Nettle Carroll Tr

PROSPECT (ubo)

Henrietta Crossman C

4 Marx Brothers

Misses Campbell

Keene & Windy

Roche's Monks

Eddie Carr Co

Amata

Ed Marshall

SHUBERT (loew)

Golden & West

Josephine Kathryn

Gallagher & Carlin

Carl Demarest

Cannaris & Cleo

(Two to fill)

24 half

Hillary Long

Evans & Wilson

Village Sexton

Lee Barth

Vinton & "Buster"

Bobbe & Dale

Joyce & West

FULTON (loew)

Bill Robinson

Holmes & Riley

Walter S Howe Co

The Stanton

2 Bryants

(One to fill)

24 half

Golden & West

Belle & Jones

"The Tamer"

Golden & Light

Slayman Ali's Arabs

(One to fill)

24 half

BIJOU (loew)

Mab & Weiss

Lottie Mayer Girls

Dale & Boyle

Bernard & Harrington

3 Vocarys

(One to fill)

24 half

Lottie Mayer Girls

Shriner & Richards

Bill Robinson

Chas L Fletcher

(Three to fill)

24 half

COLUMBIA (loew)

Montry & Dot

Moran Sisters

"The Goods"

Harvey De Vora 3

Juggling Bannons

(One to fill)

24 half

Herbert & Dennis

Walsh Lynch Co

Burton Hahn & O

(Three to fill)

24 half

FLATBUSH (loew)

Alvin & Kenny

Marathon Comedy 4

Princeton & Yale

Ford's Revue

Jim Reynolds

"The Tamer"

Delmore & Light

Jungman Family

(One to fill)

24 half

Dixon & Dixon

Grace DeWinters

Pisano & Bingham

The Paradofs

May & Manicure

4 Silckers

Ratcliff & Anthony

Royal Hawaiian 6

Ann Arbor, Mich.

MAJESTIC (ubo)

Aerial Macks

Howard Burkholder

"Love in Suburbs"

Betty West

Flynn's Minstrels

24 half

Henri Kublick

Armstrong & Odell

Claire Vincent Co

Mumford & Thompson

Jansen the Great

Atlanta, Ga.

FORSYTH (ubo)

Mace LaLarents

Billy Van

Felix & Barry Girls

Moore & Young

H. Beresford Co.

6 Am. Dancers

Boganny Troupe

Atlantic City, N. J.

KEITH'S (ubo)

Verne Kaufman

Webb & Diehl

O'Brien-Havel Co

Eva Taylor Co

Burns Kilmer & Grady

- 2d half**
Aerial Macks
Howard Burkholder
"Love in Suburbs"
Betty Wells
Flynn's Minstrels
Jacksonville, Fla.
ORPHEUM (ubo)
Lafay Bros
Lard & Thompson
Stoddard & Hynes
S & M Stebbins
Carmen's Minstrels
Johnstown, Pa.
MAJESTIC (ubo)
(Altoona split)
1st half
Howell Sisters
Fred & Lazel
O'Brien Moore & L
"Dream Pirates"
Joplin, Mo.
ELECTRIC (wva)
William Morrow Co
King & Brown
2d half
Wayne Marshall & R
Wm D Hollis Co
Kalamazoo, Mich.
MAJESTIC (ubo)
Hodges & Tynes
Three Lyres
2d half
Lex Neal
Richard Malloy Co
DeLeon & Davies
Gruber's Animals
(One to fill)
Kansas City, Mo.
ORPHEUM
Wm Morris Co
Panther Duo
Nat Willis
Mme Jonelli
Fisher & Green
Harland & Thornton
Loyal's Animals
Brent Hayes
EMPRESS (loew)
(Open Sun Mat)
Roy & Arthur
Ogden Quartet
Smith & Farmer
J K Emmet Co
Clark & Rose
3 Donals
Kansas City, Kan.
ELECTRIC (wva)
Reed & Wood
Wm D Hollis Co
2d half
William Morrow Co
King & Brown
Kansas City, Mo.
GLOBE (wva)
Dix & Dixie
Montrose & Allen
Lester Trio
Doctor Cook
Keno Welch & Mel
2d half
Dashington's Dogs
Jack McNeil
"Candy Store Girls"
Fields Winchill & G
Lynn Hewitt & L
Kokomo, Ind.
SIPE (wva)
Powell's Minstrels
2d half
"Safety First"
Laconess, Wis.
MAJESTIC (wva)
Cooper & Ricardo
Guerrero & Carmen
Jarow
Hoyt's Minstrels
2d half
Bertie Ford
Clark Sisters
Mabel Lewis Co
Capitol City 3
Kavanaugh Nymphs
Lansing, Mich.
BIJOU (ubo)
Thomas & Mall
Louis Granat
Sun's Cabaret
(One to fill)
2d half
Welch Mealy & M
4 Society Girls
Morris & Thurston
Hopkins & Axtell
Four Lloyds
Lincoln, Neb.
ORPHEUM
Milt Collins
Mr & Mrs D Crane
Rae E Ball
Chas Grapewin Co
Louis London
Terada Bros
Dooley & Evelyn
Los Angeles, Cal.
ORPHEUM
Prelle's Dogs
Bertish
Big City 4
Melville & Higgins
Mario Lo
Wood & Wyde
Ray Samuels
(One to fill)
EMPRESS (loew)
Chas Ladegar
Mario & Trevette
Cook & Stevens
Inez McCauley Co
James J Morton
3 Keltons
PANTAGES (m)
Musical Nosses
Leo Cooper Co
Marco Twins
Howard & Mason
Three Arleys
- Louisville**
KEITH'S (ubo)
F & A Astaire
Hans Kronold
Lancton Lucier Co
Hal Stephens Co
Moore & Hanger
E Tatterto Co
Chas Howard Co
Scott's Lads & Lassies
KEITH'S (ubo)
Valentine & Bell
Spencer & Brown
J K McCurdy Co
Billy Davis
Ray Dooley Trio
Ethel Barker
Water Lillies
Lynchburg, Va.
ACADEMY (wva)
The Lampanis
Al Abbott
Port & DeLacey
Kirkham Sisters
2d half
Ower & Ower
Leonard & Arnold
"Honey Girl Minstrel"
(One to fill)
Madison, Wis.
ORPHEUM (wva)
Neptune's Nymphs
Elizabeth Otto
Jane Connelly
(Two to fill)
2d half
Nanliwa Japs
Dotson & Gordon
Hager & Goodwin
Chauncey Monroe Co
Clare Rawson Co
Memphis, Tenn.
ORPHEUM
Charlotte Walker Co
Leonard & Russell
Anna Vecchini
Cantwell & Walker
Five Sulys
Sotli Duo
Ernie & Ernie
Milwaukee, Wis.
OPERA HOUSE
(loew)
(Same bill as at Bill-
ings this issue)
Milwaukee, Wis.
MAJESTIC (orph)
Adelaide & Hughes
Fanny Brice
Dorothy & Dixon
Dorothy Toye
Mr Hymack
Adler & Arline
Loise & Sterling
Minneapolis, Minn.
ORPHEUM
4 Romanes
Marris & Manyon
Eadie & Ramden
Geo Schindler
Mr & Mrs DeHaven
Mme Aldrich
(One to fill)
UNIQUE (loew)
Billy Kinkaid
Hampton & Joselyn
"The Tangle"
Gertrude Barnes
Equille Bros
Montreal, Que.
ORPHEUM (ubo)
Carnegie Minstrels
Allen Dinehart Co
Nonette
Laddie Cliff
Cameron Girls
Newark, N. J.
MAJESTIC (loew)
Belle & Jones
Slayman Ali's Arabs
Chas L Fletcher
Cameron Devitt Co
Burton Hahn & O
Doris & Matthews
(One to fill)
2d half
Morton & Morris
Wilson & Wilson
Kinkaid Kildes
Frank Farrington
Ethel Clifton Co
Felix Williams
Walsh & Bentley
New Haven, Conn.
POLI'S (ubo)
The Menards
Case & Alma
Dick Crotius Co
Marconi Bros
Tower & Darrell
"Apple of Paris"
2d half
Two Lows
Bert Hanlon
Laypo & Benjiman
Mason & Murray
"Telephone Tangle"
(One to fill)
BIJOU (ubo)
Brown & McCormack
Walter Weems
Wm Weston Co
2d half
"Girls of Orient"
(Two to fill)
New Orleans, La.
NEW ORLEANS
Joe Collins Co
Travillas & Seal
Henshaw & Avery
Rebia
F & L Bruch
Costa Trio
(One to fill)
- New Rochelle, N. Y.**
LOEW
Eva Prout
(Two to fill)
2d half
Montrose & Sardell
Marathon Comedy 4
(One to fill)
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Rice Sully & S
Scott & Marke
Norton Wells & N
H DeSerres Co
(One to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Cressey & Davis
Blanche Ring Co
Max Laube
Lambert
The Sarrocks
Brown & Newman
Kremolina & Darras
Gallon
PANTAGES (m)
(Open Sun Mat)
H B Cleveland Co
Williams Bros
Mr & Mrs Robyne
Pierce & Roslyn
Wright & Rich
Menomonee Alken Co
Ogden, Utah
ORPHEUM (loew)
Frevoli
Elsie Gilbert Co
Bessie LaCount
C & S Dunbar
Reddington & Grant
Oklahoma City, Ok.
EMPRESS (wva)
Madame Morton
Bruce & Norma
2d half
Era Kendall Jr Co
Tom Mahoney
Omaha, Neb.
ORPHEUM
4 Amaranths
Els & French
Little Nap
Renee Florigny
Clayton White Co
Elizabeth Murray
Brown Fletcher 3
EMPRESS (wva)
Karleton & Kilford
Wm Armstrong Co
Lazar & Darion
Clyde & Marion
Kennedy & Burt
Lester Trio
Three Guys
Goldowsky Troupe
Ottawa, Ont.
DOMINION (ubo)
Kurli's Roosters
Billy K Wells
Gleasons & Houllhan
Leroy Lytton Co
Dainty Marie
Ryan & Lee
Wellington Lever Tr
Peoria, Ill.
ORPHEUM (wva)
Kipp & Kippy
Clippier Trio
Imperial Opera Co
Moore & Yates
The Castillians
2d half
Kelt & De Mont
Mr & Mrs Voelker Co
Hong Kong Mystery
(Two to fill)
Peru, Ind.
WALLACE
2d half
Kelley & Drake
Dolly & Mack
Booth & Leander
(One to fill)
Philadelphia, Pa.
KEITH'S (ubo)
Jos Jefferson Co
Flying Henrys
Cummings & Gladys
Will Oakland Co
Swor & Mack
Harriet Burt
Neablt & Clifford
Busse's Dogs
GLOBE (ubo)
(Final week)
Sid Baxter
Pear & Fields
Musical Gormans
Capt Barnett & Son
Mme Doree G O Co
Miller & Lyles
Shields & Rogers
GRAND (ubo)
Gaston & Palmer
M Golden & Sweetie
Mr & Mrs J Kelso
2 Wroe's Buds
Van Bros
"Fashion Shop"
WM PENN (ubo)
Gracey
7 Little Darlings
Morron
Pekin Mysteries
Kirk & Fogarty
(One to fill)
ALHAMBRA (loew)
Baby Roslyn
Van & Ward Girls
Roberts Stewart & R
Bernard & Roberts
Kennedy & Melrose
- Embs & Alton**
Mitchell & Leightner
Visions D'Art
Henry Frey
Velda Trio
PALACE (loew)
Leonard & Dempsey
Mitchell & Leightner
Visions D'Art
Henry Frey
Velda Trio
2d half
Clariotta St Elmo
Van & Ward Girls
Roberts Stewart & R
Bernard & Roberts
Kennedy & Melrose
Pittsburgh, Pa.
HARRIS (ubo)
Black & White Revue
Garce & Nel
Wopman & Horton
Colonial Trio
Simpson & Dean
Edwin Berger Co
Stroud Duo
SHERIDAN SQ (ubo)
Ferry
Belmont & Harl
Farrell Taylor 4
Bert Eira
A Armentia 3
Aubrey & Rich
GRAND (ubo)
Meyako Trio
Britt Wood
Nat Nasarro Troupe
5 Annapolis Boys
Harison Brockbank C
Willie Ritchie & Sis
(Two to fill)
MILES (loew)
Sprague & McNeese
Bud & Nellie Heim
Geo & Lily Garden
Kittie Francis Co
Caddis DeGascayne
6 Oliveres
Plainsboro, N. J.
PROCTOR'S
Kalma Co
Gilmore & Castle
Delaur Trio
Roeders Inventions
Black Sheep Co
2d half
Louise & Ferreira
Broomstick Elliott
Wilfred DuBois
7 Mischief Makers
Billy Wayne Girls
Portchester, N. Y.
PROCTOR'S
Holly Hollis
Brown & Barrows
Theatrical Venue
Fairfax & Stafford
2d half
Hogue & Hardy
Snayder & Roth
Cobway Sisters
Turrelly
Portland, Ore.
ORPHEUM
Abe Attell
Alan Brooks Co
Ridley & Fleming
Geo Damerel Co
Morton & Moore
EMPRESS (loew)
Stewart & Dakin
O'Neill Sisters
Lou Hoffman
"Between 8 & 9"
Sandy Shaw
Old Soldier Fiddlers
PANTAGES (m)
Bowbell Brown Co
Archie Nicholson Co
Rosa Marsten Co
Jimmy Green
Grace Ladell Co
Providence, R. I.
KEITH'S (ubo)
Hermine Shone Co
Woodman & Living'n
Corradini's Animals
Milton & D'Long Sis
Byal & Early
Orville Harold
EMERY (loew)
Daly Leon
Gray & Graham
Wm Lampe Co
Victoria 4
The Neesses
2d half
Collard & Wilard
Pollard Opera Co
(Three to fill)
Quincy, Ill.
ORPHEUM (wva)
Musical Gerald
Santos & Hayes
James Leonard Co
Billy Rogers
Klutings Animals
EMERY (loew)
Bollinger & Reynolds
Chung Hua Four
Princess Ka
(Two to fill)
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
"Crown Sea"
B & E Adams
Tulte & Collegians
Ethel Green
(One to fill)
Roanoke, Va.
ROANOKE (wva)
Ower & Ower
Leonard & Arnold
- Billy Ellwood**
"Honey Girl Min-
strel"
2d half
R & K Henry
Al Abbott
Kirksmith Sisters
(One to fill)
Rochester, N. Y.
TEMPLE (ubo)
Lee Jackson & May
Chas F Semon
Cartmell & Harris
"School Playground"
Boudini Bros
Cath Calvert Co
Van & Schenck
Fleming
SHUBERT (loew)
Gravotte Lavondre Co
Nichols Sisters
Sampson & Douglas
"Last Hope"
Sherman Van & Hy-
man
Maximilian the Great
Rochford, Ill.
PALACE (wva)
Four Rubes
Burt Shepherd Co
Chauncey Monroe Co
Niblo & Riley
La Graciosa
2d half
Meinotte Lenoie Tr
Rosdell Singers
O'Neill & Walmsley
Mercedez
Jane Connelly
Sacramento, Cal.
ORPHEUM
(5-6)
Baraban & Grohs
Howard & McCane
The Cromwells
Burdella Patterson
Bonita
(Others to fill)
EMPRESS (loew)
(Open Sun Mat)
Ed Zoeller 3
Fay & Myrn
Caesar Rivoli
Chas Deland Co
Clarice Vance
Bernett Sisters
Saginaw, Mich.
JEFFERS (ubo)
Welch Mealy & M
Society Girls
Morris & Thurston
Hopkins & Axtell
Four Lloyds
2d half
Thomas & Hall
Louis Granat
Sue Cabaret
(One to fill)
St. Louis, Mo.
COLUMBIA (orph)
Lulu Glaser Co
Connolly & Wenrich
Milton Pollock Co
Mr & Mrs McCrevy
La France & Bruce
Crouch & Welch
Dainty English 3
3 Blondys
HIPPODROME
(loew)
Parise
Moore & Elliott
Bell Boy Trio
Gash Sisters
(Four to fill)
GRAND (wva)
Cushman & Sun'land
Howard & Syman
Pitch Cooper
Harvey Trio
Hart & Nelson
Jimmy Rosen Co
Bessie Browning
Harry Gerard & Co
Sebastian Merrill Tr
EMPRESS (wva)
The Randall
John Geiger
Geo Richards Co
Loretta Twins
(One to fill)
2d half
Alexander Bros
Warren & Conley
De Long Trio
Laurie Ordway
(One to fill)
St. Paul, Minn.
ORPHEUM
(Open Sun Mat)
Musical Byrona
Bickel & Watson
Frances Nordstrom Co
Fred V Bowers Co
Mason Wilbur & J
Shannon & Annis
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
George DeAlma
Moss & Frey
Franklyn Ardell Co
Maude Tiffany
Kanazawa Japs
Sait Lake
ORPHEUM
(Open Sun Mat)
Edwin Stevens Co
Loughlin's Dogs
Rigoletto Bros
Valerie Bergere Co
Cervo
Gir From Milwaukee
(Two to fill)
EMPRESS (loew)
(Open Sun Mat)
Volgaist & Girle
Schrodes & Chappelle
Philippi Four
- Anderson & Burt**
Morris & Allen
Frank Stafford Co
PANTAGES (m)
(Open Wed Mat)
Golden Troupe
"War of Tongs"
Bertie Fowler
Dunlap & Virdin
Gordon Bros
San Antonio, Tex.
MAJESTIC (inter)
(Open Sun Mat)
Pauline
Bendix Players
Burnham & Irwin
Rob O'Connor Co
Willie Hale & Bro
Olive Vail Co
Marion Dawson
San Diego, Cal.
PANTAGES (m)
Lander Stevens Co
Camp & Coalila
Leona Guerny
Allan's Minstrels
Corr Thomas 3
Gilmore & Raminoff
San Francisco, Cal.
ORPHEUM
(Open Sun Mat)
Kerville Family
7 Colonial Belles
"Green Beetle"
Parillo & Frabito
Lina Abarbanell
Jack Kennedy Co
Bonita & Mearn
Hymas & McIntyre
"EMPRESS (loew)
(Open Sun Mat)
Blanche Sloan
Briere & King
Oscar Lorraine
"When We Grow Up"
Allen & Francis
"Laugh in Monkey"
PANTAGES (m)
(Open Sun Mat)
Chas L Gill Co
Great Lester
Bernivick Bros
Greene & Parker
Juggling Barrets
Tasmanian Vandie
San Jose, Cal.
VICTORY (orph)
(9-10)
(Same bill as at Sac-
ramento this issue)
Schenectady, N. Y.
PROCTOR'S
Eva Fay
Musical Chef
Boothby & Everden
Mack Albright & M
Bellows & Temple
Tops Topsey & Tops
2d half
Eva Fay
Gardner Vincent Co
Kitty Flynn
George Reeves
Norton & Hart
Fred Thomas Co
Scranton, Pa.
POLI'S (ubo)
The Alhines
Musical Alvinos
Geo Randall Co
Moneta Duo
"Song & Dance Re-
vue"
Anna Chandler
Werner Amoras Tr
McMahon & Chappelle
Libby & Barton
Seattle, Wash.
ORPHEUM
(Open Sun Mat)
A Rover & Sisters
Helen Scholder Co
Sylvester Schaffer
Mason Keeler Co
Geo M Rosener
(Two to fill)
EMPRESS (loew)
(Open Sun Mat)
Beth Challis
John Delmore Co
Klass & Bernie
Macart & Bradford
Clarence Tibbs
Damann Troupe
PANTAGES (m)
Ed F Reynard
A Burt Wessner Co
McIntyre & Hart
Rose Garden
Daiton Marensa & D
Stout City, Ia.
ORPHEUM
(Open Sun Mat)
"Woman Proposes"
Newhouse Snyder Co
Elmore & Williams
Edward Farrell Co
Coakley Harvey & D
Henry Dixey
Frank North Co
Inter Polo Team
Toledo, Ohio
KEITH'S (ubo)
Arthur Baratt Co
Harry B Lester
4 Antwerp Girls
Mack & Walker
Whipple Huston Co
May & Tally
Edward Farrell Co
Coakley Harvey & D
Henry Dixey
Frank North Co
Inter Polo Team
Toronto, Ont.
SHEA'S (ubo)
Moran & Wiser
Kaufman Bros
McIntyre & Hackett
Claire Rochester
5 Satudays
Jack Devereaux Co
YONGE ST (loew)
Kelso & Bro
Mae McCrea
Patricia & Meyers
Mysterious Mr Russell
Wilson Bros
(Two to fill)
Troy, N. Y.
PROCTOR'S
Johnny Walker Co
"Neptune's Garden"
- Imperial Japs**
Barnold's Dogs
Emily Smiley Co
Pia Operatic 3
Chas Olcott
Spokane, Wash.
LOEW'S
(Open Sun Mat)
Von Cello
Sadie Sherman
Bryan Sumner Co
Johnson & Deen
Joe Welch
Cook & Rothert
PANTAGES (m)
(Open Sun Mat)
"Garden of Rajah"
Florence Modena Co
Barber & Jackson
Alken Fligg & Duffy
3 Shentona
Springfield, Ill.
MAJESTIC
Barnold's Dogs
Laura Ordway
Marriott Troupe
Prince & Deerie
(One to fill)
2d half
Gedmin
Lewis & Norton
Redford & Winchester
Moore & Yates
Imperial Opera Co
Springfield, Mass.
PALACE (ubo)
Samoyou
Hodge & Lowell
C H O'Donnell Co
Eva Shirley
"6 Peaches & Pair"
Saunders & Von
Kitt
Gallot's Monks
2d half
Kendall's Dolls
Frank Markley
Chas Howe Co
De Vine & Williams
Peyton & Green
Telegraph 4
"Apple of Paris"
Springfield, Mo.
JEFFERSON (wva)
"Candy Store Girls"
Jack McNeil
2d half
Nelusco & Hurley
Montrose & Allen
Reed & Wood
Stockton, Cal.
YOSEMITE (orph)
(7-8)
(Same bill as at Sac-
ramento this issue)
Superior, Wis.
PEOPLE'S (wva)
Doyle & Elaine
Dancing Twins
2d half
Newkirk & Evans Sis
Romana Ortes Co
Williamson Watson
Syracuse, N. Y.
GRAND (ubo)
C E Evans Co
Josephine Dunfee
"War Brides" (No 2)
Frank Fogarty
Page Hach & Mack
(Two to fill)
TEMPLE (ubo)
Graham & Randall
Carl Rosini Co
Dunbar's Singers
Herman Timberg
Ethel D June
Tacoma, Wash.
PANTAGES (m)
Herbert Lloyd Co
Willy Zimmerman
Wiley & Ten Eyk
Jacks
groed
Tom Moore & Stacia
Terre Haute, Ind.
HIPPODROME (ubo)
La Petite Revue
2d half
Hanlon Bros
"Within the Lines"
Corelli & Gillette
Transatlantic 3
Toledo, Ohio
KEITH'S (ubo)
Arthur Baratt Co
Harry B Lester
4 Antwerp Girls
Mack & Walker
Whipple Huston Co
May & Tally
Edward Farrell Co
Coakley Harvey & D
Henry Dixey
Frank North Co
Inter Polo Team
Toronto, Ont.
SHEA'S (ubo)
Moran & Wiser
Kaufman Bros
McIntyre & Hackett
Claire Rochester
5 Satudays
Jack Devereaux Co
YONGE ST (loew)
Kelso & Bro
Mae McCrea
Patricia & Meyers
Mysterious Mr Russell
Wilson Bros
(Two to fill)
Troy, N. Y.
PROCTOR'S
Johnny Walker Co
"Neptune's Garden"
- Musical Fredericks**
George Reeves
Edith North
Fred Thomas Co
(One to fill)
2d half
Terry & Dupont
"Neptune's Garden"
Musical Chef
Juile King Co
Natalie Normandle
Tops Topsey & Tops
Barry & Daly
Union Hill, N. J.
HUDSON (ubo)
Samson & Deliah
Miller & Vincent
Billy S Hall Co
Riggs & Witche
Stuart Barnes
Robbins' Elephants
(Two to fill)
Vancouver, B. C.
LOEW'S
Arno & Stickney
Warren & Francis
Ray Snow
"Honey Girls"
Marie Russell
Frey Twins & Frey
PANTAGES (m)
"Land Make Believe"
Tom Kelley
Dolan & Enbarr
Gertrude Vandyc
Beeman & Anderson
Victoria, B. C.
PANTAGES (m)
5 Forgetmenots
Neal Abel
Versatile 5
Milt Wood
Washington, D. C.
KEITH'S (ubo)
Dunbar's Singers
Clara Morton
Avon Comedy 4
Long Tack Sam Co
Hale & Paterson
Fabriglio
Toney & Norman
Waterbury, Conn.
POLI'S (ubo)
Juggling Bannons
Walton & Rutland
Gander Koors
Chas Howe Co
Dyer & Fay
"Fall of Antwerp"
2d half
The Faynes
Nash & Evans
Saunders & Von Kuntz
Lis
Chain & Templeton
Du Pace Opera Co
Waterloo, Ia.
MAJESTIC (wva)
Asahi Japs
Fern & Zelle
Hager & Goodwin
Marcou
2d half
Williams & Rankin
Williams & Sterling
Henry Toomer Co
French Girls
Wilkes-Barre, Pa.
POLI'S (ubo)
Louis Leo
Frances & Rose
Howard Chase Co
Al Burton Co
Harry Bouton Co
Monte Carlo Girls
2d half
The Salambos
Fitzgibbon & Cameron
Mills & Fabrinl
Denny & Boyle
Japanese Prince
(One to fill)
Williamsport, Pa.
FAMILY (ubo)
The Sheldons
Fitzsimmons & Cam
Walker & Hill
Denny & Boyle
Japanese Prince
2d half
Tyrolean Troubadors
Harry Bouton Co
(Three to fill)
Winnipeg, Man.
ORPHEUM
Alice Lloyd
Tom Lewis Co
Mr & Mrs G Wilde
Bankoff & Gilrie
Trevitt's Dogs
Fred Dockstadter
Francis & Jones
PANTAGES (m)
"Childhood Days"
Leonard Anderson Co
Stuart
Antrim & Vale
Clariotta
STANDARD (wva)
McNeil Trio
Hansfield Hall & L
Hunter & Chappelle
Ambler Bros.
Worcester, Mass.
POLI'S (ubo)
Keene & White
Eastman & Moore
De Vine & Williams
Smith & Austin
Telegraph 4
"Girls of Orient"
2d half
Samoyou
Walton & Rutland
C H O'Donnell Co
Eva Shirley
Dyer & Fay
"6 Peaches & Pair"

KRITERION REORGANIZING.

The Kriterion is undergoing reorganization. Last Saturday several of the concern's men severed connections, amongst whom is said to have been B. E. Clements, the active head of the concern. The offices of the company were changed this week when A. M. Kennedy succeeded John Auchencloss as president, and A. B. Graham as treasurer, succeeded Charles Whitmore.

The old officers are no longer active in the management of the company, but are said to be still financially interested. The authority in the company was secured in the early formation by the first officers on the strength of their financial possibilities.

Mr. Kennedy has arrived in New York from Santa Barbara, Cal., where he has been working day and night to get the various companies in good working shape. He will remain at the Kriterion offices indefinitely, getting some important details laid out from this end.

Mr. Kennedy denied the dissolution of any of the original companies of the Kriterion service and said that each company was intact when he left the Coast. He spoke encouragingly of the Kriterion's future and said each company was very busy with its regular release productions.

Kennedy's New York arrival excited considerable comment, but Kennedy immediately put a quietus to conflicting reports about the Kriterion. He says the Kriterion is here to stay and that settles all arguments, for the present anyway.

"MUTUAL METROPOLIS."

The Thanhouser's studio and plant in New Rochelle, now in charge of Edwin Thanhouser personally, is to be enlarged, according to plans recently drawn by Thanhouser, who intends calling it the "Mutual Metropolis."

The Thanhouser concern has engaged Leon J. Rubenstein for publicity and is also negotiating with George Foster Platt, director of the New theatre in New York, as an addition to the playing forces.

OHIO SUNDAY ARRESTS.

Pittsburgh, March 31.

Sheriff Evan Thomas raided a number of picture shows in Warren, O., and placed under arrest four managers and eleven employees, on charges of violating the Sunday labor laws. They were released on forfeits of \$50. County Prosecutor Arthur Phelps announced that he would not permit picture theatres to operate on Sundays in the future. Regardless of the announcement, the managers opened their houses and promise to carry the case to the Supreme Court.

CENSOR BILL RESTING.

There has been no further development upon the proposed New York State Censorship bill, still in the Committee of the State Legislature and which recently had argument pro and con heard for it in Albany.

Just what recommendation the Committee will make is a matter of conjecture.

NO "NATION" STATES RIGHTS.

There will be no state's rights sold for D. W. Griffith's "The Birth of a Nation." At least not just yet. Last week a former advance agent in behalf of a party of men made the Griffith concern a flat offer of \$25,000 for the "Nation" rights for one state. The offer was declined.

Over in the general offices of the Griffith film J. J. McCarthy, general manager, is getting ready to shoot out a raft of road outfits playing the picture.

The Famous Players, now that it has arranged for a New York showing of "The Eternal City" at the Astor, starting April 12, is also planning to send out about six or seven road companies of the Hall Caine feature.

DIGGING UP "WAR" FILM.

The avenue and neighborhood exhibitors are demanding war pictures, and some of the bookers of films to meet the demand are digging up all the old boys they can. Anything with any kind of a battle is resurrected.

Several old films, with new titles and new captions and some special "three sheets," are being pushed by aggressive salesmen.

VIGILANT INSPECTORS.

Inspectors from the Bureau of Combustibles are making life miserable for the film exchanges in New York. Last week one big exchange received calls morning and afternoon with the bureau men asking the exchange to make certain changes within the offices to conform with the fire laws.

It's gossiped about that the Combustibles people so far are in a quandary as to the proper classification for films. At present they are not officially carded as a "combustible," like gunpowder, dynamite, nitro-glycerine, etc.

Smoking in the private exhibition rooms is not permitted under any condition. The other day several men were arrested in the World Film screen room in the Leavitt building for violating this law; \$50 fine each is said to have been the result.

In all the buildings where films are stored one sees numerous new signs about: "No Smoking."

ALCO TRUSTEE.

At a recent meeting of the creditors of the Alco Film Corporation, at the office of the referee in bankruptcy (Stanley W. Dexter) to select a trustee, Arthur B. Graham was elected upon the suggestion of the Hon. Job Hedges. Milton N. Goldsmith has been appointed his counsel.

Catching Dishonest Exhibitors.

The Chicago branch of the World Film has started a crusade against the dishonest exhibitors in that part of the country.

The manager of the branch recently caught two exhibitors in small towns sub-letting their films. Instead of returning the pictures on time, the exhibitors sent word to the exchange people that, owing to the length of their shows, they could not catch the trains. It was found that they were shipping the reels to nearby towns.

"NEWS WEEKLY" OUT.

Several of the Greater New York big time vaudeville houses threw out the Hearst-Selig Pictorial this week.

The news picture had been used in the vaudeville theatres for some time, either as a bill opener or closer. Of late the audiences have passed the pictures up with little notice and it was thought advisable to discontinue them. Comedies will replace them.

Only one reel of the Chaplin picture was shown Monday at the Palace, New York, owing to the length of the show.

When the Palace shows "A Jitney Elopement," the next Chaplin, it may play the picture four days, but will use only one reel.

ESTABLISHED CLIENTELE.

Breesport, N. Y., March 31.

Truman Wrightman's Breesport photoplay emporium, about which much has been written since the progressive townsman converted his residence into an amusement resort, has ceased to be an experiment.

The playhouse has developed wonderfully in the past few weeks through the painstaking management of Mr. Wrightman who has not left a stone unturned on the premises that might add to the success of the venture or the comfort of his wife, daughter and other patrons.

The Wrightman theatre with its capacity of twelve, has been filled several times during the past week, and once the manager was compelled to send over to the school house that he might accommodate a tardy customer.

Thursday night there was an assemblage of 17, making it necessary for four to stand during the 400 feet of film which the management announced reached from the cistern back of the theatre to a pig sty in a neighbor's yard just off the main road.

"When yer have crowds like this 'er one, yer ought to put out the S. R. O. sign on the piazza," suggested one of the audience, who seemed well posted on things theatrical.

"S. R. O. sign? What's the idea?" inquired the manager, mystified.

"You a regular the-a-tre man and don't know that?" came the retort.

"Course I know," interrupted the manager. "It means ter 'Start right over,' but yer needn't think as how I'm goin' to run this 'er show all night!"

COLONIAL IN UNITED.

The Colonial Motion Picture Corporation has secured a franchise in the United Film Service Program with the former company under contract to furnish for release each week for the next two and one-half years a one-reel comedy subject to be known under the brand name of "Cameo." The first release is to be made in April.

The making of one-reel subjects marks the opening of a new era of film producing for the Colonial, but it will not conflict with the already well defined policy of the Colonial for the making of feature subjects.

FAVERSHAM WITH ROLFE.

William Faversham has signed a contract with Rolfe.

NEW INCORPORATIONS.

Albany, March 31.
Garden of Allah Co. Capital \$15,000.
William M. Card, John B. Knox, Abe Levy, New York.

Harry Cort Comedy Film Corp. Capital \$10,000. George A. Lee, George F. Mattuck, Abner B. Stupel, New York.
133 2d Av. Amusement Co. Capital \$5,000. Pictures. Harry Pearlman, Albert Sadacca, Anna K. Ott, New York.

Monark Co. Capital \$5,000. Theatrical and pictures. W. A. Hayes, H. L. Rupert, R. B. Rothkowitz, North Pelham, N. Y.

Ebbetts-McKeever Exhibition Co. Capital \$75,000. Theatrical. C. H. Ebbetts, S. W. E. J. McKeever, Brooklyn, N. Y.

Theatrical Supply Corp. Capital \$100,000. A. G. Dannel, E. H. and J. Rosenberg, New York.

Carter Crum Amusement Co. Capital \$5,000. Fairs. G. Miller, A. Nassoly, J. Benbough, Niagara Falls, N. Y.

Amalgamated Booking Corps. Capital \$25,000. Theatrical and pictures. C. G. Ludvig, R. A. Kohn, H. Harris, New York.

Newburg Amusement Co. Capital \$30,000. Fair devices. E. Salisbury, N. Rose, T. MacMahon, New York.

Coronado Amusement Co. Capital \$15,000. I. Stein, E. M. Behyl, F. B. Knowlton, New York.

A. P. T. Corporation. Capital, \$50,000. Theatrical. S. A. Huffman, L. D. Mayne, L. Diller, New York.

All Over Town Co. Capital, \$20,000. Theatrical. S. Helm, J. Castleberg, J. Murray, New York.

COAST PICTURE NEWS.

By GUY PRICE.

Signe Auen recently acted as maid to "Miss Spokane," the society event of the northern city.

Albert W. Hale is having much success directing at Santa Paula.

Construction work on the new Ince studios at Hollywood will be begun within a few days.

Mae Marsh has fully recovered from an attack of la grippe.

Paul Willis and Margie Wilson are with the Majestic.

Irene Hunt is back in Hollywood after three weeks east.

Bradstreet Item: Tod Browning, Olga Gray, Eddie Dillon, Vester Perry and Lloyd Ingraham recently purchased automobiles.

Howard Gaye is now in pictures.

Elmer likes California so well he refused an offer to return east the other day. California is his old home.

PATHE'S NEW SERIAL.

"The Exploits of Elaine" passes away this week in the 14th episode. A new Elaine series will follow. Pathe has bought outright a series to be made by the Balboa entitled "Who Pays?" Each release will have three parts, complete within itself. It starts April 17, with Ruth Roland and Henry King featured. As soon as there is any certainty as to the ending of the war the Pathe Paris companies will be reorganized. At present all of the male members of the former Pathe rosters have gone to the front. The last heard of Max Linder, the French picture pantomimist, was that he was in a hospital recovering from war injuries. The Pathe officials here say that M. Prince, known as Whiffles in the films, is also at the front.

KIRKWOOD RETURNS.

James Kirkwood is back in New York. He returned from the Pacific Coast where he has been directing the Mary Pickford features. Kirkwood was not expected to return until summer when the Pickford company is due to come back to Broadway. He was hurried back by the Famous Players to direct the forthcoming Hazel Dawn picture.

Upon Kirkwood's departure from Los Angeles, Allan Dwan, formerly one of D. W. Griffith's directors, took up the chief direction for the Pickford "specials."

EXHIBITORS CRY FOR FEATURES CHIRPS BREEZY FILM MANAGER

**Much-Travelled Mr. Drum, of the World Film Corporation's Road Staff, Optimistic Over Multiple Reel Growth—
The Bigger the Feature the Better, He Says—Big Pictures Reaching Small Town Theatres.**

The era of film features is just dawning. Anyway that's what Harry C. Drum, the western division manager of the World Film Corporation thinks. To back up this thought is a reflection of 35,000 miles of travel over the western country and sizing up pictures at every stop.

Drum is a young sapling of the west. He's only a boy in appearance yet has a man's mind, with a world of experience, and the way he enthuses over features and their influence in the west in particular, is worth listening to.

This aggressive chap has been in New York for the past few days conferring with the heads of the World regarding future releases and mapping out a strenuous line of work for the summer.

Drum came in fresh from thorough road inspection of the territory west of Kansas City and it is his personal opinion the exhibitors out that way have all come to the realization that features are their only salvation.

Mr. Drum said: "Pictures are on the increase. Everything out west is features. The way things are going there is an irresistible tramp toward the \$1 and \$2 picture productions. That is one of the reasons I am in New York at present. I'm here to put up a proposition to the World chiefs regarding the making of features extraordinary. The big pictures are what we must have. The exhibitors out there are demanding them.

"It's no longer a regular program diet but the exhibition menu must be topped off with a film away from the beaten path. The one reelers are now used in even the smaller towns in the west for fillers, the houses each and every one using a feature. It plainly shows that the trend is features, more features and extraordinary features.

"When a town of 1,000 or even less could only afford a regular program the exhibitor (and there's generally more than one nowadays in even the smallest community) is now provided with a feature picture. His business has increased, the patrons have come to expect features, and that's why the World has me and a big staff of road salesmen on the job out there to make sure that he gets his features regularly.

"It's true that smaller territories procure features at a lower rate than the more thickly populated districts, but by thoroughly covering up the United States countryside places with features and increasing the orders in virgin sections, enables us to widen the scope of systematized road plan.

"There is not a single exhibitor west of Kansas City who isn't using one

feature. The wonderful development of the feature film is such that there is no question that it is crowding out the regular program."

According to young Drum, who is the most enthusiastic film spellbinder heard hereabouts in many a day, he says there is no telling where the feature thing will end. He says the features are in their infancy, and the supply is not equal to the demand. He says the features must be of the best, show class and not be flung together over night. He also said so many nice things about Lewis J. Selznick and the World it would require pages to cover them in detail. Anyway young Drum is breezy, peppery and progressive and that kind of energy dominating pictures is going to help them grow.

This road traveler, who is on the go day after day from New York to the Coast, says the western exhibitors do not want the five-cent admission and that with good features to be booked at all times that there is no immediate chance of the houses charging less than 10 cents at night. And in the bigger towns and the bigger capacity houses, the admission will range from 15 cents to 50 cents.

For instance, he stated, that the Isis, Denver, representing a \$200,000 investment, which has been playing 5 cent movies, can't run to profit at that admission, and is going to tilt its prices.

CORT'S FIRST FEATURE.

Walker Whiteside has started work for the (John) Cort Film Corporation on its first feature film, "The Melting Pot," the picturization being done at the Centaur studio, Bayonne.

With the Whiteside company is Henry Bergman, who was with Whiteside's legitimate companies for six years; Mollie Revelle, of the original "Melting Pot" production, and Julia Hurley, formerly with D. W. Griffith's companies.

When McIntyre and Heath, the blackfaced comedians, finish their present road trip somewhere around the first of June they will take up camera work, photoplaying a comedy feature for the Cort Corporation.

Marie Tempest, who has had her road tour changed about so that it now takes up Canadian time, is also reported as a Cort picture star for a feature, probably "The Marriage of Kitty."

BOSWORTH REPORT UNTRUE.

The report circulated to the effect that the pictures of Bosworth, Inc., would no longer be released through the Paramount exchanges was denied this week by both the Paramount and Bosworth offices.

"NATION" SCENES OUT.

After listening to strong talk objecting to some of the scenes in "The Birth of a Nation" made by 500 negroes and a number of whites interested in the uplift of the negro race, Mayor John Purroy Mitchell Tuesday announced that the "scenes" in question would be eliminated in the future.

Two scenes were pointed out as particularly offensive to the negroes—one where the "Little Sister" flees from the renegade negro and finally kills herself by jumping from a cliff, and another where Silas Lynch, the mulatto lieutenant-governor, attempts to attack the daughter of his benefactor. These are the ones the Mayor promised would be taken out of the Liberty production.

"The New Governor," a feature film at the Hippodrome this week, and which is based upon the story of "The Nigger," had several scenes cut out before it was first shown at the Hip.

UNIVERSAL'S FEATURE DEPT.

The Universal is organizing a feature department, to be perfected and running by May 1. It is the intention of the Universal heads to give a great deal of attention to this department in the future, and to be in direct competition with the other big feature services.

WEEK'S PROGRAM IN A DAY.

The Claremont theatre is making a specialty of running the entire week's program of Edison pictures on Thursday of each week. A trio of the stars of the company are introduced at the evening performance each week.

The interest has been so great a voting contest has been started for a Washington Heights girl to appear in the pictures with the Edison players. The scheme has attracted business.

INCREASED FEATURE DEMAND.

An attache of the W. L. Sherry Exchange made the statement this week that the business of the Exchange compared with this time last year is three times as great and that the demand for features throughout the sections controlled by Sherry proves conclusively that the exhibitors are paying more attention to the multiple-reel pictures than ever before.

FILMING LONDON SHOW.

London, March 31.

Messrs. Hepworth have arranged with Vedrenne & Eadie for the filming of their successful war drama now running at the Royalty theatre, entitled "The Man Who Stayed at Home." They have arranged to star Dennis Eadie in the role he is playing in the oral production of the piece.

Vita Wouldn't Release Gibbs.

The Shuberts tried to obtain the release of R. Payton Gibbs from the Vitagraph company for the actor to appear in his original role of Gecko in the all-star revival of "Trilby," but the picture concern refused to let Gibbs play. He is at present at Fort Clark, Tex., where the Vita is staging "West Wind," a five reel feature.

HIP'S FIRST WEEK A LOSER.

The Hippodrome finished the first week in pictures \$4,500 loser, with "The Heart of Maryland" as its principal feature. There were 250,000 free tickets issued for the first week of the picture policy at the big playhouse. They account for the tremendous attendance of 139,209, reported by the management with a cash statement showing takings only to the amount of \$11,000. The weekly expense at the Hip, including the \$4,000 rental, is \$15,500.

PICTURING WAR HORRORS.

Armed with a letter from the President, Phillip Klein sailed Wednesday from New York to proceed to the various fields of conflict abroad, taking pictures of the horrors and ravages of warfare for the benefit of humanity.

Three camera men accompanied Mr. Klein.

PASSES IN THE AIR.

The New York Strand will start a new publicity stunt next Monday morning. A huge balloon will be sent up from the Strand roof and at the same time 100 small inflated bags will be released, all bearing the Strand's ad. Several of the balloons will bear orders, good for two seats to any Strand performance.

The big balloon is 20 feet high and 18 feet in diameter, and during fair weather will stay up day and night; 1,000 electrics will illuminate the gas bag at night, operated from the Strand's electric plant.

The balloon had its first tryout Wednesday. It attracted crowds all along Broadway. Besides having the theatre's name on the bag it contained a large blue flag with "Strand" in white letters flying from the rope that holds it.

SUIT OVER COMMISSIONS.

The Life Photo is to institute a suit shortly to compel Sanger & Jordan to turn over the script of Tully Marshall's play "The Builder" for its production in pictures. The Alice Kauser office will also be interested in the action.

Mias Kauser placed the play with the picture concern, expecting to split the commission with Sanger & Jordan, but the firm refused to act through another agency.

U. CITY'S G. M. RESIGNS.

Los Angeles, March 31.

Isadore Bernstein, general manager of Universal City, resigned from his official post this week, the move, according to Bernstein, being actuated by a desire for a rest.

It is generally reported around film circles, however, that Bernstein's action was the result of a disagreement with Carl Laemmle, who made several changes without consulting him.

World-Harris Co. Connection.

The Harris film company has formally made its connection with the World Film for distribution. The first Harris feature, "When It Strikes Home," is to be released on the World program May 17.

EVA TANGUAY

THE WORLD'S GREATEST ECCENTRIC COMEDIAN

Columbus, Ohio, *Holy Week*, and seating the audience at every performance in the orchestra pit with the *musicians*.

Eva's present act seems quite the most interesting she has ever offered here. Her first wonderful white feather costume with a high head dress makes Gaby's look like nothing at all.—OHIO STATE JOURNAL.

Eva Tanguay is in the best of form. One of the encores was a new song which explains her name as an acrostic, both as she and her carping critics would have it. The first includes "Temperament, Action, Novelty, Ginger, Useful, Art and YOU." Always she gives the audience the gracious credit of making TANGUAY a SUCCESS.—COLUMBUS DISPATCH.

The following from Chicago—with THANKS to Mr. Ashton Stevens

TANGUAY IS INTOXICANT

There are persons who will go yards to avoid the theatre in which Eva Tanguay is playing—just as there are other persons who will come miles and creep for an hour on the long, thin line to the box office. There seems to be no half-way. People like or loathe her.

I've liked her since her salary could be counted in paltry hundreds, and I do not think that there is anything especially wrong with me—not on that account at least. While engaged in liking her, I invariably find myself in good and numerous company. And I like her not only because she is the most intoxicating personality in vaudeville, but also because she is one of the cleverest showwomen that ever conquered that difficult department of public entertainment.

Miss Tanguay knows that her eccentric ego is her asset. She is a jiggling, jumping, shouting, clowning personification of the perpendicular pronoun. She is almost as immodest as the war correspondent who blushingly describes himself as "the present writer."

Miss Tanguay's subject invariably is Eva. If she played Topsy in a revival of Uncle Tom—and why not, in these days of prosperous revivals—it would not be Eva Tanguay as Topsy, but Topsy as Eva Tanguay.

SHE GUYS HERSELF.

Her sense of showmanship tells her that her public is interested in Tanguay only as a Tanguay. She is quite as businesslike as Bernard Shaw in giving the public what it thinks it wants—even more so; for Miss Tanguay exploits her ego not so much to guy the public as to guy herself. Like the late Bill Nye, she has found out that the most ludicrous character in the dramatis personae of a public entertainer is himself.

Hence Miss Tanguay's "I Don't Care" philosophy, which enables her to put the joke on

herself rather than on you and me and the hundreds of thousands of other fools who string out her encores and fatten her pay.

Staggering under a headpiece of a thousand feathers yards long and a skirt even longer, Eva Tanguay made her first entrance at the Majestic with the words and music of what the hotel men would describe as a "greeter's song." Its principal word was hello, and its main sentiment how glad she was to have you glad to see her. Then good-bye skirt, and the real Eva, tightly packed in white tights and a light drape where she needed it least against the weather. The burden of her song was "I want somebody to go mad with me." A house almost as tightly packed as Miss Tanguay's wear responded with the proper mania.

CAN'T DANCE—VOICE A CRIME.

Still white tights for the most febrile legs on any stage, but this time a torso solid with brilliants and a shy and unprotected cape of jet. She sings of herself to herself. She doesn't know how to dance, her voice is a crime. "But," the refrain winds up, "outside of that, Eva, you are all right."

Now behold her again white tighted, but with a torso of black and freakishly upturned ruffs at her neck, waist and on her head. She now confides that there is a method in her madness, that she has made half a million at it. "If my salary were offered you I think you'd go crazy, too," she concludes; and most of the house does without the bribe.

Here we have her all in white tights, save a white lace sacque, shouting in one key and another to the effect that Barnum had the right idea. Which he had, being the Tanguay of his day. The ditty is a play on the seven letters contained in the name Tanguay.

I don't care whether the circus is late so long as Eva Tanguay is on time. She is the foolish season's sarsaparilla.

THE BACHELOR'S ROMANCE.

This multiple-reel film story was made by the Famous Players. The camera followed the Matthea Morton subject pretty well and shows rather interestingly how a bachelor falls for the waders of petticoats. The story starts with David Holes, the bachelor, a confirmed woman hater. He receives word he is to have the care of a ten-year old girl. She arrives and pesters him after the fashion he had imagined in his own mind. He arranges for the child to go to the country home of an old couple to grow up. She is sent and the country air not only builds her up, but brings a boy into her life who later wishes to marry her. The young man takes part in a priest-story contest, in which Bachelor Dave is one of the judges. The boy's story is "The Bachelor's Romance," and David, not knowing the identity of the author, awards the \$10,000 to the very young man who comes to him later to ask for his ward's hand. Meanwhile David has fallen deeply in love with the girl, who plans a cleverly conceived coup to reach his arms and make him understand it is he—Bachelor Dave—whom she really loves. The high school, the three reels, the story is mostly "interior," showing John Emerson in some characteristic poses as the bachelor. Emerson, wearing glasses and assuming the mannerisms of the role, makes a most effective camera bit out of the part. The earlier sections proceed very quietly, in fact so quiet is the action that the comedy is hardly noticeable, hardly sufficient to keep the interest at a high point. Later the story veers off in a livelier vein and finishes well. The story was not the best in the world for film adaptation, owing to the lack of intense dramatic situations. Emerson does well and the two girl roles were excellently handled. The direction is good. The story is clean and has a good moral, so that the purport of the feature is not in vain. Adults in particular, who are apt to frown at the slightest provocation at kids, especially mischief-loving girls, will no doubt have heart softening that will do 'em good upon seeing this picture. **Mark.**

"WHEN WE WERE TWENTY-ONE."

The picture headliner of the program at the Strand this week is the five-reel Famous Players' feature (released through Paramount) "When We Were Twenty-one," with William Elliott as the star. For the greater part the picture shows interior scenes, but as the piece is very well acted and the story contains so much real interest, the mere fact that no great, big panoramic scenes were shown did not detract from the interest. One big feature is an especially staged football game in which the Bradhurst Field Club shows up to advantage. It is a photoplay dramatization of the play of the same title which served Nat C. Goodwin in good stead for a number of years. **Fred.**

THE UNEXPECTED.

CAST.

Delight Warren.....Rita Jolivet
Stefan Balsic.....House Peters
Michael Balsic.....Page Peters
Jack McCarty.....Billy Elmer
Danilo Lesandra.....Lawrence Peyton
Secret Agent of Dual Empire.....Theodore Roberts
Joseph.....Al Ernest Garcia
Irena.....Marjorie Daw
Bosnian Valet.....Raymond Hatton
Countess Novna.....Gertrude Kellar
"The Unexpected" is a four-reel Paramount production, the film version of Eleanor M. Ingram's romance. The feature was released Thursday of this week on the Paramount program and will have its first New York showing at the Broadway commencing Sunday. The picture brings Rita Jolivet to the front for the first time as a picture star. Miss Jolivet appeared with Skinner in New York during the run of "Kismet." The story contains plenty of melodramatic material that works out to advantage in film form. The picture is a real family affair, the two male parts, brothers, are played by House and Page Peters, brothers in actual life as well as in this screen production. The fiction brothers are of noble birth, their home being Montenegro. One is induced to join a band to overthrow the king. He goes to Paris to get capital and when securing it squanders it all. His backers say he must replace it. He meets an American heiress and wants to bring her back to Montenegro with him, but is unable. She promises to follow and be his wife. The other brother is for the upkeep of the king and decides that the brother who did not save the American girl and get the money for a worthless cause. The girl arrives in Montenegro sometime later and is captured by the brother who favors the king. He takes her to his castle and she is married to her. The other brother upon hearing what has happened is greatly angered. The upstart man treats his wife with great respect and tells her she can have their marriage annulled when returning to the U. S. or when his brother is captured and punished for his deeds. The wicked brother captures the other's wife and takes her to his castle. The woman by this time loves her husband and fights against the man she promised to marry. In the end the wicked brother kills himself and the man and wife are happily united. The entire picture pleases. It has the melodramatic atmosphere that holds. Miss Jolivet is a chic and winsome young woman who catches right on. Her work in this picture is a distinct success. A little girl known on the screen as Marjorie Daw registered a complete hit. She is said to be only 14 years old and to have been found around the California studio, the name used having been given her at the plant. The Peters brothers are the whole works when it comes to the male division. House Peters is a leading man with a decidedly attractive way. The picture has a castle or some sort

of a building with great stone walls as the settings for most of the scenes. Some beautiful mountain scenery is shown in which are some good chased worked out by the director. For realistic lighting there are a few pictures of the castle that have anything on the castle bit in which the bad brother is brought to bay. A four-reeler that is bound to hold interest.

THE COMMANDING OFFICER.

CAST.

Floyd Bingham.....Alice Dovey
Colonel Archer, the Commandant.....Donald Crisp
Captain Waring.....Marshall Neilan
Brent Lindsay.....Douglas Gerrard
"The Queen".....Ethel Phillips
Colonel Bingham (retired).....Russell Bassett
The Sheriff.....Bob Emmett
The Commandant's Orderly.....Jack Pickford
The Children:
The Boy.....Francis Carpenter
The Girl.....Olivia Johnson
The Broken bill for the current week is headed by "The Commanding Officer," in five reels, filmed from the play of the same name by Theodore Burt Sayre and produced by the Famous Players under the direction of Allan Dwan, with Alice Dovey starred. The picture is described as a military drama, but has nothing bordering on war with the exception of a small military camp riot. It starts with a bit of action and also finishes with some melodramatics, but in between there is a great quantity of complicated love not always interesting. The feature has two clever kid characters who give the production a wealth of human interest that helps it along on many an occasion when it begins to lag. The plot is laid in a military post. The commanding officer (Donald Crisp) is left two children to bring up through the death of his sister. He is married to the daughter of a retired officer, the girl marrying him for the sake of the children and her father, who wished it. After her first trouble with her husband she goes to a man who was a contented for her and has difficulties arising owing to the number of suitors the young woman had. The husband is thought to have murdered one of the former suitors. It is found he is not guilty. Miss Dovey is evidently having her first trial at pictures. At times her work suggests this. She is an attractive young woman and all probability will make herself known on the screen upon becoming familiar to the work. Mr. Crisp as the leading man filled the part in his usual pleasing way. The picture also has Jack Pickford, brother of Famous Players' Mary. Young Pickford had his name on the film as well as in the program, probably due to the family connection. The part did not warrant it. The two child parts are the individual hits. The story being laid in an army post did not mean necessarily a costly production. A fair Famous Players picture.

THE PIT AND THE PENDULUM.

"The Pit and the Pendulum" was adapted for picturization from Edgar Allan Poe's works. Every schoolboy is aware that Poe wrote some very creepy and morbid stuff. The Solax Co. made this three-part feature which is being shown by the small admission price of the neighborhood and avenues of New York. For those who revel in the creepy, gruesome films, it will satisfy. The photography wasn't so bad but the print showed much usage and portions of the celluloid had grease and refuse of the machine wear. "Quotations" from Poe's story were used for captions, but they were not held long enough in some instances to catch the full reading. One Pedro becomes an unscrupulous monk among a band of monks (in the old days) who conducted what was known as the Inquisition which later fell into the hands of the soldiers, who put an end to the ungodly actions of the monks. This Pedro watches one Alonzo having apparent happiness among the women folks and to get even with the latter for his popularity he steals the jewel box from the Inquisition stronghold and hides it within Pedro's rooms. Alonzo is accused of sorcery. Alonzo and his sweetheart are put to torture. Alonzo, though innocent, confesses he stole the jewels to save his sweetheart. Then Alonzo is placed in a bare cell where he has visions of skeletons and the like, looking from time to time down an open way into a "bottomless pit" where a pile of skeletons are to be seen. Then he is strapped to a cotlike affair and a huge pendulum swung to and fro above him. Further torture comes by the walls being made hot and they are worked so they close in slowly about him. This closing in effect is not new on pictures, although it always has been. Meanwhile Alonzo's sweetheart is on the way with soldiers who finally round up the band in time to save Alonzo from dropping into the pit. It wasn't so badly connected as one might imagine and the Solax director did pretty good work with what material he had at hand. Perhaps the plot was made abroad and perhaps it wasn't. It does fairly well as a feature for the nickels. **Mark.**

THE WORLD'S DESIRE.

London, March 19.

Sidney Morgan wrote and produced a three-reel "problem play" for the B. & C. Co. which is interesting from several standpoints. It appears to be the first venture of this concern along that line and introduces to filmdom that clever actress of legitimate renown, Lilian Braithwaite. The plot is just another twist to the old story of a woman who is a victim of drama or literature. That statement may be slightly exaggerated, but the plot is, nevertheless, not novel. It is handled, however, in modern style and with the competent cast will serve to interest picture-goers of the

better class and also those who patronize the cheaper houses. A wealthy man, although married to a beautiful woman and with whom he is very much in love, in childhood. They envy the man's foreman whose wife has blessed him with numerous offspring. As time passes the rich man's wife gives birth to a still born child and in order to save her life the doctor persuades the foreman and his wife to permit him to substitute their latest infant. A very fine scene of repression is played by the woman who plays the role of the mother about to part with her own child. Neither of the wealthy couple is aware of the doctor's deception which is a weak point in the plot. In later years it is revealed through a malicious servant, and the husband believes his wife deliberately deceived him. It all comes out happily of course and helps to make an interesting little celluloid drama. **Jolo.**

THE MASTER OF MERRIPIT.

London, March 19.

A screen adaptation of Edon Philpotts' novel, "The Master of Merripit," has been produced by the Glendendon Film Co. The work is in three reels, like many another story-film, is a trifle scratchy, hitting only the "high spots" of that interesting descriptive novel of the same name. The story revolves around the hunt for two highwaymen by a resourceful and intelligent farmer and a blustering innkeeper, the latter a giant in stature but coward at heart. The farmer pays court to the daughter of the neighboring farmer who offers her hand as a prize to the one who catches the highwaymen. The farmer permits himself to be held up by the robbers and suggests that they loot his own house. Eventually one is shot and the other commits suicide. The girl who offered her hand as a prize, in reality loves the innkeeper, whose farm she swears to give up in affection to the girl's younger sister; thus everybody gets what they want, and it all comes out right. The main attraction is the old style costuming and an altogether adequate company of players. "The Master of Merripit" is hardly important enough to make a feature for the best picture houses. **Jolo.**

A SIREN OF CORSICA.

If everyone in the world does not know the real meaning of siren and all about the lives of these women it is not the fault of the picture makers. Many a time and oft have there been pictures of this kind turned out, the latest being a three-reel made in the quietude of Philadelphia by Lubin. The action in this one takes place in Monte Carlo. A rich siren meets an American named Sheldon, or something to that effect. He is married and has a happy home in America, including a wife and young son about whose lives the siren loves him passionately. Learning of his wife, she is greatly enraged. He in turn does not love the wicked woman, taking her more as friend in a distant land than a sweetheart or love-mate. A male friend leaves Monte Carlo for America and immediately upon arriving informs the wife of her husband's actions in the distant country. The false friend asks the wife to divorce and marry him, one of her old suitors. The son comes in at this time, seeing the would-be friend is ruining his mother's life. He cables his father what is going on. Father leaves immediately. Just before sailing he receives a note from his siren telling him that if he will not come to her she will kill him and herself. He pays no attention to it, placing the note in his pocket. Upon his leaving she gets the next boat which lands in America the same day. The friend and the husband are having an argument in the parlor of the latter's home when the siren appears in the window and whips out a pistol, aiming at the two men who are struggling together. The false friend is shot. The husband is convicted for manslaughter. Wife believes him innocent and tries to secure his pardon. She finds the note written by the siren in his coat pocket. It proves a clue. She leaves for Monte Carlo. The wife learns she had been in America but left shortly after her husband. The wife goes to the room of the woman and the two have a fearful fight. The son, who had accompanied his mother, in an adjoining room, hears the commotion and tries to gain admittance into the rooms of the siren. He calls for help and upon the arrival of the police the woman is taken to prison and held there for her crime. The husband is freed and the family reunited. The cast includes Jack Standing as the husband and Lilie Leslie as the siren. The wife is acceptably played, but the woman had considerable trouble while appearing in evening gowns, keeping her shoulder straps from falling down. The kid part is well handled, but the boy shows self-consciousness. The picture has a good production, with the gambling scenes being well staged. Although an old idea is employed this three-reeler holds interest.

SPECTRO AT THE HOUR OF MID-NIGHT.

It may be a mile away from the mark, but it is a good deal against a lead time that the elusive, alipier, Spectro, the star of this five-part feature, which the Famous Film Producers has captioned and is marketing for New York and vicinity, is the toughest guy to handle who ever stepped before a camera as a crook or master criminal. Horatius was a wonder when he defied a whole army at a little bridge and that Ajax was a wonder when he defied the lightning, and Atlas held the world on his shoulders. Spectro, who was stronger than the Brooklyn Bridge foundations, and one Samson, the strongest of them all, then back to the palmy

days of Jesse James, the Youngers, Dalton, and Tracey, a latter-day wonder at eluding sheriffs and detectives, but this boy Spectro has them all tied in a knot. Spectro is the hardest nut to crack in the way of knock-'em-down singled-handed and get-away-with-it chaps that the films have played up in a long time. Spectro becomes the chief spirit of a band of crooks and cut-throats who no matter what betides him always come off smiling in the midnight of his there in the evening clothes and the shiny Hl Henry notwithstanding a series of hairbreadth escapes that would ordinarily put an iron man on a hospital cot, and he looked none the worse for wear. There's no limit to this fellow. He carries a million wallops in each hand. But, strange to say, with all the fights, chases, gun play and encounters Spectro has with the police, detectives and a nerry girl, who is in love with one of the main sleuths, Spectro kills nary a one. And all this in the face of enough imaginary bullets to lay low the Allied forces now at the front. The earlier reels show how Spectro breaks into the game. His hand terrorizes the neighborhood. There's a big job pulled off by Spectro's hand. Two men and a boy do the trick. They place the money box on a fence ledge while they stop to smoke cigarettes. Through the small hedge adornment comes a pair of white-gloved hands and away goes the box. The boys report to their rendezvous captain that a ghost got the loot. It's midnight and Spectro enters with the box. How careless of 'em, says Spectro. There's Dion, an undersized sleuth, who has his eyes on Spectro but whose chief is warned that Dion is an accomplice of Spectro's. Dion charges on Spectro. Result running fire between Spectro and Dion. Auto chase. After long chase Dion and two burly cops close in on Spectro. He knocks each down and then he goes over more circles and escapes easily. Chugger! Time and again Spectro has a running fight with the officers, only to escape without a scratch, but each time knocks them all silly with his fists. Spectro is one of those fellows who swims through water and emerges with his matches perfectly dry. Spectro is taken to police headquarters and behold he turns a trick and escapes easily from about a dozen men. No one meanwhile through all the close fighting and apparent subduing of Spectro thought of handcuffs until the chief pulls a pair and pins them on Dion. Several times Spectro seemed all in, but he managed to escape. There are several auto chases, and Spectro has a fight with a girl who is trying to nab him. Then Spectro is corralled in the water, but knocks his pursuer off. The latter recovers and again the men fight in a forest, rolling down an embankment. Spectro crawls into an old cabin or loghouse. As a storm rages the pursuer gives physical combat and lightning strikes the place. It looks like Spectro is dead. The cabin burns. But Spectro fools them and reappears only to knock down all the pursuers, including the girl. Spectro banged over a chauffeur and made good his escape. Meanwhile Dion is released and told to run down Spectro. Dion and his sweetheart do a comedy bit as the end comes with an announcement for everybody to look out for the "No. 2" of Spectro. Ye gods, five parts and he still lives! The inconsistency and poorly staged "fights" are good for a laugh in any community where they know anything about real gunplay. A blind man could have pinked Spectro a dozen times in some of those unreal scenes. At the rate Spectro went through that bunch it's doubtful if anyone can get him. **Mark.**

THE ONLY WAY OUT.

Lubin brought back an old story in this three-reeler, but put a few new twists in it. The theme is that worked out in white slave pictures of a year ago. A young stenographer is induced to go to a hotel with a man who promises to have a minister there to marry them. Upon arriving his motives are learned. She escapes and years later marries a rich man. The fellow who tried to ruin her puts it all in appearance. The usual threatening to disclose everything to the husband makes the wife harbor him as a friend in the end after her better half. The rich man gives the other a position of trust. He proves dishonest, and meets death suddenly in his home. It is not known whether he was murdered or committed suicide. The picture at this point takes up along the lines of a detective drama. The picture ends with a big trial scene, with the husband admitting he killed the man after learning what he was holding over his wife and causing her grief. The hotel scenes were made disgustingly vulgar. Picture is entirely studio made.

THE HEIR OF THE LARGARDERS.

The Harmsfilm Corp. presents this five-reel French melodrama and the Titan Film Corp. controls it. The story is the life of a young nobleman thought dead but who lives the early years of his life in the remote part of his own kingdom under the protection of a poor peasant couple. When his guardians die he goes to Paris and after some time acquires his due rights. The cause of the boy growing up with his identity hidden was through a villain who wished to wipe out the entire noble family. The players have been selected from the companies at the Sarah Bernhardt and Theatre de L'Odeon of Paris. The acting is decidedly above the majority of foreign pictures. The handling of mob scenes was decidedly poorly done by the director. His people walked around the stage in such a stiff and awkward way instructions of the picture maker could almost be heard by their actions. The settings are of the cheap variety.

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Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

The Orpheum, Green Bay, Wis., closed its vaudeville season last week.

At a meeting of the Old Friends Club last week it was decided by the members to change the name of the club to The Strollers.

"Mrs. Wiggs of the Cabbage Patch" company, organized in Chicago, closed last Saturday night at Peoria.

Jack Lait's production of "Help Wanted" will open at Kenosha, Wis., Easter Monday. The production will tour the Middle West.

Hall and Thomas would not close the show at the Bijou in Battle Creek last Tuesday and left after working the full day Monday.

William J. Slattery, who managed the Academy of Music before the fire, will manage the Gayety in South Chicago in future.

Mrs. Gene Greene is seriously ill after an operation which was performed on her last week.

The Bryn Mawr picture theatre in Edgewater will use two acts of vaudeville in addition to the pictures starting with next week.

M. H. Barnes, of the F. M. Barnes office, returned to Chicago last week from Arizona after a three months stay for his health.

"The Divorce Question" will be produced here for a three week run, playing Cincinnati and St. Louis first and then coming into the National in this city.

Walter C. Kelly presided last week at a dinner given by some professionals to the democratic candidate for mayor, Robert M. Sweitzer.

The Jayann Film Co., lately organized, has taken over Sans Souci Park to produce their films there. The first feature will be a five-reeler.

Twenty-five musicians will play the accompaniment to the pictures at the Orchestra Hall when that place opens as a film house May 1. Prices, 10-50.

Five shows open in Chicago next week. They are Robert B. Mantel in Shakespearean repertoire at the Garrick, "The Outcast," at Powers, "Lady We Love," La Salle, and "Keep Moving," at the Cort.

The Casino under the management of Blugh, Connor and Kaufman opened last Saturday. The house is running six acts and changes the program three times a week, the Webster Vaudeville Circuit furnishing the acts.

Roland Clifford, in conjunction with Gasole, Kilmpt and Rickson, are producing "To-Day," to play the National, Crown, Imperial and Victoria starting Easter Monday. Mr. and Mrs. Frank Readick of the Readick Players will be featured.

The Actor's Fund will be the benefactor of a ball that is to be given at the Auditorium Hotel April 8 by some of the prominent stars playing around here at that time. The benefit which was staged a couple of weeks ago at the Auditorium netted \$6,500.

The salary of Ober and Dupont was attached last Wednesday night at Saginaw where the act was sent to play by the Loew office here. The Western Vaudeville Managers' Association claimed that the act was supposed to have played its house in Danville, Ill., and the Ass'n did the attaching.

Barnes and Robinson, who threatened suit last week against the Avenue theatre, have evidently changed their minds, for Manager Weinberg has in his possession contracts returned to him by the act. Mr. Weinberg claims the turn was closed upon their refusal to eliminate material.

Le Maire and Dawson, who failed to appear when booked at the Champaign a few weeks ago, are paying their full salary to the management of that house in \$50 installments. It is apparent that the act will at least be busy until the debt is paid.

At the Crown last Monday night when Eugene Blair was playing "A Fool There

Was" coupons were issued whereby the holder could get two of the best seats for a quarter for that Monday night only. The coupons were issued on Saturday, possibly with a view to have an advertising audience to ensure better business during the week.

Mollie Williams, while playing the Star and Garter last week, contracted muscular rheumatism and is at present at the American Hospital. George De Munelo is convalescing at the same hospital. Arthur Stanley, manager of the Stanley Stock Co. is recovering from an operation at the American Hospital. Zella, the Oriental dancer, is about to undergo an operation. Willy Regal, of the Four Regals, is ill at the American Hospital with heart trouble.

In a small town not far from here there is a vaudeville theatre. In the theatre there is an enterprising stage hand. This stage hand has the job of pulling the curtain up and down. An actor made the said stage hand enterprising. While playing the house this actor saw a good publicity idea in the curtain raiser. He asked the stage hand how much a curtain he would charge for lifting the cloth a few extra times after the actor had stopped taking legitimate bows. The price agreed upon was one dollar a curtain. Before the end of the week the actor made the house record look ill by taking 13 curtains. He paid the stage hand \$12.50. After this the stage hand sold extra curtains to anyone he could hold up, but up to now he hasn't collected enough at one time to break the first actor's record.

AUDITORIUM (Bernard Ulrich, mgr.).—"Life," Wm. A. Brady's spectacular melodrama, opens Saturday night.

BLACKSTONE (Edwin Wappler, mgr.).—"Grumpy," with Cyril Maude, doing nicely.

CORT (U. J. Hermann, mgr.).—"The New Henrietta," final week of successful run.

COHAN'S GRAND (Harry Riddings, mgr.).—"On Trial," still pulling a nice business.

COLUMBIA (William Roche, mgr.).—Star and Garter Show.

CROWN (A. J. Kaufman, mgr.).—"Stop Thief," with Thomas Swift.

GARRICK (John J. Garrity, mgr.).—"The High Cost of Loving," with Lew Fields, closing a profitable three weeks engagement.

ILLINOIS (Augustus Pitou, mgr.).—"The Girl From Utah," with Julia Sanderson, Donald Brian and Joseph Cawthorn, doing fair for holy week.

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OLYMPIC (Geo. L. Warren, mgr.).—"The Crinoline Girl," with Julian Eltinge, final fortnight.

POWERS (Harry J. Powers, mgr.).—"David Warfield in 'The Auctioneer,' third and final week of big business.

PRINCESS (Sam P. Gerson, mgr.).—"Too Many Cooks," opened this week.

VICTORIA—"A Fool There Was."

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"The show this week at McVicker's gets a very slow start. Mrs. Ralph Herz was the drawing attraction owing to a recent wealth of publicity she received when dancing at the La Salle Hotel. She carries a band of four negroes. Mrs. Herz is an attractive woman but could only be rated about as good as a thousand girls who dance, and not professionally. She was given a good reception on Monday afternoon. Wilkins and Wilkins are an eccentric man dancer and a girl. The man is funny when he is dancing and at times the talk is pleasing, but the girl could eliminate her song, which gets nothing. The Three Alex do stunts on rings, a few acrobatic tricks and show unusual strong teeth in other spots of their act. The act is neat but runs

just a little too long. Van and Pearce scored at the finish with the girl doing a souse. Neltz, Philps and Co. are doing the comedy sketch, "A Strenuous Daisy." The girl in the sketch is capable and carries the act over solely on her own efforts. Nip and Tuck have a fast routine of tumbling and contortions with some comedy thrown in. The boys did

splendidly. Campbell and Brady in their juggling specialty pleased all the way. "On the Riviera," which should have been the headliner and probably was until Mrs. Herz was found available, scored the hit of the show with the instrumental work. The act is a good looking one and fitted fine in the big house.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, W. V. M. A.).—"Francis Clare, Guy Rawson and Girls headline a well balanced bill on the day shift here this week. Miss Clare's dainty and clever child characterization and Guy Rawson's excellent work backed up by six pretty girls and a handsome stage setting, made one of the best liked acts seen here in a long time. The numbers which are attractively staged, received considerable applause. Bertie Ford, a clever young fellow dancing on a wire in the guise of a girl, opened the show. Howard and Simon, in dances, were next. The men go through a routine of dances in a fairly satisfactory manner. De Long Trio followed with their "Alfalfa Junction" offering, in which many opportunities for laughs are lost through the

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listless manner in which the principals seemed to work Monday. The act was replaced after the Monday show by Mlle. Marlon with a protean act. Libonati, in fourth position, did some fast work on the xylophone. He was one of the show's hits. Gorman Brothers and Leopold proved capital entertainers. In their "Fatima Brown" number, one of the brothers does some dance steps on the piano just above the keyboards. The boys scored nicely. Zerthos Novelty dog act, closed the show.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Franklin and Green are again the headline attraction here this week, this being their third appearance in Chicago within a period of twelve weeks. Though considered an "old" week, from a box office standpoint, the house was near capacity Monday afternoon. The show did not get a real start Monday afternoon until Fannie Brice made her appearance. Of the three acts that preceded Miss Brice, two were dancing, and coming so close together had a tendency to slow up the early part of the show. This was remedied after the matinee. Billy B. Van and Beaumont Sisters being moved up to No. 3, changing places with Mlle. Vadie & Co. Miss Franklin has added a new song since last seen here, in which she gives impressions of the conversations carried on by public dancing couples. The humor of the lyric lying in the theme, "What You Talk About When You're Dancing with Your Wife." Another new "bit" is the "piano lesson" in which Green assists. The dialog is up to the usual Franklin-Green standard. The only other hit on the bill was Fannie Brice, she going over in great style. The Dainty English Trio, three girls billed as novelty singers and dancers, opened the show. The final number put them over nicely. La France and Bruce were handicapped in the second position, most of their talk being lost, the house filling up about that time. They did well, however, with their boxing stunt. Mlle. Maryon Vadie, assisted by six girls, presented a series of dances. The success achieved by this act was not due to their ability as dancers, but to the pleasing stage picture and general appearance. Billy B. Van and the Beaumont Sisters offered their comedy sketch, "Spooks," and although it includes some old time stuff, the comedy efforts of Van got laughs throughout. Adler and Arline, programmed next to closing, were moved up one, changing places with Irva Franklin. Their novel offering won third honors. Brown and Rochelle had the closing position, and were fully appreciated by those who remained. A large number of walkouts can be attributed to a stage wait of about a minute.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—The Majestic held a special attraction Monday, showing a two part film that depicted scenes about Chicago at the present day and what Chicago will look like when

the new Chicago Plan Commission gets through with its work. The attraction was named "A Tale of One City," and it created a big impression with the audience. Outside of the special feature Lulu Glaser and Co., in "First Love," a different sketch from the one shown in New York, was the attraction and was billed above it. Miss Glaser gained some favorable comment but did not seem convincing as a headliner. The business on Monday night though big did not equal that of last Monday, when Eva Tanguay was the drawing attraction. The bill, outside of Miss Glaser, lacked sufficient comedy to make it go over big. The Three Blondys opened the show and created a favorable impression due to the excellent hand-balancing work of the men and the cute comedy efforts of the girl. Milton Pollock and Co. were number three and it fell to this sketch company playing "Speaking to Father" to furnish the comedy for the show. Mayo and Tally were placed number two, not a good position for a singing act at the big house. The audience was late in arriving and the two songsters wisely cut down their act to fit the position. The finishing prison gag had the desired effect and the boys finished nicely. Dorothy Tore double voiced herself along to success early in her act and finished well. Adelaide and Hughes in their dancing specialty prevented themselves from being a riot by doing one dance too many. If the dancing pair had stopped without doing the final encore they would have caused considerable noise, but as it was they only finished fairly after having songs their own way. Connelly and Wenrich were on next, closing, and the piano playing of Wenrich received much applause, while Miss Connelly was rather indifferently received. Haveman's Animals closed the show and the leopards and the lions were popular. Victor Moore and Emma Littlebel, though billed, did not appear, and the space was left vacant.

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ORPHEUM.—Hyams and McIntyre, well received. The Sharrocks, good turn. Kremolina and Darras Brothers, in closing position, successful. "Bonita," a trained horse had the opening spot, appreciated. Cressy and Dayne, provided good entertainment. Parillo and Frabito, street singing turn, stopped the show. In place of Lambert, who was to have been held over, Sidney Grant and Charlotte Greenwood appeared in a new act. Blanche Ring (holderover), repeated well.

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EMPRESS.—Ed. Zoller Trio, good in opening position. Bennett Sisters, closing bill, excellent impression. Clarice Vance, hit of bill with her songs. Faye and Myrna failed to make impression desired. Deland-Carr Co. some laughter with farcical complications skit. Caesar Rivoli, did well enough. George Clancy Co., in "Food for Powder," went well for new act.

CORT (Homer F. Curran, mgr.).—"Ever woman" (second week).

COLUMBIA (Gottlob, Marx Co., mgrs.).—"Follies of 1914" (second week).

ALCAZAR (Belasco & Mayer, mgrs.).—"T. C. Clansman" film (fifth week).

GAITY (Tom O'Day, mgr.).—Pictures.

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COLONIAL THEATRE, CHICAGO

"SEASON'S BIGGEST HIT," Manager FIELDS, Colonial Theatre, Chicago

WIGWAM (Jos. F. Bauer, mgr.).—Monte Carter Musical Comedy Co.
PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.
REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

The Samar Twins have arrived from the Orient.

Martyn and Florence cleaned up while playing the Bert Levey circuit.

The American theatre got a nice start at its opening with a feature film policy.

Gloria Mayne is back on the coast after an absence of several years abroad.

The Monte Carter Musical Comedy Co. closes at the Wigwam on April 3 to open at the Grand (Sacramento), April 4.

Wright and Dietrich were immediately booked for Orpheum time on arriving from Australia last week.

Despite the lightness of attendance at most of the theatres lately the picture houses continue to do a good solid business.

Schumann-Heink has volunteered to sing at the Festival Hall (Exposition) on Sunday afternoon, March 25. The concert will be expressly for children.

An attempt was made in Sacramento last week to have the State Legislature pass a law making the song, "I Love You California," the State song, but the lawmakers turned down the bill.

Inquiries among the local agents brings forth the information that the number of idle professionals exceeds that of former years at this time more than 50 per cent.

April 4 the Wigwam will change its policy from musical comedy and vaudeville to straight melodramatic plays. The Del. S. Lawrence Company, which recently closed in Sacramento, will furnish the shows.

The fine weather which prevailed last week had a tendency to keep the regulars away from their favorite variety houses. At least, it was noticeable the attendance was unusually light at the vaudeville theatres.

BOSTON.

KEITH'S (Robert G. Larsen, mgr.; agent, U. E. O.).—Paul Armstrong's sketch, "To Have One Girl," was the headline this week, Catherine Calvert being featured and getting away with it nobly. The remainder of the bill was well balanced, but not exceptionally heavy. Everett's Novelty Circus closed, following Keane and Window, billed as late features of the "Passing Show of 1914." Frank Fogarty preceded the Armstrong sketch and his Dub-

SUCCESSFUL at the AMERICAN THIS WEEK (March 29)
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LOEW'S EMPRESS, SAN FRANCISCO, THIS WEEK

W. A. QUIGG PRESENTS MABEL BURNELL, THE

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—A LAUGHING SENSATIONAL—
BOX-OFFICE ATTRACTION

In Bay rendition went big, although he followed a lengthy vocal act given the joint billing of The Florentine Singers and the Marion Littlefield Opera Company. The El Rey Sisters opened, followed by Grace DeMar, who did well; Flanagan and Edwards and Lucille and Cockle on their first time here, going good.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Best business in years at this house playing refined acts exclusively.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Heavily featured acts of a freak type at small time prices making real money.

NATIONAL (Nat Burgess, mgr.; agent, U. B. O.).—Feature films doing unexpectedly well although not making any startling amount of money.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville and pictures. Good.

LOEW'S ST. JAMES (James Meagher, mgr.).—Vaudeville and pictures. Good.

LOEW'S GLOBE (William Lovey, mgr.).—Vaudeville and pictures. Fair.

PARK (William Roth, mgr.).—Feature films drawing well.

HOLLIS (Charles J. Rich, mgr.).—"The Silent Voice," with Otis Skinner.

COLONIAL (Charles J. Rich, mgr.).—"Pygmalion," with Mrs. Patrick Campbell.

TREMONT (John B. Schoefel, mgr.).—Dark.

CORT (John Cort's son, mgr.).—Dark.

PLYMOUTH (Fred Wright, mgr.).—Dark.
BOSTON O. H. (W. H. McDonald, mgr.).—Dark.

BOSTON (Frank Ferguson, mgr.).—Feature film for a single week.

SHUBERT (E. D. Smith, mgr.).—"Kitty MacKay," on last week.

MAJESTIC (E. D. Smith, mgr.).—"The Lilac Domino," on its last week.

WILBUR (E. D. Smith, mgr.).—"Pair of Sixes," on 14th week.

TOY (A. Washington Pezet, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—Stock, 12th week of Craig's prize play, "Common Clay," with seats selling four weeks in advance, breaking every record for a two a day stock performance in Boston.

GAILETY (George Batcheller, mgr.).—Blotch Cooper's "Gypsy Maids," Fair.

CASINO (Charles Waldron, mgr.).—"Girls of the Moulin Rouge," Good.

GRAND OPERA (George E. Lothrop, mgr.).—"The Transatlantics," Fair.

HOWARD (George E. Lothrop, mgr.).—"Follies of Pleasure," with Honey Melody, former welterweight champion, heading the house bill. Big.

The rehearsals of "A Celebrated Case" at the Hollis Street theatre with its all star cast are progressing to the entire satisfaction of Charles Frohman.

BUFFALO.

BY CLYDE F. REX.

ACADEMY (Jules Michaels, mgr.; agt., Loew).—Herb and Dennis, were the hit of the bill; Gafney Bros., pleased; Davis and Williams, good; Balague's acrobatic dogs, novelty; Curran and Voegtler, entertainers; Billy Barlow, went big; Paul Petching Co., great; Peterson and Bergman, scored; Ruth Phillips, clever; Moray and Connors, featured. Despite Holy Week, house did big business, featuring some extra novelty each evening.

TECK (John R. Oisher, mgr.).—Al Jolson in the Winter Garden spectacle, "Dancing Around," delighted big audiences throughout the week. Best musical aggregation seen here this season and production put over with a punch that wins instant favor. Next, "Royal Lilliputians Revue," matinee daily.

STAR (P. C. Cornell, mgr.).—Dark. Week of April 5, "Twin Beds," with Easter Monday matinee. Fair advance sale.

GAYETY (J. M. Ward, mgr.).—"Golden Crooks," do usual capacity business. Next, "Al Reeves."

MAJESTIC (John Laughlin, mgr.).—Chicago Tribune war pictures did better business than previous week attractions. Four shows daily at 10 and 25 cents. Vivid, realistic, stirring films, well worth seeing. 5, "Shepherd of the Hills."

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—Eva Condon and Jack Devereaux in "The Same Old Thing," headlined with big hit; Dunbar's Singers and Beltingers, a high-class musical act; Claire Rochester, return engagement, was welcomed; Kaufman Bros., pleased; Moran and Wiser, real novelty; Five Satsutas, sensational; Morrissey & Hackett, good; Camille Trio, comedy bar artists; pictures close, good bill.

LYRIC (Joe Payton, mgr.).—Melodramatic stock, still doing good business. "Woman Against Woman," this week. 5, "Mrs. Wiggs."

HIPPODROME (Henry Marcus, mgr.).—Doing but fair with feature movies.

OLYMPIC (Charles Denzinger, mgr.; agt., Sun).—Selome Parke and Co., capably headlined; Frankie Hall, entertainers; Walter Terry and His Hiji Girls, go over big; John Orren, clever mimic; The Vagges, good novelty; pictures close.

PALACE (Deshler Welsh, mgr.).—Hold good patronage with feature films.

Rumors are current that the New Victory, recently opened, will inaugurate pop vaudeville policy with pictures.

Airoviet, at Grant and Ferry, has reopened after certain alterations were made to comply with fire laws. City closed house for several days. Pictures only, to resume.

Queensberry Athletic club has arranged for special returns of Johnson-Willard bout to

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be cast on curtain at Auditorium April 5. Feature movies to hold attention.

Al Jolson's outfit were the guests of the Academy Thursday afternoon. Management provided rare treat for all.

Delmar theatre at Medina, N. Y., damaged by fire Friday morning to the extent of \$7,000.

Carnival Court, Buffalo's only summer amusement resort, will open May 22. Wesley C. McGrew to manage the park. Several new features added.

The Sun theatre at Broadway and Madison, after remodeling and enlarged, opened Wednesday for the production of Yiddish comedies, tragedies and vaudeville exclusively. New York city cast opened first week in repertoire. The Sun is Buffalo's first Yiddish play house, and is complete in every detail.

The Passing Show of 1914 returns to Teck for week engagement in April.

CINCINNATI.

BY HARRY V. MARTIN.

GRAND (Theo. Aylward, mgr.; K. & E.).—"The Prince of Pilsen"; 4, Universal submarine pictures.

LYRIC (Hubert Heuck, mgr.; Shubert).—Forbes Robertson in repertoire; 4, "It's a Long Way to Tipperary."

WALNUT (George Fish, mgr.).—"The Shep-

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ard of the Hills"; 4, "The Divorce Question."
OLYMPIC (Charles Walters, mgr.; Columbia No. 1).—Sam Howe's "Lovemakers."
STANDARD (Harry Hart, mgr.; Columbia No. 2).—"The Cherry Blossoms."
GERMAN (Otto Schmid, mgr.; stock).—"The White Horse Tavern."
KEITH'S (John Royal, mgr. agent, U. B.).—Max Le Hoen & Mlle. Dupreece, Helenrix, Frank North & Co., in "Back to Wellington," Harry Linton & Anita Lawrence, Edith Tallafiero & Co., Henry E. Dixey, The eightons, Paul Conchas and Julius Neumann.
EMPRESS (George Boyer, mgr.; Loew).—e Maire & Bradley, Bowman Brothers, Mc-rath & Yeoman, Norinne Coffey, Eugene Trio.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agt., U. O. Reh. Mon. 10).—Montgomery and oore, hit; Regina Connell and Co., snappy catch; Van and Schenck, applause; "On e School Playgrounds," well liked; Jackson id Rae, opened; Charles F. Semon, good oudini Bros., excellent accordionists; Five lorimands, pleased.
MILES (Dr. Paul C. Dulitz, mgr.; agt., B. O.; Reh. Mon. 10).—Wilbur's Society ircus, good; Jessie Hayward and Co., fair; bb and Markley good; Three Troubadors, ored Taylor and Brown, pleased; Jack winkler Trio, opened.
ORPHEUM (W. W. McEwen, mgr.; agt., ow; Reh. Mon. 10).—"Everybody," very vel sketch; Wilson Bros., laughs; Ober and

Dumont, good dancers Dollman and Neville, very good; Double Sims, cartoonist; Ishikawa Japs, good.

GARRICK (Richard H. Lawrence, mgr.).—First presentation of "Keep Moving." Next, Lew Fields.

DETROIT (Harry Parent, mgr.).—Dark. Next, Henry Miller.

GAYETY (George Chenet, mgr.).—"Globe Trotters."

AVENUE (Frank Drew, mgr.).—"Sign of the Cross." Next, "Midnight Marriage."

LYCEUM (A. R. Warner, mgr.).—Vaughan (laser in "St. Elmo." Next, "The Mislead-ing Lady."

Lydell and Hughes, vaudevillians, who were booked by Pantages to appear at the Orpheum week Feb. 15, have brought suit against the company for \$135. The booking was cancelled owing to the theatre having been leased at that time to Charles H. Miles, who transferred the bookings to Marcus Loew. The attorney for Lydell and Hughes after weeks of hunting finally secured service against Col. Will A. Waite, one of the officers of the Orpheum theatre company. He claims, however, that the Orpheum theatre company has no funds.

A Michigan branch of the Western Skating Association was formed in Detroit at a meeting last week. The organization was of a preliminary order, with the idea of getting it started this spring and afterwards making the body one of the biggest state organizations in the country next fall. Walter W.

Osmun was chosen president; R. S. Smylie, vice-president, and Sam R. Harrison, manager of the Palace Rink in Detroit, secretary and treasurer. It is also planned to organize branch bodies in the various cities of the state where roller skating flourishes.

W. W. McEwen, formerly manager of the Walling theatre, has been placed in charge of the Orpheum to succeed Harry P. Williamson.

Edward C. Butcher has been appointed house manager of the Broadway-Strand which opens April 11.

The Majestic, Detroit's largest picture theatre, opened April 1.

HONOLULU.

By E. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—Andrew Kirk, Australian baritone, and pictures.

POPULAR (H. Bredhoff, mgr.).—Pictures.

HAWAII (management, Consolidated Amusement Co.).

EMPIRE (J. H. Magoon, mgr.).—Pictures.

YE LIBERTY (J. H. Magoon, mgr.).—Pictures.

HAWAIIAN OPERA HOUSE (W. D. Adams, mgr.).—Dark.

Sam Blair has sold his Hawaiian rights in the Paramount Feature Film Service to the Honolulu Consolidated Amusement Co. The Paramount service will continue at the Popu-

lar for some time, as the Consolidated people have not decided which of their houses will play the pictures.

LOS ANGELES

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.).—Loughlin's Canines, clever; Hussey and Boyle, well liked; "Locks of Panama," very good; Whiting and Burt, enjoyable; Mirages, entertaining; "The Edge of the World," exceptionally good; Rigoletto Brothers, pleasing; Stevens and Marshall, fine.

EMPRESS (Harry Follette, mgr., Loew).—Woigast and Girle, very good; Schrodos and Chappelle, big laugh; Philippi Four, entertaining; Anderson and Burt, well received; Morris and Allen, mediocre; Frank Stafford and Co., well presented playlet.

HIPPODROME (Lester Fountain, mgr., Western States).—"Honora," scored; Princess Kelechani and Co., went big; Mabyr Mikoff and Co., artistic dancers; Duffy and Puroell, big laugh; Gruet and Gruet, hit; Roberts, pleasing; Clinton and Beatrice, went well.

REPUBLIC (Al. Watson, mgr., Levey).—Homberg and Lee, fair; Mlle. Emerle, very good; Burke, entertaining; Bentleys, passed nicely; Great Westin, big hit.

MASON—"Potash and Perlmutter."

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THIS WEEK (March 29) ORPHEUM, BROOKLYN. Appearing at five o'clock, closing a big show and taking seven and eight curtain calls at every performance
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NEXT WEEK (April 5) PROSPECT, BROOKLYN Direction, **HARRY WEBER**

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MAJESTIC—"Winning of Barbara Worth."
BURBANK—"Within the Law."
CENTURY—Burlesque.

Harry James is now directing at the Century.

Percy Bronson and wife, Winnie Baldwin, resumed their Orpheum tour at Salt Lake Sunday.

J. A. Quinn was freed of the censor's charge of showing an immoral picture in "The Hypocrites." The judge held that the board could not condemn the picture.

Col. Tom Prior, of Venice, is promoting a minstrel-vaudeville entertainment.

George Clayton is assisting Treasurer Hertz at the Majestic during the absence of the regular man, Grant Davidson, who is in St. Louis, having been called there on account of the illness of his mother.

Harold Bell Wright, author of "The Winning of Barbara Worth," attended a performance of the play of the same name at the Majestic last week, coming up from his Imperial ranch with his family.

MILWAUKEE.

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Joan Sawyer, excellent; Walter C. Kelly, fine; Fisher & Green, immense; Alfred Bergen, liked; Brunelles & Stevens, good; Farber Girls, pleased; Bond & Casson, entertaining; Aerial Budds, fair.

CRYSTAL (William Gray, mgr.; agent, Loew).—Gertrude Barnes, excellent; "The Tangle," entertaining; Von Hampton & Joaslyn, pleased; Equillo Bros., good; Palmer & Harrington, fine.

**MINERS
MAKE-UP**

ORPHEUM (Wm. E. Mick, mgr.; agent, Loew).—La Perre's Diving Maids, excellent; Henry & Adelaide, fine; Biele & Gerard, pleased; Burton & Kerr, good; Belvedere Trio, fair.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theater Stock in "Alma, Where Do You Live?" April 5, "Quincy Adams Sawyer." PABST (Ludwig Kreiss, mgr.).—Pabst German Stock in "Graf Pepl." 31, "Zopf und Schwart."

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—War films. April 4, "Whirl of the World."

EMPRESS (J. W. Whitehead, mgr.).—Empress Stock Burlesque company.

GAYETY (J. W. Rhodes, mgr.).—"American Beauties."

NEW ORLEANS.

By G. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Conglomerate bill. Baptiste and Franconi, opening, ordinary. Webb and Burns, tedious. Lucy Gillette, delightful turn. Reine Davies, valuable for her gown display. Kitty Gordon, not impressive, though sketch is good. Ben Deely, hit. Lefevres, dance gracefully.

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Gueringer, mgr.).—Vaudeville.

Legitimate theatres closed this week.

**Princess Kiahiokalani-Luflota's
Hawaiian Players**
"THE HIT OF THE COAST"
DAVID KALEIKOA among those featured

**Harry Leighton
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In a Comedy Drama, entitled
"The Law of the West"
FIFTH AVENUE THEATRE
April 2-5-10

Mrs. Bobbie Murphy is spending a few days with her husband.

The Orpheum closes May 10. The Orpheum, Memphis, ends its season a week earlier.



WILLIE RITCHIE

This Week (March 29) Royal, New York

Next Week (April 5), Grand Opera House, Pittsburg

Meets Johnny Griffiths at Duquesne Garden, Pittsburg, April 9 (6 rounds)

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"Hypocrites," the Lois Weber feature film, drew over \$5,000 to the Tudor City eight days.

Arthur White is building a boat here that he will use to cruise about the waters of Forest Lake. Walter Kattian, the Orpheum's literary falsifier, told "I'm" readers White would cruise down the Mississippi from Minne-

sota in making his return to New Orleans before the beginning of the theatrical season.

Katherine Edson is going to produce an "Arabian Nights" spectacle at Kolb's.

Max Flinck, the violinist, left Saturday for New York, where he will lead an orchestra on the Strand roof.

Cashier of a local picture theatre became a mother last week. Her first words were: "How many?"

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KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Gertrude Hoffman as the feature on a good bill drew them in this week. Her revue went along in a smooth manner Tuesday afternoon and did not drag at any time, putting over surprise after surprise. Each number received a big hand and she registered a pronounced hit. The first part of the bill did not show any speed, but improved as it went along. Pictures opened, followed by the Jordan Girls in an excellent wire walking act. The young ladies opened in one with songs and dances that were nicely done, but the house was light when they came on and they suffered as a consequence. Rellow offered something a trifle different and he amused them. In the next position was Rice and Cohen. This seemed to be an early proposition for them, but they had an easy time

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and scored. Barry and Wolford were unable to bring them around and they closed without much noise. The show put on more speed with the appearance of Morris Cronin and His Merry Men, who, with Chieftan Caupolican, were a big hit. They followed Hoffman in the way of applause. Hoffman closed the show and held the house intact.
ALLGHEHY (Charles Eggleston, mgr.; agent, U. B. O.).—The bill is good and is strong on comedy. The hit of the bill was Loughran, Hostler and Russell, who put over a good rathskellar act. Their routine could be changed to a better advantage, as they possess good voices, harmonize well and have some good comedy. They were given a close run by Vine and Temple, a mixed team, who put over some good but comedy. Nelson Brown and Bro. opened the show and did well. Yuna is a contortion ring act that opened bad, but did somewhat better at the close. In the next position were Vine and Temple who put over some good singing and comedy. George Richards and Co., in "Easy Money," were the laughing hit of the show. Following were Loughran, Hostler and Russell, who went over with a bang. C. W. Coleman a monologist, had a very hard position, but managed to pull through after working very hard. The closing act was Al White's "Photo Play Alley." There is no dialogue and they depend solely upon pantomime for results. It does not move fast enough to get it over.

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but after it is speeded up it should develop fast. They closed the show, but did not succeed in holding them.

GRAND.—Bert Levy, Beaumont and Arnold, Arthur Huston and Co., Brooks and Bowen Zinka Panna, Capt. Jack Barnett and Son, NIXON.—Moore, O'Brien and Cormack, Jos. Horits and Co., 5 Musical Marines, Cotter and Bolden, Nan Ackler and Co., Gene Muller Troupe, Emmett Welch.
WM. PENN.—The Langdons, Florrie Miller, Francis and Rose, Malilla-Bart Co., Bradley and Norris, Joe Lannigan.
KEYSTONE.—Brindamour, Conrad and Merino, Stickney's Circus, Tyrolean Troubadours, Davis and Walker, Louis F. Leo.
CROSS KEYS.—Juliette Dika, "Ward 22," Murray Bennett, Harry Sullivan and Co., Quinn and Mitchell, Fred and Annie Pelot; second half, Edgar Foreman and Co., Artheu Barrett, Mack's Circus, Rhoda and Cramp-ton, Three Bartells.
GLOBE.—Daisy Harcourt, McDevitt, Kelly and Lucy, "Lady Betty," Gordon and Mark, Myrtle and Jimmie Dunedin, Jack Strouse, Charles Gibbs, American Trumpeters.
PALACE.—Professor Slatko and Co., Dave Manley, Rolland and Farrell, Louise Mayo, Coryl and Grindel, feature picture.
VICTORIA.—Vaudeville and pictures.
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PITTSBURGH.

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GRAND (Harry Davis, mgr.; agent, U. B. O.).—Emmett Corrigan & Co. scored; Lean and Mayfield, excellent; William Pruette & Co. hit; Will Rogers, laughing hit; Bottomly Troupe, good; Hearn & Eley, fine; Conlin Steele Trio, good; Lyon & Yosco, pleased; George Brown & Co., good.
MILES (Harry Woods, mgr.; agent, Loew).—Edwin Ford & Co., scored; Landry Brothers, fair; Patroola & Myer, pleased; "When

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Direction, ARTHUR KLEIN



It Strikes Home," very good; Cunningham & Marion, amused; Harry Thompson, hit. Popular dancing contests continue to attract.

HARRIS (C. R. Buchholt, mgr.; agent, U. B. O.).—Harian Knight & Co., scored; Fagan & Byron, hit; Hulings Seals, excellent; Benet & Cooper, laugh; Marguerite & Hanley, novelty; Howell Sisters, pleased; Ward Barton, laugh.

SHERIDAN SQUARE (Charles Dempsey, mgr.; agent, U. B. O.).—"Dream Pirates," scored; Four Melodious Chaps, hit; Ethel Dawne June, good; Philpot Cowan, good; Joe Cook, pleased; Pipifax & Panio, amused.

NIXON (Thos. F. Kirk, Jr., mgr.).—"Potash & Perimutter," playing return few weeks after first visit, drew full house despite blizzard. April 5, David Warfield.

ALVIN (J. B. Reynolds, mgr.).—McIntyre & Heath, drew well. April 5, return of "The Passing Show."

LYCEUM (Cliff Wilson, mgr.).—"Henpecked Henry" drew well. 5, "The Old Homestead."

DAVIS (Harry Davis, mgr.; stock).—Attempt to portray "Disraeli" not so successful as other plays, but commendatory. April 5, "Misleading Lady."

GAYETY (Henry Kurtzman, mgr.).—Billy Watson attracted capacity.

VICTORIA (H. C. Hedges, mgr.).—"Big Review of 1915" drew well.

ACADEMY (Harry J. Smith, mgr.).—"California Beauties" did well.

ST. PAUL.

ORPHEUM (E. C. Burroughs, res. mgr.).—Alice Lloyd heads bill, well received and liked; Cross & Josephine, also well liked; Stone & Hughes, fair; Hal & Frances, please; James Thompson & Co., good; Nevelisco & Hurley, ideal, pleasing novelty.

NEW PRINCESS (Bert Goldman, mgr.).—Split week; first half, Three Rianos, Scott & Wallace, Elina Gardner, Cycling Brunettes pictures. Second half, 4 Flying Valentines Gains & Brown, Archi Onri & Miss Dolly Frances Dyer.

METROPOLITAN (L. N. Scott, mgr.).—"Peg o' My Heart" for week, to good opening. Next, "The Yellow Ticket."

SHUBERT (Frank Priest, mgr.).—Huntington Players in "Beverly of Graustark." Next, "Sherlock Holmes."

STAR (John P. Kirk, res. mgr.).—Billy Watson and "Beef Trust," drawing packed

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PRINCESS (O. B. Sheppard, mgr.).—Instead of Annette Kellerman in her new musical comedy, the English musical comedy, "The Quaker Girl," was presented with a large comedy, and opened well.

ROYAL ALEXANDRA (L. Solman, mgr.).—Stop Thief."

GRAND (A. J. Small, mgr.).—"Bringing Up Father," opened big and judging from advance sales will do well all week.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Claude Gillingwater & Co., in playlet, highly interesting; Bert Errol, a hit; Nonette, endorsed; Ryan & Tierney, entertaining; Arnaut Brothers, clever; Sutton, McIntyre & Sutton, pleased; Flying Budds, sensational; The Gleasons & Houlihan, good.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—"School Days," entertaining; Wanda, well trained; Davis & Matthews, clever; Una Clayton's sketch, "Just Half Way," held interest; Taber & Green, good; Leonard & Whitney, pleased; Harcourt, failed to interest.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—The Song Doctors highly pleased; Demarc's Baboons, a pleasing novelty; Norcross & Holdsworth, well received; Gaston Palmer, amusing; De Von Sisters, pleasing; Russell & Raymond, clever; Cole, Russell & Davis, good.

GAYETY (T. R. Henry, mgr.).—Al Reeves' "Big Beauty Show," "The Globe Trotters," 5. STAR (Dan F. Pierce, mgr.).—Zallah's Own Show. "Charming Widows," 5.

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Where Players May Be Located
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Moss and Stoll Tour

"A Lady, a Lover and a Lamp"

FULLY BOOKED UNTIL 1922



Sam Barton

"The Silent Tramp"

Direction, MAX HART

MIGNON

DAINTY LITTLE
MIMIC

Direction, ARTHUR KLEIN

Roberts Waldo
Romain H H
Romain Helen
Romaine Manuel
Rooney Miss E
Rose C N (C)
Roseby Miss (C)
Rozell Flo
Russell Flo
Russell Ruth
Rynar Harry (C)

Shannon Geo (C)
Schafield Francie
Shea Evelyn
Shean Billy
Sheldon Beltina
Sillers Barney
Simonds Teddy
Simonds Teddy (C)
Smally Ed (C)
Smiletta Sisters

Smith Bob (C)
Smith E M (C)
Sorcho Louis
Startup Harry (C)
Steisel Herman
Stevens & Stevens
Stewart Cal

Stoddard Marie (C)
Stone Lawrence
Stone Joe (C)
Stremel Henry B (C)
Strouse Harry
Spellman Jeannette
Sylvester Mr (C)

T
Tanner Harry
Tanner Jack
Tary Walter (C)
Thazer Dave (C)
Thomas & Newman
Thurman Bros (C)

Togaux Geneva (C)
Tuda Harry
V
Van Charlie (C)
Van D F R (C)
Van & Davis

Varreu F & R
Verdi Joe (C)
Victor the Great (C)
Vouzhan Edward

W
Wagner & Dicks
Waldo Buster
Waldo Grace
Walker Annette
Walker Ernie (C)
Walker S (C)
Wallace Vesta
Waran Percy Co
Ward Mrs A (C)
Ward Prince
Waters James
Webber Eddie
Webb & Burns (C)
Weber Fred (C)

Webster Wayne (C)
Wells Corinne (C)
Werner Dave
Weston Willie
Wheeler Richard (C)
White Courtney
White's Circus (C)
Wilkins Will
Wilkes Ruth (C)
Wilmot Stella
Williams Roy (C)
Williams Murial (C)
Wilson Mrs Cory (C)
Wood Bertha
Wright & Davis (C)
Wright Eddie

Y
Young Dorothy
Yullans Tescimo (C)

NILA DEVI

THIRD SOLID MONTH

JARDIN DE DANSE

Management, William Morris

Everybody
Knows That

LILLIAN SHAW

is the Original Character
Singer of Character Songs

Songs Written by BLANCHE MERRILL (A Real Writer of Character Songs)

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (April 5), ORPHEUM, WINNIPEG

Representative,

PAT CASEY

All Communications care
VARIETY, New York

EDWARD MARSHALL

Chalkologist.

Too busy this (Holy Week) to write an ad. Playing for Mr. Darling in the Keith Greater New York Theatres.

ALF. T. WILTON
Business Manager



SKIPPER, KENNEDY and REEVES
STILL WORKING FOR MR. MATTHEWS
IN THE MIDDLE WEST

CHOOOLER
"THE BOY PAPERBURNER"

From week to week you read the praises given S. and D. How S. can play, and D. can sing, you read in VARIETY. Every one has praised them, from headlines to Britt Wood. So this week I will say for them, and that is, I AM GOOD.

HENRY LEWIS.

DICKINSON
THE GIRL SOPRANO



FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN



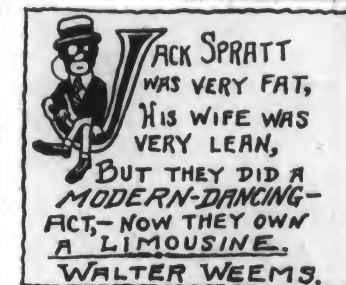
"A MAN, A MAID AND A WHEELBARROW"



ALLEN MILLER
AND COMPANY OF FOUR
IN A NEW SKETCH.

THOSE MUSICAL WIZARDS
ARNO and STICKNEY
Direction, FRANK BOHM

GEO. VON HOFF
MIMIC
COMEDIAN



UNIVERSITY FOUR
Comedy—Harmony—Singing
Hotel Tuller, Detroit, Mich.

THE CONJURING COMIC
JUDSON COLE
Perplexing the Public for the W. V. M. A.
Direction, JAS. B. MCKOWEN

THE ORIGINATOR OF
"RAG TIME"
BEN HARNEY
(AND CO.)

WHAT THEY DO
Play piano and harmonica, sing harmony and comedy songs. Their chatter is up-to-date. They dance, all of them, straight, eccentric and acrobatic dances. Wardrobe, the best, making eight changes. NOT a Vaudeville or Rathskeller but a COMEDY VARIETY ACT



TRANSFIELD SISTERS
REFINED MUSICAL ARTISTS
Playing Matthews Time

THE GLADIATORS

THIS WEEK (MARCH 29), PROSPECT, BROOKLYN
Direction, M. S. BENTHAM

Nan Halperin

Direction, M. S. BENTHAM

Little MARION WEEKS

AMERICA'S OWN PRODUCT
THE MINIATURE PRIMA DONNA
Playing U. B. O. Personal Management, NICK HANLEY

ROSIE LLOYD

Touring in American Vaudeville
Address all Communications Care VARIETY, New York



The World's Greatest
Boomerang Throwers
A SENSATIONAL NOVELTY
VAN and BELLE
BOOKED SOLID
Direction, SIMON AGENCY

FRED HOLMES AND LULU WELLS

With McINTYRE and HEATH in "THE HAM TREE"
Permanent Address, VARIETY, New York

4 MARX BROS. and CO.

IN "HOME AGAIN"
The Most sensational success of the season
Direction HARRY WEBER. Address VARIETY, New York

WHO
OWNS THIS
SPACE?

Playing B. F. Keith's Theatre and Orpheum Circuit



BILLY ELLIOTT and BILLIE MULLEN
Direction, ARTHUR KLEIN



Buster Santos and Jacque Hays
The Girls with the Funny Figure
Direction
SIMONS AGENCY



Lloyd and Britt

Playing for U. B. O.
This Week (Mar. 29), Majestic, Chicago.
Next Week (April 5), Keith's, Toledo
Direction
Harry Fitzgerald

SILBER AND NORTH

Playing W. V. M. A. Time

ALFREDO
RICKARDS TOUR—AUSTRALIA

AS WE TOLD YOU LAST WEEK

"I'M ON MY WAY TO DUBLIN BAY"

By STANLEY MURPHY

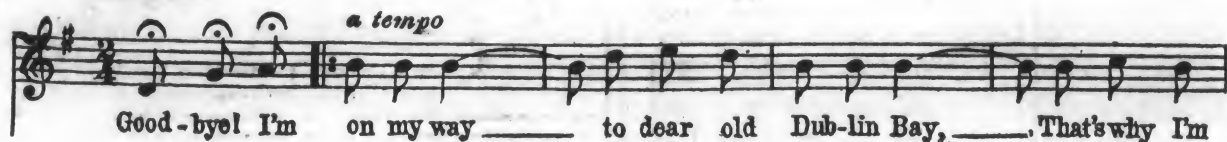
A Genuine New York Song Hit

You can hear any Orchestra in New York
play it for a ONE-STEP or a FOX TROT

One of the Most Wonderful Songs We Have Ever Published

"HERE'S JUST A PART OF THE CHORUS"

CHORUS



Copyrighted, Jerome H. Remick Co., 1915.

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JEROME H. REMICK & CO., 219 W. 46th Street
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MOSE GUMBLE, Mgr. Professional Dept.

137 W. Fort St.,
DETROIT

Majestic Theatre Bldg.
CHICAGO

906 Market St.,
SAN FRANCISCO

228 Tremont St.,
BOSTON

TEN CENTS

VARIETY

VOL. XXXVIII. No. 6.

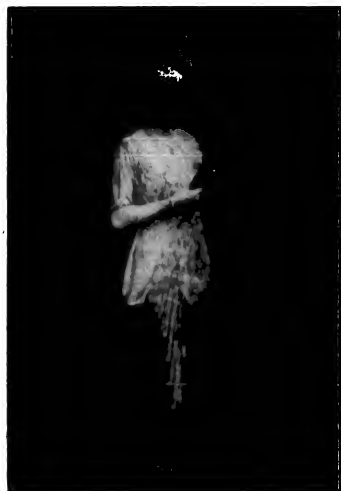
NEW YORK CITY.

PRICE TEN CENTS.



NEWCOMER POPULAR

Although Bert Errol is a newcomer to American vaudeville, the popularity which he has attained stamps him as one of its best acts. While playing on the other side, he was induced by many American acts to seek an American opening. He did so last season, opening at the Alhambra theatre in New York and was such a tremendous success he has been booked in all the theatres of the U. B. O. He is known as the man with the Tettrazini voice and



his wonderful vocal powers have already put him in the front ranks of singing entertainers.

Mr. Errol's next New York appearance will be at the Palace theatre, June 4, which he plays prior to his sailing home to England where he has some very important engagements to fill, including a month at the London Coliseum. He says "My Bird of Paradise" which he sang for the first time last week is a wonderful number for him and is in fact one of the most successful songs he ever used.

TALENTED AND BEAUTIFUL

Anybody who happened in at Hammerstein's last week needs no introduction to Eva Shirley, for she completely stopped the performance twice daily while appearing there. Though diminutive in appearance Eva Shirley is considered one of the best prima donnas in vaudeville, and after her New York showing last week will have



no trouble securing bookings as her services are already in great demand by the Managers.

Not only in voice alone is Miss Shirley remarkable, she is also a beautiful young woman, and presents an appearance which wins the admiration of her audience. She is singing "My Bird of Paradise" and has to respond to numerous encores with it at her every appearance.

"MY NEXT IMITATION WILL BE"
THAT OF IRVING BERLIN'S

"MY BIRD OF PARADISE"

The head-line of this advertisement follows a sensational song. When a song is new in both lyric and melody and is a hit for everyone who sings it, the result is IMITATIONS. Soon you'll hear many Hawaiian Hula Hula songs. When you do, come in and hear the ORIGINAL, which is always better than the IMITATION. "MY BIRD OF PARADISE" is the greatest song IRVING BERLIN ever wrote, and the biggest hit we ever published. GREAT AS A BALLAD—RAG—SINGLY—OR DOUBLE. Will make a small act big—and a big act bigger. It's what WON THE CHAMPIONSHIP for "WILLARD"—A KNOCKOUT. GET IT NOW.

WATERSON, BERLIN and SNYDER

STRAND THEATRE BLDG., 47TH STREET AND BROADWAY, NEW YORK

BOSTON
220 Tremont Street

ST. LOUIS
Frank Building

PHILADELPHIA
923 Walnut Street

CHICAGO
85 Randolph Street

MAX WINSLOW, Professional Department

YOU KNOW THEM

Kate Elinore and Sam Williams needs no introduction any place where good entertainment is enjoyed. Kate Elinore is considered absolutely the funniest woman in her profession, while Mr. Williams has perfected himself until to-day he is one of the best "straight men" on the stage. They have been featured in several musical comedies—Lew Fields' "All Aboard," the Shubert's production of "Dick Wittington," New York Winter Garden and Oscar Hammerstein's "Naughty Marietta." They are now a great success over the Orpheum Circuit by which Circuit they



are just completing a tour, and are singing "I'm Going Back to the Farm" and "Night Time Down in Dixieland" with wonderful results. They have in preparation for next season an act which is said to be a revelation in a vaudeville production.

Kate Elinore and Sam Williams are a feature wherever they play and are considered one of vaudeville's strongest attractions.

THE FASTEST ACT

What is considered to be the fastest act of its kind ever done is being presented by Jack Manion and Val Harris. The boys use lots of songs, including "I'm Going Back to the Farm," "My Bird of Paradise," "When It's Night-time Down in Dixieland" and "Winter Nights," and sing them in a manner that always leaves the audience wanting more.

Val Harris is already considered one of the funniest of Rube characters ever



portrayed, while the straight singing of Jack Manion ranks second with none.

Although practically only their second season in vaudeville, Manion and Harris are a standard vaudeville attraction and can always be found on the books of the U. B. O. They have just started a tour of the Orpheum Circuit and are meeting with wonderful success.

VARIETY

Vol. XXXVIII. No. 6.

NEW YORK CITY, FRIDAY, APRIL 9, 1915.

PRICE 10 CENTS

LOEW'S WESTERN HOUSES FOR AUSTRALIAN MANAGER?

Reported Hugh McIntosh in Negotiation for Former Sullivan-Considine Theatres. May Close Deal in June When Reaching New York, Taking Possession in Fall. Nothing Definite Excepting Marcus Loew Is Willing to Give Them Up and John W. Considine Doesn't Want Them Back.

The most likely looking move in connection with the often spoken of question, "What is Loew going to do with his western time?" is that Hugh McIntosh, the Australian director of the Rickards vaudeville circuit over there, may take the Sullivan-Considine theatres, making them a link of a chain of 16 weeks in the Antipodes, separated by the Pacific Ocean.

McIntosh and the Loew people are said to have been in negotiation for the circuit, and are still corresponding over the proposition, although McIntosh is reported to be delaying any final action until he reaches New York in June, not caring to have the houses in his possession before August or September next.

The only definite reports regarding the Loew-S.-C. theatres are that the Loew Circuit will be ready to turn them over at any time, and that John W. Considine does not want them back. It has not been settled by the Loew people what the policy of the theatres will be over the summer.

If McIntosh should agree with Loew to take the western time, he will probably do so by guaranteeing the leases only, without a bonus, leaving the matter of the difference between Loew and Sullivan-Considine to be settled between them. Loew is said to have promised Sullivan-Considine \$500,000 as a bonus, in installments, of which the first payment, \$100,000, was made at the time of execution of the papers. According to report nothing further has been paid by Loew to Considine.

The former S.-C. Circuit has been a loser for Loew so far this season, with

no immediate prospects of profit on it. The McIntosh idea is said to be two shows daily in the western houses, at popular prices. The Loew Circuit has changed the policy of the western houses two or three times since commencing to operate them, although always holding vaudeville as the main attraction.

The Australian circuit believes it could obtain acts more cheaply for over there, were the American turns to sail from San Francisco after working to that point, and return there, again taking up the American time.

The former Sullivan-Considine general booking manager, Chris O. Brown, is now the New York representative for McIntosh. Brown is reported to have advised McIntosh to take the Loew western time, if it could be secured on agreeable terms.

FORBIDDING IMPERSONATIONS.

Cincinnati, April 7.

Senator Bauer, of this city, has in the course of preparation a bill which will seriously affect the theatrical situation in Ohio if it passes the legislature. The bill forbids the impersonation of Irish, German, Jewish and negro characters on the stage, and any sketch or monologue with dialog which might arouse racial prejudice. Magazines are also included. The fine set for any offense is \$200 to \$1,000.

It was intended to have introduced it last week but upon the suggestion of newspaper men Bauer decided to look over it carefully before doing so.

If you don't advertise in VARIETY, don't advertise.

BERNARD AT THE PALACE.

The Palace, New York, will probably have for feature attraction very shortly, Sam Bernard, who is said to have closed for the engagement as a single turn through M. S. Bentham.

Bernard prefers to do a single turn. The Palace management is suggesting a production, with the comedian in the center of it.

HAS ANOTHER SECRET.

Freddie Eddie McKay has another secret. This time it is a musical comedy piece he is to produce in conjunction with Klaw & Erlanger. Incidentally Mr. McKay is to move his offices to the Amsterdam Theatre Building.

The production is to be placed into rehearsal in about two weeks.

ATLANTIC CITY CLOSES.

Atlantic City, April 7.

This is the second and final week of Easter vaudeville at Keith's. The house has done very little and will remain closed until June, when the regular summer vaudeville season will start.

LA SALLE SHOW LIGHT.

Chicago, April 7.

"The Lady We Love," a light comedy by Frank Mandell, opened Sunday night at the La Salle. Walter Lawrence, Hubert Wilkie, Lillian Elliot and Christine Norman were in the cast, which alone came in for praise, the farce being judged as weak. The box office sale is said to be light and though good business was expected for this holiday week the production is not looked for to have a long run at the La Salle.

REVIVING "ERMINIE."

The Shuberts are projecting an all-star revival of "Erminie" with Francis Wilson in the role he originally created. Fritzi Scheff, Marie Cahill and Orville Harrold are among those mentioned as possibilities for the cast.

POLAIRE IN THE SUMMER.

The New York Palace will probably have Polaire, the French pantomime sketch player, as a headline attraction during the coming summer. She recently played a new sketch in London that New York has not yet seen.

12 ACTS AT 10-15.

Los Angeles, April 7.

Bert Levey introduced a new vaudeville idea for the west here this week when he changed the policy of the Republic, offering 12 acts and pictures at 10-15. Levey's move was prompted by the strong competition presented by the Hippodrome.

FOLLIES WANTS A WOMAN.

Milwaukee, April 7.

"The Follies" will close its tour at the Davidson here May 5.

Flo Zeigfeld has practically completed his cast for this year's production of the "Follies" series. In the cast will be Bert Williams, Leon Errol, Bernard Granville, Louise Meyers, Anna Pennington and Stuart and Donahue.

The producer is looking for a "big" woman's name to head the feminine end. Kitty Gordon, over here, and Phyllis Dare, in London, have been mentioned as possibilities.

BAD AT CINCINNATI.

Cincinnati, April 7.

A frightful condition prevails at the first class houses this week. All the Grand has to offer are the Williamson submarine movies, and, rather than have the Lyric dark, Manager Hubert Heuck consented to letting "It's a Long Way to Tipperary," a popular priced show, come in. The Tipperary piece was written by William Anthony McGuire, of Chicago. Coincidentally, McGuire's "The Divorce Question" is repeating at the Walnut this week.

WESTERN HOUSES CLOSING.

Chicago, April 7.

Vaudeville houses booked out of Chicago are closing about a month earlier this year. The Bijou, Bay City, Mich., is closed, the Butterfield house in Battle Creek is housing a repertoire company, the Orpheum, Racine, Wis. has stock for a run and the Majestic, Ann Arbor, closes April 18.

Houses that are booked by the mayo office here that have been in Monday of closing are also slated for fight. In closing than is usual, according to men-vices from that office.

MAP OUT TOUR AS WILLARD MAKES \$4,000 VAUDEVILLE DEBUT

Champion Heavyweight of the World to Appear at Hammerstein's Next Week. Conqueror of Johnson Sure to Make Money for Syndicate Backing Him. H. H. Frazee and Lawrence Weber Plan "Clean Up" with Big Fighter on Exhibition.

Jess Willard will appear at Hammerstein's next week, with his sparring partner, Jim Savage, in an act that will cost the management a \$4,000 salary for the week and 10 per cent. of the gross receipts over \$10,000. Hammerstein's offered \$3,000 for Willard, immediately upon the new champ securing the honor. Willard wanted \$5,000. A compromise was effected upon the Keith's Palace making it known that house would not enter an offer.

A country-wide tour of a Willard road show will likely be mapped out shortly after his arrival here.

L. Lawrence Weber, who put up the \$10,000 forfeit last August for Johnson to meet Willard, is said to have won \$75,000 on the result. Mr. Weber, H. H. Frazee, Jack Curley and Tom Jones are interested in the management of the champion. Jones had been Willard's manager, and was "declared in" when Messrs. Weber and Frazee took the fighter under their direction. Curley brought the two men together, travelling to Los Angeles to see Willard and to Paris to see Johnson.

Fred Mace took the moving pictures of the fight. These may be sent out as a picture show, although there is a statute against the transportation of fight pictures. The Senate was about to pass an amendment to it when adjourning. It is not expected the authorities will hold the same antipathy against the exhibition of a white champion on the sheet as it did against the black one.

The picture proceeds will be divided, 50 per cent. to Johnson and the remainder to Willard and his management. Johnson received \$32,000 for the fight. Willard got 25 per cent. of the remainder, and the expenses were deducted after that. The Havana gate reached about \$100,000. Weber had put up, including the forfeit, about \$25,000, up to the time the men entered the ring.

Willard was living in Los Angeles last August when Weber and Frazee casually talking in their adjoining offices in the Longacre theatre building decided it was about time for Johnson to get a ring whipping. They sent for Curley. He told them Willard was the best bet in sight. They sent Curley to the Coast and he returned with him.

After Johnson's signature had been secured to an agreement that provided the fight was not to take place on American soil, Juarez, Mexico, was secured. Johnson went to South America. The Weber-Frazee folks had to guarantee protection to him to leave Mexico without interfering the U. S. authorities. This through the different Mexican Johnson reached Havana

and then refused to go to Mexico, fearful of arrest. When Havana was decided upon, Willard first wanted to visit his family in Los Angeles. After arriving there he said he would not go to Cuba, as he did not wish to make a sea trip. These and a hundred other obstacles were overcome by the fight promoters before the men finally met.

Tuesday a one-reel film, named "The Heart Punch," was thrown on the market at \$25 daily. It features Jess Willard, who appeared in the picture some months ago, taking the fight scene in it at the Fairmont Club on East 138th street.

Washington, April 7.

None of the Treasury Department or Department of Justice officials here will venture an opinion as to the justice of the Federal statute prohibiting the importation of films and negatives of the Johnson-Willard fight.

The general opinion outside is that Chapter 263 of the Revised Statutes enacted by the 62d Congress will have the effect of prohibiting not only the importation of the pictures into the United States but their transportation in interstate commerce.

"STEP" PRINCIPALS.

London, April 7.

Some of the principals engaged by Alfred Butt for his London production of Charles Dillingham's "Watch Your Step" are George Graves, Joe Coyne, Ethel Levey, Lupino Lane, Dorothy Minto, Brothers Egbert, Ivy Schilling.

R. H. Burnside, who staged the original show in New York, is putting on the Butt reproduction.

TWO WEDDINGS.

Doc O'Neil, a monologist, and Dolly Ioleen, of the Ioleen Sisters (both acts in vaudeville) were married March 30 at Wilkes-Barre, Pa.

Charles O. Rice (Rice and Cady) was married March 23 in Baltimore to Ruthie Francis, from the legitimate.

The Top-Liner that Makes Good the Position.
THORNTON TOUR



M. S. BENTHAM, Mgr.

IN PARIS.

Paris April 7.

The Scala will reopen shortly with a two-act piece under the management of Valles, with Marcelle Yrven and Irene Bordoni.

"Europe," a ballet, will be the big act at the Paris Alhambra, which opens April 1. E. H. Neighbor will manage as usual.

Palais Royal will have a revue, by Rip and Verneuil, Easter Week. Quinson will manage as before the war. Company includes Marguerite Deval, Spinelli, Yvonne Printemps, Perret, Vilbert, Le Gallo and Germain.

The Ambigu will reopen with a revival of "Lyons Mail."

Folies Dramatique will house the revue meant for the Moulin Rouge which recently burnt out. J. Fabert, manager.

Cirque d'Hiver is opened again with pictures. Half rate tickets prevail.

LYMAN GLOVER DEAD.

Chicago, April 7.

Lyman B. Glover, general manager of the Kohl-Castle interests and resident manager of the Majestic theatre since the death of the late Chas. E. Kohl, died Tuesday at his home as the result of an operation from which he was unable to rally. Mr. Glover was 69 years of age and had been ailing frequently for the past several months.

Before connecting with the Kohl-Castle firm Mr. Glover had managed Richard Mansfield and was formerly dramatic critic of the Chicago Record-Herald.

It is expected Charles E. Kohl will assume active management of the Majestic, replacing Mr. Glover, while Frank Rivers, who has been associated with the firm for a number of years, will probably be selected to look after the interests of the company, whose holdings include the Olympic theatre, which plays legitimate attractions.

EMPIRE OPENINGS.

London, April 7.

Capt. Louis Sorcho and his Sea Divers opened at the Empire, Monday, and held the audience intensely interested. The act will undoubtedly prove a big draw in the provinces.

Sam Barton, making his first English appearance, was placed third on the bill to accommodate the press. He scored a success, which will be a larger one when appearing in a later position on the program.

Wolheim Agency Changed.

London, April 7.

Joe Shoebridge has left the Wolheim, Ltd., agency, and Percy Reiss from the Will Collins office will shortly take charge.

Montague, of Sherek's agency, will also go with the Wolheim concern.

Sydney Hyman with Bert Howell and Paul Murray will join the Vaudeville Booking Agency.

Shoebridge sails April 14 for New York to enter the H. B. Marinelli office there.

Allen Lee joined the Eleanor Haber act in Memphis this week.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York.

April 10, Geo. P. Murphy, Great Leon and Co. Mr. and Mrs. Robert Marks, Spinnet Quintet, Ceballos and Desmond, John and Winnie Hennings, DeHaven and Nice, Anna Wheaton, Mr. and Mrs. Robert J. Kennedy, Art Swanstron (Philadelphia).

DISASTROUS HOLY WEEK.

London, April 7.

Holy Week was the most disastrous for London's legitimate theatricals of any similar period in England's theatrical history. All legitimate shows' receipts dropped in half.

Easter Monday the usual train excursions were abandoned, which resulted in 15 legitimate houses doing capacity matinees.

New York experienced its best theatrical Holy Week business in years, all houses exceeding anticipated receipts by large amounts.

NO DISAGREEMENT.

London, April 7.

VARIETY is authorized to deny the many and persistent reports of a disagreement between Alfred Butt and Walter DeFrece, both directors in the Variety Controlling Co.

Business discussions at directors' meetings have been exaggerated. There is no possibility of a rupture.

PARIS ALHAMBRA OPENS.

London, April 7.

The Alhambra, Paris, opened April 3 with the ballet "Europe" from the Empire, London.

Sunday the Alhambra drew in \$2,000.

MISS TAYLOR'S AGREEMENT.

London, April 7.

It is reasonably certain Laurette Taylor, star of "Peg O' My Heart," will return to America next season, to appear under the direction of George Tyler, on salary and percentage, guaranteed by Klaw & Erlanger.

The agreement is understood to be a verbal one, and to continue from year to year.

CIRO'S CLUB OPENING.

London, April 7.

Ciro's Club opens April 18. A large contingent of theatrical people will attend the premiere.

BARD ON HIS OWN.

London, April 7.

Next December Wilkie Bard will take out as his own venture "The Whirl of the Town" revue, in which he scored strongly during the pantomime season at Manchester.

"THE BLOW" IS FEEBLE.

London, April 7.

"The Blow," opening at the Little theatre April 3, starts strongly as a drama, but wobbles feebly toward the close.

If you don't advertise in VARIETY, don't advertise.

FASHION PLATE NOVELTY ACT SOMETHING NEW FOR PALACE

The Latest Things in Woman's Wear to Form Nucleus of Brand New Turn Devised by May Tully. Styles from Leading Dressmakers to Be Worn by Pick of 25 Handsome Models. Circuit Tour Likely. One Man in the Act.

Next week's bill at the Palace, New York, will have a "Fashion Show" that may continue over the vaudeville circuit.

May Tully designed the act, probably suggested by other affairs of its kind in hotels or department stores. The New York Roof also had a Fashion Show for a few weeks.

The Palace turn will have its gowns contributed by the leading dressmaking concerns of New York, including Redfern's. They will be worn by about 25 models, selected from among the handsomest girls possible to cull from the art studios, shops and women's wear places.

The stage setting will represent a front cover of Vogue, and the young women will step through it. Sam Ash will be the only male in the production.

Walter J. Kingsley, the Palace's press representative, has been assisting Miss Tully in preparing the turn, which will be the first of its sort in vaudeville.

TAKES TITLE OFF.

Prompt recognition of priority on a title as given by Bradley and Norris might be well emulated by many vaudevillians, when convinced that matter used by them rightfully belongs, morally, to another turn.

In *VARIETY* of March 26, under "New Acts," Bradley and Norris were reviewed while at the Prospect, Brooklyn, for that week. It was stated in the review the team used for descriptive billing matter of their turn, "A Vaudeville Cocktail," which, the notice said, was and is employed in a similar way by Henry Lewis, also in vaudeville.

Bradley and Norris, upon reading their notice, investigated regarding the billing matter, learning that Mr. Lewis had first used the billing: "The title had been given the team, who immediately discontinued it, substituting "A Dainty Vaudeville Cordial" in its place.

MADISON NOT GUILTY.

"Not Guilty," is the answer made by James Madison, the author, to the intimation conveyed in cables from London he was concerned in any alleged "lifting" of material from "Watch Your Step," in New York, for the Nat Carr 70-minute "American Burlesque" produced in London.

Last week Alfred Butt, the London manager, who is to make the "Step" production over there, enjoined the Carr piece from continuing with its "Step" scenes. This was reported in *VARIETY*. Mr. Madison, who wrote the "American Burlesque" for Mr. Carr, states he placed nothing in the book of the piece that could be considered as infringing upon the Charles Dilling-

ham show. When Mr. Carr was in New York last December he gave Mr. Madison a commission to do detail into a book as many old bits of burlesque business as would fill in 70 minutes. Mr. Madison strictly followed the order, he says, as Carr wanted to try out the idea for England.

Carr at that time, according to Madison, mentioned the "laundry window shutter scene" in the "Step" show was a very old burlesque bit, and stated he might use it in connection with the revue.

While Mr. Madison cheerfully admits he compiled the oldest bits of burlesque comedy business he could think of, in accordance with Carr's request, he does not like the intimation that if the "American Burlesque," as presented in London, had any "lifted" material, he, through being the author of the book, should be held responsible for interpolations.

Madison is a well-known and reputable writer for vaudeville and burlesque people.

"SERIAL VAUDEVILLE."

A. H. Woods has the idea of giving serial vaudeville. In speaking of "The Yellow Ticket," Mr. Woods remarked the first act of that play would make a big vaudeville sketch, and to give the variety public the entire story, he would be agreeable to booking the three "Yellow Ticket" acts over the circuits, playing one act weekly in consecutive weeks.

If the scheme should take, Mr. Woods added, he would have playwrights arrange to spread their dramas over 10 or more acts hereafter, with the vaudeville season to follow in mind.

LAURA GUERITE IS HOME.

After a tour of nine months that completed a circle of the world, touching Europe, India and Australia, Laura Guerite returned to New York Wednesday morning. She left here last summer, shortly after the war was declared, going direct to London to fulfill engagements.

In India and Australia Miss Guerite played under the management of Hugh McIntosh, and left a record of a succession of big hits to her credit in the foreign houses.

Orpheum Vaudeville at Fresno.

Fresno, Cal., April 7.

Fresno is to have Orpheum vaudeville. Shows, opening Friday at the White theatre (Robert Barton, manager), will play two nights and one matinee.

The White will split the week with Sacramento and Stockton.

IN AND OUT.

Corridini's Animals did not open at Keith's, Providence, Monday. Derkin's Animals took the spot.

Eddie Foy and his family are playing Keith's, Atlantic City, this week, exchanging with Nora Bayes at the Palace, when Foy discovered late last week he could not obtain a permit for his children to appear this week in New York. Miss Bayes is holding over at the Palace.

Belle Baker did not open at Hammerstein's, owing to illness. The Courtney Sisters replaced her.

Chip and Marble and Claude Golden were inserted into the program at the Grand, Syracuse, N. Y., this week, owing to the "No. 2" "War Brides" sketch being held over at Providence. Nazimova in the original "War Brides" plays Syracuse April 19.

Stone and Hayes, booked to open at the Wilson, Chicago, the first half of this week, canceled through Miss Hayes' illness.

Le Maire and Dawson failed to show at the Avenue, Chicago, Monday.

Neptune's Diving Nymphs, to open Monday at Madison, Wis., did not appear there through money troubles in Moline where the act was last week. "On the Riveria" replaced the tank turn.

Lucille and "Cockie" withdrew from the Hammerstein bill Tuesday, owing to the bird's illness.

THE AUSTRALIAN RECORD.

Sydney, March 10.

Fred Niblo and Josephine Cohan will shortly return to America, after three years in Australia, that marks a record in the successful production of various amusement enterprises.

TANK ACT ATTACHED.

Chicago, April 7.

The girls in Neptune's Diving Nymphs, a tank turn, attached the salary of the act at Moline, Ill., Saturday night, preventing it from going to Madison, Wis., as booked. The girls claimed back salary. The Simon Agency, Chicago, which has been booking the act, has arranged to take over the financial end and will continue it on its route.

CALVE RESTING.

Philadelphia, April 7.

Mme. Calve will not appear here next week at Keith's, as announced. The singer wants to rest a week. She will play the local house commencing April 19.

JOSE WILLING TO POSE.

New Orleans, April 7.

Jose Collins finishes her vaudeville tour at the Orpheum here Saturday night. Miss Collins says that she is going right to New York to look for some work in pictures.

Last of the Poli's Two's Changes.

Scranton, Pa., April 7.

Poli's vaudeville theatre here, the last one on the Poli circuit, playing twice daily, will join the others in a three-day policy commencing April 19 or 26.

IMPOSTOR ARRESTED.

Los Angeles, April 7.

Louis A. Kronenberg, an alleged bunco man, was jailed here this week on a charge of posing as the brother-in-law of Guy Price (*VARIETY*'s Los Angeles representative and dramatic editor of the Los Angeles Herald) after attempting to collect money from Ray Samuels and other artists in local vaudeville houses.

Last season a number of complaints were made of a fake advertising solicitor who exhibited forged credentials as a representative of *VARIETY*. This individual successfully impersonated various members of *VARIETY*'s staff until he reached Hot Springs, where he visited James "Fat" Thompson and endeavored to arrange for some immediate advertising. In the chase which ensued Thompson ran the impostor to the city limits and apparently exhausted his ambition to secure money under false pretenses, as until the Kronenberg incident nothing has been heard of the traveler.

VARIETY has no traveling representatives.

SAVING TIME IN WEST.

Commencing this week the Orpheum, Portland, on the Orpheum Circuit, is playing bills but the first four days of the week, leaving the two week-end days open to enable acts to make their next stopping place on the Coast without further loss of time, as has been customary in the past through the full time at Portland.

Another time saving for acts will be the Burns theatre, Colorado Springs, playing two days after Denver, filling in the previous open half week that existed before the Orpheum acts from Denver opened at Lincoln.

BROCKTON EMPIRE BURNS.

Brockton, Mass., April 7.

Four bare walls and a heap of twisted iron and debris marks the site of the Empire theatre (formerly Sheedy's Playhouse) after one of the most disastrous fires in the history of Brockton which broke out at 2.30 o'clock this morning. The total loss is estimated a \$12,000 to \$15,000 while that sustained by nearby buildings and business establishments will bring the total up to \$100,000.

John W. Sullivan and John L. Sullivan (former heavyweight champion) were the lessees and managers of the theatre which maintained a picture and "pop" vaudeville policy.

BELL FAMILY'S SHOW.

Chicago, April 7.

The Bell Family, playing around here at the present time, will take a vaudeville show, in which they will be featured, to the Panama Canal district and then to South America, in May.

NEVER MENTIONED FIGHT.

Chicago, April 7.

The Majestic and the Palace may have established a record Monday night, the evening of the big fight. In each house the fight was not mentioned.

VAUDEVILLE

BILLY SUNDAY CHAMPING THE BIT AS HE SIZES UP PATERSON'S COIN

**Advices from Ex-Base Ball Player's Evangelical Camp Say
Collections Are Bad At the Start. Rumored Re-
vivalist May Quit the Jersey Town Cold.**

Paterson, N. J., April 7.

It is the opinion of local showmen that Billy Sunday will not last out his announced seven weeks of saving Paterson. Sunday started at the Broadway Tabernacle, last Sunday, playing to about 18,000 on the day, and "getting" about \$1,600 cash in contributions. The Tabernacle was especially constructed for him at a cost of about \$15,000.

The gatherings commenced to fall off Tuesday. Sunday does not give his religious show on Mondays. Tuesday's gross in the collection boxes did not run much beyond \$500, with the crowd thinning down to about two-thirds of what had been expected.

Some say Paterson is too wise for Sunday, others that it is too busy. Reporters from the Philadelphia papers came over to watch Sunday captivate Paterson. They expressed surprise to their brethren of the craft here that the Paterson people did not enthrone more over the evangelist. The Philadelphia newspaper men said their town had gone wild, some of the Philadelphians getting around the meeting place at 6 in the morning, bringing the day's meals with them in baskets.

The New York papers have also been watching Sunday work, and seem inclined to make him a subject for humor in their accounts of his doings. Sunday lends himself readily to a reporter's idea of fun. For instance at one of the meetings before starting to save the Pattersonians present, Sunday said: "You know the Erie and the Lackawanna charge you in advance if you want to go to New York, so I hope you get the idea. Boys, start the collection boxes around."

Sunday and his wife are both agreed that New York isn't ripe yet for saving. They are probably waiting for the dance craze to wear off so Sunday might draw a decent showing in the big town. After leaving Paterson Sunday may play a return date in Philadelphia. It seems from all accounts he missed saving a few of the Quakers who feel badly over it.

Sunday as opposition to the Paterson theatres was not the bugaboo the theatres had pictured him. He hurt business a trifle, but the vaudeville and burlesque houses got it back Tuesday night, when Billy broke up his meeting at 9 o'clock to catch the Sousa concert, the crowd he had drawn then going to the theatres for further amusement.

ACT ENTERS SUIT.

Chicago, April 7.

Jolly and Wild have entered suit against the Western Vaudeville Managers' Association for two weeks' salary which they say is due them for dates booked in the Association offices.

The Association claims the proper cancellation was issued to Joe Sullivan. Sullivan failed to notify the act of the cancellation, and Jolly and Wild claim Sullivan had no authority to accept the cancellation.

SAILING FOR LONDON.

Providing all passports are secured in time, the Philadelphia tomorrow (Saturday) will remove a troupe from New York, all bound for the Hippodrome, London, which is to stage another revue early in May.

Among the Hippodrome people leaving are George P. Murphy, Anna Wheaton, Art Swannstrom (dancer), John and Winnie Hennings, De Haven and Nice, and Robert J. Kennedy (the rag drummer from the Riviera). A colored orchestra for the same show also leaves on the boat.

Sylvia Judson, who has been Swannstrom's dancing partner, is not going over. Her mother objects to Sylvia leaving New York.

Loew Booking Victoria, Philly.
Philadelphia, April 7.

The Marcus Loew Circuit commenced booking the Victoria Monday. It plays a full week, and is a Mastbaum house, giving the Loew office three of them. The other two are Alhambra and Palace, which split the week.

Orpheum, Montreal, Going Into Stock.
Montreal, April 7.

The Orpheum, now playing big time vaudeville, will commence a stock season May 3.

GRAYCE SCOTT CO. MOVES.

Richmond, Va., April 7.

The Grayce Scott stock company will move from Richmond next week to open at the Shubert Masonic theatre in Louisville, Ky., April 19, Manager Newing having arranged for a lease on that theatre. "Baby Mine," the final attraction of the company here, will be the initial piece presented in Louisville.

The sudden departure of the stock aggregation leaves the summer policy of the Bijou in doubt, for it was not thought the Grayce Scott company would leave here until June.

It is expected that Jake Wells will decide upon pictures for Richmond until the coming season.

KINGS SEPARATED.

Charles King of the "Watch Your Step" show was separated from his wife, Lila Rhodes King, this week when the legal advisers of both principals arranged by mutual agreement that the Kings would hereafter live apart. No action for a permanent divorce is contemplated.

A son, 15 months old, the only one born to the couple, died last January.

ADVERTISING DID IT.

Lynn, Mass., April 7.

Homer Everest, the Nahant man who advertised for his ideal of a wife in Lynn and Boston newspapers, received more than 1,000 letters from willing candidates and then decided not to hitch up to anyone, made his theatrical debut at Central Square theatre Monday as a juggler.

ROCK AND FULTON'S ACT.

William Rock and Maud Fulton close their road season in "The Candy Shop" April 25 and will play vaudeville dates.

Harrisburg Orpheum Season Ending.
Harrisburg, Pa., April 7.

The Orpheum, playing vaudeville and operated by Wilmer & Vincent, will close its season this Saturday.

OBITUARY.

Peter Cameron Armstrong, originator of the "Electrical Ballet," died March 23 in Chicago, having been an invalid for over a year owing to a nervous breakdown. He is survived by a widow, Jessica Cree Armstrong.

Georgia Lee, a stock actress, died suddenly after a short illness at the Elizabeth (N. J.) General Hospital April 1. She is survived by a husband, George L. Brown, and a daughter, Lee Ora Brown.

IN MEMORIAM

William F. O'Sullivan

("SULLY")

Died April 13, 1913

JAMES HUSSEY

Effe Darling, character woman with "It's a Long Way to Tipperary," dropped dead of heart disease when the show played St. Louis.

William E. Ellis, scenario writer, died March 31 at his home in Hollywood, Cal. He is survived by a widow and child.

The wife of Dr. Herman L. Reis died April 4 in New York, of pneumonia.

Los Angeles, April 7.

William P. Ramona, a picture actor who has been with the Vitagraph for many years, is dead at Santa Monica. He was 68 years of age and is survived by a widow.

MUSIC NOTES.

Joseph W. Stern and Co. have completed arrangements for the distribution of Drumonas, according to the distribution of Drumonas, the Stern building for demonstration and stock purposes. The Drumona is an attachment for an ordinary piano carrying practically every musical effect imaginable, the entire affair being manipulated on a pedal system. The instruments are particularly adapted for picture houses and cabarets and because of the simplicity in construction are obtainable at a reasonable figure far below the average cost of attachment inventions.

"Dancing Neath the Irish Moon" is the first Irish rag ballad placed on the song market, according to Dave Oppenheim, the Shapiro-Bernstein professional manager. The number was written by Ballard Macdonald and Harry Puck.

George Botsford has rejoined the Remick & Co. staff.

Henry Marshall and Sunshine will collaborate upon some numbers. Miss Sunshine will sing in the new Raymond Hitchcock revue Cohan & Harris will shortly produce. Mr. Marshall has again signed a contract to write exclusively for Remick & Co.

Remick & Co. are arranging to open a Philadelphia office.

Grant Clark, who recently joined the Leo Feist staff of writers, has contributed his first number to the Kornheiser catalog in "I Want to Be There."

Moe Kleeman has been added to the Leo Feist staff of professional conviners.

Max Hart has proposed to play all music and lyric writers who may be secured at Hammerstein's the final week there, April 26. The salary of the act is to be donated, according to Hart's idea, to the Popular Songwriters' Association, lately organized. The Association is to hold its first ball at Terrace Garden May 15.

Ted Snyder still remains in the Chicago office of the Waterson, Berlin & Snyder concern, waiting for Frank Clark, the Chicago manager for the firm, to recover from his recent illness.

Harvey Johnston, the Feist representative in San Francisco, is confined to his home with an attack of typhoid fever. Johnston's condition is not considered serious and he is expected to resume very shortly.



TOM BARNES AND BESSIE CRAWFORD

Returning to New York this week, and playing at the two B. F. Keith's largest theatres, Palace, New York, and Orpheum, Brooklyn. Barnes and Crawford will probably play around the Keith houses in Greater New York before taking up a production engagement they have been asked to consider.

"CLEAN SHOWS" NEXT SEASON ON COLUMBIA'S TWO CIRCUITS

First Burlesque Convention Is Informed No Columbia Burlesque Shows Can Engage "Cooch" or "Oriental" Dancers. Improper Advertising Prohibited. Hard and Fast Rules.

The first burlesque convention ever held, for a general discussion of that branch of show business, convened at the Hotel Astor, New York, April 1.

As a result of the general discussion indulged in, the travelling and house managers present were informed through the officials of the Columbia Amusement Co. that next season all attractions playing the Columbia's Main and Extended Circuits must be clean in every particular, with no so-called "cooch" or "Oriental" dancer permitted to appear.

General Manager Scribner made the announcement. He added that advertising matter of an improper nature must be abandoned, and stated the rules laid down were hard and fast ones, with no deviation for any city, notwithstanding that in the past a little laxity had been allowed at different points on the circuit.

The convention had been called, said Mr. Scribner, in order that the house and travelling managers might hear all that should be said, to avoid the excuse of a misunderstanding in the future.

J. Herbert Mack, president of the Columbia Co., called the convention to order, outlining its purpose. He was followed by Mr. Scribner, who first dwelt upon the condition of the shows this season. Rud K. Hynicka, treasurer, next spoke, giving the business situation of this year, due to unclean performances. Mr. Hynicka referred particularly to Cincinnati, where the ministers had petitioned the mayor to clean up the shows and appealed to the Legislature to pass a law governing granting and revoking theatre licenses. Charles H. Waldron also spoke along similar lines, calling attention to the situation in Boston, where the churches were up in arms against the burlesque houses through alleged unclean performances.

Herman Fehr, present with Geo. W. Rife, as representatives of the former Empire Circuit (Western Wheel), which the Columbia absorbed, urged the managers to combine with the Columbia directors and see that the shows are maintained at a high standard.

The Columbia operates two circuits, distinguished as the Main and Extended Circuit. The Extended was formed this season. Its travelling managers are not expected to produce an attraction equal in grade to the Main Circuit shows, through the Extended playing to a lower scale of admission.

Max Spiegel, one of the travelling

managers present, who has shows on the Main Circuit, voiced his opinion that the Extended shows had caused a falling off in business on the Main Circuit, that the Extended shows were improper and reflected upon the entire burlesque institution. He also advocated the elimination of "dancers," "country stores," giving away articles at theatres, control of musical numbers to avoid too constant repetition, a change in the present system of billing which would do away with similarity in stands (suggesting that pictorial paper be given the preference over block and type work), that musicians be held in the pit at conclusion of musical numbers, that candy butchers' activities at the end of first act be silenced, and the adoption of a rule in all Columbia theatres barring salespeople and mendicants from the stages. Mr. Spiegel also spoke on the advisability of all theatres installing front lights, to avoid shows carrying them, to save time, wear and tear, and the manager likewise mentioned greater efficiency is needed in the houses among the staffs, including some house managers. Another suggestion made was that all lights outside the theatre be kept burning until the performance ended.

Other addresses were made by Dave Marion, Sam Levey, John M. Ward, Colonel William Rouch, Charles Daniels, E. L. Johnson, Henry P. Dixon, James E. Cooper, Gus Hill, E. D. Miner, Charles Franklyn, Tom Miner and Barney Gerard.

The following officers of the Columbia Co. attended the convention: J. Herbert Mack, president; Sam A. Scribner, secretary and general manager; R. K. Hynicka, treasurer; John G. Jermon, Charles Barton, Chas. H. Waldron, Gus Hill, directors; Leon Laski, counsel.

Among the managers present were:

Fred Waldmann	Harry Strause
William L. Ballaue	F. W. Gerhardt
Frank Abbott	Sam Levey
John W. Ward	Maurice Walnstock
J. C. Sutherland	Louise Robie
Phil Sheridan	William Brodie
Harry Hastings	Barney Lumberg
E. L. Johnson	Harris Lumberg
Peter S. Clark	Frank Henderson
Stephen Bastable	Carey McAdow
Tom Henry	Issy Herk
William Roehm	Ed D. Miner
George Stroud	Frank Drew
Ed. Beatty	Charles W. Daniels
George Chenet	Tom Miner
Joe Leavitt	Phil Isaacs
James E. Cooper	David Kraus
Charles Franklyn	Frank Calder
James Curtin	Fred Drew
Daniel Guggenheimer	Tom McCready
Harry Winters	W. Wolfart
James Lavery	John L. Glennon
Max Spiegel	Nelson Teets
Harry J. Seamon	Clark Brown
Lou Hurtig	Leo Reichenbach
Henry P. Dixon	Joe Oppenheimer
Joe Hurtig	Michael Joyce
Barney Gerard	David Marion
Rube Bernstein	Tom Sullivan
Harry Jacobs	T. W. Dinkins
P. F. Shea	Fred Irwin
Dr. Lothrop	Ben Forrester
J. J. Monaghan	Charles E. Barton
Charles L. Walters	

NO CIRCUS ROUTES.

The circus year will be well on its way by next week. The magnates are sticking very close this year owing to the depressed conditions throughout the country. The big shows have not made out any regular routes as in former years. The circus men have decided to look things over carefully first.

The Barnum and Bailey show will leave the Garden probably April 24, going to Philadelphia. The show has not been routed past that point. The Ringling Brothers opens in Chicago April 17 to stay two weeks, without a route laid out for it. Hagenbeck-Wallace will open its season at Cincinnati April 17, with no reports in New York as to where the show will go after.

The 101 Ranch seems to be the only big top to have formed anything in the way of a route, opening in Hot Springs, Ark., and playing for two weeks through the small towns of Missouri and Kansas. The route has been laid out only for two weeks.

JAILED FOR FIGHTING.

The Star theatre, at 107th street, was the scene of a disturbance last Thursday night which ended in two men playing at the house landing in jail after bruising two policemen and the house manager.

Lee and Arm, who play banjos, did not fare very well with the audience. After the house had made a few outbreaks showing their disapproval, the house manager, Meyer Solomon, tried to take the act off the stage. The men refused to go and Solomon came out after them. A battle royal took place. Two policemen were called in. The audience thought it part of the act and applauded wildly. With the arrival of the officers, the audience realized the fight was no fake. The actors attacked the policemen and then the lights in the theatre were turned out, the audience leaving quickly by the exits. When quiet was restored after the two-act had been pounded into submission, they were taken to court, where the banjoists were each given ten days in the work house.

PENNSYLVANIA OPEN.

Pittsburgh, April 7.

At the offices of the state live stock sanitary board it was said that managers of circuses are unduly alarmed by the foot and mouth disease quarantine, which they fear will bar them from exhibiting in Pennsylvania this year.

New regulations will be issued in a few days, freeing all but portions of 32 counties from quarantine, and it is likely that the state will be wide open before the beginning of the show season.

Make-up Man's Injunction.

Charles Meyer, of 103 W. 13th street, the maker of Meyer's Make-up and "Exora," secured a judgment in the Supreme Court this week restraining Plucker & Ahrens from using the name "Charles Meyer" in any form in connection with the toilet articles or grease paints made and sold by them.

CLOSED IN ST. LOUIS.

The King stock company in St. Louis closed unexpectedly Saturday night. Manager Crawford offered the players transportation to New York and a promise to pay two weeks' back salaries. The offer was refused, and the members made their way back as best they could.

The Actors' Equity Association has the King fiasco in its hands and will try to get a satisfactory settlement out of Crawford.

Florence Roberts was star of this company, which also included Harmon MacGregor and other New York players.

MAROONED IN STORM.

Lynn, Mass., April 7.

Marooned on an island in Massachusetts Bay for 36 hours, during which they had no food and were compelled to demolish camp furniture to keep them from freezing to death during the blizzard that swept along the Atlantic seaboard Saturday and Sunday, was the thrilling experience of Lynn Theatre Players. Monday noon the waving of a blanket attracted fishermen to their rescue. The company is laying off this week and had planned to spend a day or two amid the quietness of Ram's Island, off Marblehead. Saturday's storm carried away their boat and prevented the landing of supplies.

Charles Bickford battled with the surf for an hour in an effort to recover the power boat, but became exhausted. Others in the marooned party were Donald Meek, Henry Kelly, Timothy Leahy, Hugh Dowling, Freeman Cowper and Charles Dowling. Their rescuers were William T. Hanson, Everett Peach and Capt. Frank Burns.

Two Added to Ass'n's List.

Chicago, April 7.

The Logan Square has reopened, again booked by the Association. The policy has been changed to a ten-cent top price. Dick Hoffman is booking.

The Ashland is another booked by the Association. It changes program three times weekly, and is managed by Lew Weil.

NEW ACTS.

Taylor Granville is collaborating with James Madison on "The Yellow Streak" in four scenes, Mr. Granville to play the lead.

Rita Boland and Lew Holtz, formerly a two-act, intend to become single turns.

Fields and Hanson have dissolved. Harry L. Hanson will double with George Bunnell, formerly Yackley and Bunnell.

Antonio Maiori, the Italian producer, will shortly launch a war operetta with 30 people. The act went into rehearsal this week, and will have its first showing at the Royal on the Bowery. It is being built for vaudeville, carrying a special set and several scenic effects. Mac Lawrence is rehearsing in a new dramatic sketch.

If you don't advertise in VARIETY, don't advertise.

"The Broadway Frolics," with a runway from the stage out among the diners, is the Wallick restaurant revue, presented by Sixte Busoni and staged by Harry Delf. It has special music by Sigmund Romberg and lyrics by Ballard Macdonald. The main principals are Willie Solar, Chapine and Hattie Timberg. The first two names are in the lights outside the restaurant, with Chapine first, though Solar must have deferred to the lady, for he is the mainspring of the production, after the staging and special matter are mentioned. The runway is employed for the "Tribby" number, at the opening of the second part, led by Mr. Solar and Miss Chapine. It's a very good piece of music and nicely put on, as is the entire revue, for a restaurant. This show is also more costly than the other free cabaret revues. The principals are costing the house regular salaries. Chapine at one time was looked upon as quite a possibility for musical comedy. In this production the girl looks well and ably takes care of her portion. Miss Timberg is a dancing violinist who sings. In a couple of numbers she injects plenty of vivacity into her work, doing all three things, and has some personality to help along. Solar is the leader in "Come Along to Hong Kong," a Chinese costumed number which came from some London revue. Solar is lively in it, he sings well in the Chinese and "Tribby" numbers and also does his specialty in the second part, that is surefire for a cabaret. The piece is played on the Wallick stage. It opened Saturday night. The ever-present fault of the Wallick main dining-room is the many pillars in the room. This is partially offset for the current show through the runway, a decided novelty for a restaurant. A cakewalk turn is made lively by the girls. The Clifton Sisters have a chance at the head of it. Signor Felix de Gregorie is a tenor with a ballad that was placed too far down in the running. The revue opens with a prologue, someone billed as Signorita Diana Aguilera coming up through the stage, to tell the people all about the show. This means a trap door that doesn't make it any easier for the dancers. The choristers are Rose Paraban, Rhea Stewart, Katherine Sinclair, May Talbot, Vivian Maas, Mae Warner, Lillian Williams, Jayne Gray, Eleanor Lawrence, Ethel Hart, Laura Black. Henry Schiff is the stage manager. An orchestra of nine pieces is placed just before the stage. At the finale of the piece is "The Battle of the Flowers," in which the diners are requested to take part. Several of the numbers are quite catchy in melody. Miss Timberg has two for herself, one "Neath the Irish Moon," and she leads the first part finale. Mr. Romberg had the general direction of the revue, and put on something a little beyond the usual girly cabaret show to date. It's costing Wallick's about \$1,000 a week, and it's worth it.

"Too Much Mustard," at Reisenweber's, is the Ned Wayburn staged revue under the direction of Willie Edelsten. It opened Monday evening, and gives

CABARETS

two shows nightly, one in the restaurant during the dinner hour, with the second performance on the ball room floor about midnight. The revue is notable for its principals, but will be still more noted for the costumes worn by the chorus girls in the second part. It is of a green or blue chiffon draped over hardly anything at all and held together by a broad seam all the way down the back. The revue has only popular numbers, mostly rags, and one other thing the others have not, a good finish. It has seemed almost impossible for "revues" to end with a hurrah. This one does through the business attending the song, "Night-time Down in Dixieland." The second part made amends for the first section, the latter holding too much solo singing without the girls, and too many numbers. There are 18 songs during the 40 or 45 minutes. Sam Ash, the only man in the show, was the singing hit, with his splendid healthy tenor that has an Orville Harold heighth. Edna Whistler and Marie Lavarre are the two principal women. Miss Whistler is a red head, and Miss Lavarre a blonde, both pretty girls, with plenty to do, vocally. Miss Lavarre led the rags, also did them as a single. Miss Whistler paid more attention to the rag ballads. Each girl had a number that a little special attention had been given. Miss Lavarre's was a rube song, and Miss Whistler's a number in which the chorus girls sprinkled cologne upon the guests from atomizers as they danced around the room. The Reisenweber ball room is not laid out well for a revue of this sort. It is a long oblong space, bringing the people too near or taking them too far away. The revue has three changes of costumes. The first part dressing is not bad, with pantalettes showing and the bare shoulder effect on the girls. Choristers are listed as Edna Mercer, Gertrude Hudson, Beth O'Sullivan, Alice Hudson, Nellie Crawford, Mary Ellison, Margie Herman, Frances Leroy and Katherine Collier. When they are in sight they are working. With the first part rearranged "Too Much Mustard" is going to be a very good show for the restaurant.

One of the New York restaurants where a free show is given is quite frank about its high prices. The liquor card is headed by the following: "Notice: Inasmuch as we do not charge admission to the presentation of the revues, the following prices will prevail between the hours of 10 and closing." All cocktails are listed at 35 cents, an Egg Nog is 50 cents, Brandy and Soda 75 cents, Scotch and Soda 65 cents, Lemonade 35 cents, Ginger Ale highball 60 cents, Rye or Scotch highball 40 cents, Beer (by the bottle) 35 cents, mineral waters, pints, 35 cents; splits, 25 cents. The card says "Champagne at the usual prices," but no wine list card is exposed, which probably means champagne is \$7.50 a quart, several places getting this fancy

price, though not selling a great deal of it. The restaurant making these charges has a revue costing \$800 a week, which is the entire expense of its cabaret performance. The house was a morgue nightly before the revue brought it back, and the management is probably acting on the theory that as when it had nothing, it got nothing, it just might as well grab everything in sight while they are coming for it has been proven in this instance as in others, that the public doesn't call through love of the place.

The Castles have not been as successful this year as heretofore in the matter of private engagements and in their teaching. The dancers are at present appearing in "Watch Your Step" and also at the Castles-in-the-Air nightly. This is generally given out as the reason for not accepting other engagements. The fact, however, seems to be the really smart folk of "The Avenue" who made possible the success of the Castles do not take the same interest in the team as they did. It is another instance of where the "Avenue" and Broadway will not meet. Last season the private dancing exhibitions were worth \$1,500 weekly to the Castles.

Modern dancing on roller skates is being prettily performed at Rector's nightly by Blake and Carroll. They first do a waltz, then encore with a one-step. Many of the fancy skaters' tricks are worked into the time, and the couple make an attractive picture going over the ballroom floor, dancing as well, if not better, on the rollers than most of the dancers do without them. Following the final applause the "girl" of the team removes a wig, disclosing "she" is a boy. Even at so close a range as the floor gives the diners, the deception is not detected and complete surprise results in an audible murmur, with much applause.

The revue fad for the cabarets is arousing some antagonism amongst the legitimate show producers. The theatrical managers think restaurants giving revues should provide their stages and rooms with the requirements of the building department in regards to theatrical performances. The theatre men also want the restaurants to pay a theatrical license, \$500 yearly. The all night restaurants that have the club attachment now pay three liquor licenses of \$1,200 each; one during regular hours, one for the all-night license until two a. m., and the other for the "club."

The Grill at the Plaza has been one of the big winners of the winter. At the afternoon dances there has been an admission of \$1, including tea, and at the supper dances the admission has been one dollar straight. The admission is not in the form of a ticket, but charged on the check when presented. No attraction, with the exception of a

dancing team, of social connections. The reports are that this room has been playing to a gross of checks and admissions between \$7,000 and \$9,000 weekly.

George Ruhl and Lorraine Mischler are dancing in the Art Room at the Beaux Arts. The grill there has been getting a very big play lately. Three weeks ago business was practically at a standstill, the gross takings from the room being in the neighborhood of \$600 weekly. A strong campaign that was waged through the medium of lucky dance contests at afternoon teas and the supper dances, they bolstered up the business and last week the gross reached \$2,200.

Ziegfeld's "Midnight Frolic" uses a number, "My Midnight Girl," written by Buck and Stamper. Healy's revue employed the song, and the "Frolic" management has instructed its attorney to restrain the other restaurant from continuing it, although the song is now published (Shapiro, Bernstein & Co.).

Ernest Evans and the girls from the revue Jack Mason staged for the Hotel Claridge opened on the New York Roof this week. The Curzon Sisters are on the same bill, doing their original aerial butterfly turn.

The Hotel Rudolph, Atlantic City, may be the first out-of-town cabaret to put on a revue. It is reported the Rudolph is negotiating to put on one of the girlie shows about June 15, using 24 girls.

The Danse de Luxe, Brooklyn's foremost five-cents-a-dance place, has gone into the hands of a receiver. The place is still open with the receiver conducting the business.

Nigel Barrie has rejoined Joan Sawyer as her dancing partner. They are in vaudeville, bound for the Orpheum Circuit.

The Shelburne, at Brighton Beach, will have a revue in its cabaret this summer. Ned Weyburn is to stage it.

Rector's has a pair of cake walkers in Charles Hooker and Ma Belle Davis.

Pittsburgh, April 7.

Edward Crawl, 36 years old, a cabaret singer, went to his apartments, where the police allege Catherine Smith, 26 years old, also lives, and found a stranger there Saturday night. The stranger leaped from the window and the police have been unable to learn who he is. Crawl, the police say, then drew a pocket knife and stabbed Miss Smith, who is also a cabaret entertainer. She was taken to the hospital where she will recover, and Crawl was held for court on a felony charge.

KENDALL WITH DOLLY.

Kuy Kendall, who has been dancing on the New York Roof, has contracted to dance with Rosie Dolly. He will appear in "Hello Broadway" when the company goes on tour.

VARIETY

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JOHN J. O'CONNOR,
Business Manager.

Sworn to and subscribed before me this 29th day of March, 1915.

JENIE JACOBS, Notary Public, No. 1828, N. Y. Co. (My commission expires March 30, 1916).
(Seal)

Entered as second-class matter at New York.

Vol. XXXVIII. No. 6

Frank Winch is in London.

The Julian Eltinge show closes its tour in-Newark, N. J., next week.

Maggie Cline is recovering from a recent illness.

Sig Wachter is now office manager for the Lewis Hallet Agency.

Mary Balsar has joined the Ada Latham Company in vaudeville.

Alice Kauser has gone abroad for plays and picture stars.

Rebecca LaVine, of the Charles A. Burt offices, after a severe illness, returned to work Monday.

Vida Talbot has replaced (Miss) Olin Field with the vaudeville act, "The Police Commissioner."

Earl Burgess and wife return next week from the San Francisco Exposition.

Margaret Green will support Willard Mack next week at the Palace, where Mack will appear in the sketch, "Blind Man's Buff," written by himself.

George Le Maire, of Conroy and Le Maire, has filed a petition in bankruptcy, placing his liabilities at \$8,552 and his assets at \$10.

The Palace, Brooklyn, opens with Loew vaudeville today. The house is to play the Loew split week policy, with a feature film.

Gus McCune and Lee Kugel are putting an all-star cast of legitimate players together to produce a dramatic sketch in vaudeville.

Priscilla Knowles has closed her stock (tab) engagement at the 14th Street theatre and is touring the B. S. Moss theatres with her company.

The Novelty, Brooklyn, recently re opening with vaudeville, playing six acts, has been taken over by a local real estate man.

Edwin H. Curtis will be stage manager for the William J. Cary stock which opens at the Empire, Syracuse, April 12.

"The Lady in Red," the Herndon production, is due to open at the Studebaker, Chicago, April 19. Gertrude Vanderbilt has joined the cast.

Dick Sweeney, agent of the Grand O. H., New Haven, is recovering from prolonged illness, at the West Haven Sanitarium, New Haven, Conn.

Elizabeth Jayne and Eugene MacGregor have replaced Elizabeth Mayne and Skeets Gallagher in "Safety First," the vaudeville revue.

Joseph L. Guthrie has succeeded Bernard Steele as assistant director of the Lester Lonegan Players at the Auditorium, Lynn, Mass.

The Lyric, Newark, N. J., formerly of the Proctor Circuit, will open under its new management April 12 with six acts, booked by Harry A. Shea.

James J. Corbett had a big reception tendered him upon arriving in Sydney, Australia, March 9, to appear on Rickard's Circuit.

The lease for the Park theatre by the Modern Play Co. expires the last of April, and it is almost a certainty that the "Polygamy" show, now running there, will be closed at that time for the summer.

The Empire Road Shows, consisting of seven acts, headed by Enigmarelle and Wah-Let-Ka, under W. W. Shuttleworth's management, has taken to the road upstate with 17 people for a spring and summer tour.

The baseball season will open for the Western Vaudeville Association, Chicago, when the 12th floor of the Majestic Theatre Building will furnish a team to play the 11th floor. The game will take place within the next two weeks.

Carrie Goebel Weston, daughter of Mrs. Ella Weston, booking manager of the Western States Vaudeville Association of San Francisco, arrived in New York last week accompanied by a piano player to show her concert specialty to the vaudeville managers of the east. Miss Weston is one of the most prominent concert violinists on the Pacific Coast and until the present time has devoted her time exclusively to special entertainments and concert work.

C. C. Egan, manager of Keith's Royal in the Bronx, became the father of a boy Monday. He was at the theatre when the winning of the fight and the birth of a son were announced to him at almost the same time and the Willard victory meant nothing in his life.

Thirty years as doortender at theatres without having once seen a complete act, the whole of a film or the backstage in any one of them, is a record held by James F. Gaffney, ticket taker at the Olympia, Lynn, Mass. "Jim" has been house officer in every Lynn theatre except the Central Square, which was erected since he took his present position.

The annual concert given under the auspices of the Music School Settlement for Colored People will be held at Carnegie Hall next Monday night. J. Rosamond Johnson has charge of the program, which will include a chorus of 150, to be supported by the oldest negro orchestra in New York, in "The Wedding Feast," from Coleridge Taylor's "Hiawatha." Roland B. Hayes, of Boston, will also assist with a repertoire of numbers composed by prominent negro writers.

Williams and Siegel, booked to sail for Australia from San Francisco on the S. S. Ventura May 11, to play the Rickards Circuit, were forced to cancel the tour this week when the United States authorities refused to issue a passport to Mack Williams, the male member of the dancing team. Considerable influence was brought in favor of the applicant, but the government officials were unable to trace Williams' parents and finally decided to refuse the request. The couple were booked for the Australia circuit through Chris O. Brown.

Irving S. Cobb termed a "regular fellow" in the invitation, will have a dinner tendered him at the Waldorf-Astoria Sunday night, April 25. The diners will pay \$7.50 each for seats. About 150 names are on the general committee. Newspaper men are banqueting their confrere.

"On Trial" will end its run at Cohan's Grand Opera House, Chicago, April 24.

"The Social Maids," Chicago, with George Stone and Etta Pillard, has been selected as the summer attraction for the Columbia theatre, Chicago, opening May 30.

Governor Whitman has nominated the following for state fair commissioners: Charles A. Witing, of Cobleskill; Edward D. Long, of White Plains; Calvin J. Huson, of Penn Yan; W. Averill Harriman, of Arden, and Fred B. Parker, of Batavia. Lieutenant Governor Schoeneck of Syracuse, and the new commissioner of agriculture, are ex-officio members of the fair commission.

TOMMY'S TATTLES.

By Thomas J. Gray.

On account of this week being Holy Week, the girls in Zeigfeld's "Midnight Frolic" have been ordered to wear one garter. There's nothing like respecting times and conditions.

Don't know who started calling the orchestra musicians "The boys in the trenches," but as we heard seven different acts use it in three days, guess it is time for it to trot out to the cemetery with all the "September Morn" and "Ford" gags.

Where are all the single women who used to give "child impersonations?"

Since they stopped writing those "Sh-Sh-Mysterious Something" numbers, there's been an awful drop in the price of green spotlights.

"Originators of the Revival of the Cake Walk" seems to be getting to be a popular line for billing nowadays. Dave Genaro says, as far as he knows, the cake walk didn't have to be revived.

Although Cecil Cunningham is doing a vaudeville act, there is no truth in report that Jean Havez was seen buying one of those leather cases used for carrying orchestrations.

Through the big restaurants putting on revues some one said Child's might play kid acts.

Never saw Billy Sunday play baseball but if he used to bat as well as he can talk he must have been on next to closing all the time.

Finish These Sentences Yourself:

"The manager came back, shook hands with us and said "Boys"—
"I let my wife do all—
"You'll do me a favor if you take—
"In the olden days show business was—
"Say, she was so stuck on me she said—
"I'll tell you where to stop, there's a—
"Talk about a hit, why—

Situation Wanted—Handsome man who can wear clothes, do monolog, play stuttering parts (knock himself out for a finish), announce acts, can book house and makes specialty of talking to and understanding dogs. Would like position from May to September on account of show place closing. Circus men and movie joints, save your stamps. Photos if I know you. Sample speeches sent on phonograph records. Apply to LONEY HASKELL, corner of Broadway, New York.

At eleven o'clock Wednesday morning Harry Breen started up Broadway dressed up as an old legit with a sign on his back advertising the Comedy Club Ball. At twelve o'clock he was in the police station—at two o'clock he was in court, at three o'clock he went on at Hammerstein's. Wasn't he busy?

If you don't advertise in VARIETY,
don't advertise.

WITH THE PRESS AGENTS

This is William L. Wilken's first year as a story man with the Barnum & Bailey circus. Some of the principal stories in the New York papers for the opening were planted by Wilken. His Sunday stories in the World, Tribune and Sun proved that Billy is very much on the job.

"When Dreams Come True" will not be sent into Boston for an actor-lesser season as first proposed by its producers, John Coutts and Charles O. Fenlis. Next season, however, they will send out two companies.

Robert Allerton Parker has succeeded G. S. Viereck as dramatic and musical editor of Current Opinion. The latter will hereafter devote all his time to his weekly German-American publication, The Fatherland, and his monthly, The International. Parker has been literary editor of the Current Opinion.

Robert Whittier inaugurated a series of matinee performances, beginning yesterday (Thursday) of "Ghosts" at the Longacre theatre. Matinees are to be given of the play Tuesdays and Thursdays.

Edward Laurillard and George Grossmith have secured the performing rights for "The Only Girl" for Great Britain and the colonies.

The Winter Garden in the future will not have a call boy as heretofore, according to a statement sent out by C. P. Greneker, of the press department. A girl is now capotee, Agatha Richmond.

Ed. DeGroote, who has been very ill with pneumonia in Atlanta, is on the road to recovery.

Harry Rice is now handling the advance for the New Alford show.

The receipts of the Managers' & Agents' Association benefit at the Grand next Saturday night will be turned over to the hospital fund of the Association. A big program has been arranged by the committee in charge.

"The Million Dollar Girl" show, direction Harvey Orr, will stay out on the road until June 1.

When Klaw & Erlanger in conjunction with George Tyler produce "Moloch," a new play in a prolog, three acts and epilog by Beulah M. Dix, Holbrook Blinn will be featured in the principal male role. The piece, which deals with present war conditions, will be brought out in Chicago within the near future.

The Springfield (Mass.) Friars are holding their first annual ball in the Auditorium Friday. Every theater in the city is co-operating to make it a success.

The new Seeley Opera House, Harris, Ia., will be opened April 18, by the Lyric Opera Co., in "The Wedding Day."

James A. Rolfe has closed his "Wizard of Wiseland" Co.

The Chase-Lister Co. (northern) started a tent tour of Texas the first week in April.

The 48th Street theatre will be dark next week, pending a few interior changes to the house prior to the opening, April 19, of the DeWolf Hopper Co. Among the changes will be the making of room for the augmented orchestra.

Marjorie Rameau is to play the Jane Cowl role in the new play, "The Song Bird," when it is taken into Chicago for an expected long engagement. Miss Cowl was with the original production on the Coast.

The 48th St. theatre is undergoing some interior changes to be in condition for the opening of De Wolf Hopper there April 12 in a Gilbert and Sullivan season which is expected to extend into the summer.

The Aborns will have spring opera seasons in Brooklyn, Baltimore, Pittsburgh, Newark and Washington, the Boston opening being set for April 5.

John D. Leffingwell has assumed the business management of the John Drew show now on the road.

Ed. McDowell is one of the few lucky advance agents who has been out all season and who will not return to Broadway until late in May. He's with a "Potash & Perlmutter" Co.

PRESS OPINIONS.

"THE NATURAL LAW." There is little that is dramatic and much that is in bad taste.—Times.

On the whole "The Natural Law" hardly deserves serious treatment as drama.—Herald.

"THE REVOLT."

In no respect is "The Revolt" worthy of serious consideration or criticism. It cannot be compared with Mr. Locke's other plays, "The Climax" or "The Case of Becky."—World.

"The Revolt" isn't exactly a revolution in

theatrical entertainment, but audiences seem always to be found for plays of its type.—Herald.

"TRILBY."

"Trilby" in its present performance has much to please and is well worth going to see.—Times.

"Trilby" in revival is a dramatic treat.—Herald.

SHOWS IN BOSTON.

Boston, April 7.

Monday brought a deluge of openings; "The Blue Bird," "The Little Cafe," "Tonight's the Night," The Aborns into the Boston, "The Sin of David," and the Cort reopened with "Kitty Mackaye," which did no alarming business at the Shubert and was shifted to the Cort.

Saturday matinee this week will bring the opening of "The Birth of the Nation," the spectacular film. A heavy advertising campaign has been in progress all week and a clean-up is expected at \$1.50 prices.

"The Sin of David," which opened the Plymouth, was presented virtually by a stock company, although it may go on the road. It was its first American production, although well known abroad. The company included Viva Birkett, Leonard Mudic, Charles Combe, L'Estrange Millman, Frank Conroy, Herbert Stanford, Frank Bertrand, Alexander Calvert, Franklin Dyal, George Relf.

Ethel Barrymore in "The Shadow" is booked for April 12 at the Hollis, "A Modern Eve" is scheduled for Monday at the Cort, and Cohan and Collier in "Hello, Broadway" will probably reopen the Colonial April 26.

SHOWS IN 'FRISCO.

San Francisco, April 7.

"Under Cover" opened at the Cort Sunday night to a big house with Monday's business holding up nicely. From present indications the engagement will likely turn out financially favorable which may mean a turn in legitimate theatrical business here which has been decidedly depressing since the opening of the Exposition.

"Potash and Perlmutter" opened to a capacity house at the Columbia, the local papers being unusually kind in their reviews of the piece.

The Gaiety is dark for the present, while at the Alcazar the attraction until Thursday of this week was "The Clansman" film, Kolb and Dill opening for a run Thursday night.

Immediately after the close of Lent business in every amusement branch picked up, many of the local houses reporting capacity attendance on Monday.

SHOWS IN LOS ANGELES.

Los Angeles, April 7.

The Majestic played its last road attraction Saturday when "High Jinks" closed at that house. Sunday a picture policy went into effect there.

At the Burbank business continues big with Jane Cowl in "The Songbird."

WAR PLAY LIKED.

Kansas City, April 7.

"Prisoners of War," Robert T. Shannon's new play dealing with the present European war, had its premiere at the Grand Sunday and was well received by all the critics. The play is a comedy drama in three acts and has plenty of good situations. The scenes are laid in Northern France, where the armies are now struggling. It deals with a Chicago war correspondent who is taken for a spy by both armies and flees to the home of an English girl. The girl aids him to escape, imprisoning a German suitor in the bargain. An Italian doctor, serving in the German army, tries to prevent the escape, and at the same time wins an American heiress. They are all held prisoners of war in the villa, but the Italian is unmasked as a Spanish refugee, the German lieutenant escapes to rejoin his army, and the correspondent takes the English girl to America as his bride.

Marion Bradbury and Maurice Quincey head the company, but the work of Ruth Sawyer, as a French maid, stands out particularly. Cedrice Forestburg, Henrietta Mills, Leonard Webster, Jack Benson, Frank Hays, Fred Armstrong and Harry Vale are other members of the cast.

ACTORS' ASSOCIATION MEETING.

When the annual meeting and election of officers of the Actors' Equity Association occur May 17 in New York some important discussions will be held which will have an influence upon the work of the members upon the stage next season.

The equitable contract matter will come up for a full discussion. Just now it looks as if the Association's form of contract will be officially adopted by the managers. Many of the stock companies are using it as originally printed in form and A. H. Woods' office last week used the Association's contract with many of its people for next season.

Lee Shubert was interviewed last week on the equitable contract matter by officials of the Association and his talk was reassuring.

The Association may also reduce the membership term required for professional experience. A member must have had three years' stage experience to join at present. This will likely be cut down to two.

The Association is nearing the end of its second year's existence. The present membership is around 2,200.

The association has accepted the invitation of the President and Department of Special Events of the San Francisco Exposition to participate in special exercises in the Exposition Grounds July 9 next. The Association will assemble in an auditorium in the civic center of 'Frisco, July 8, which is expected to be attended by all the actors in San Francisco at that time. Plans for the following day's festivities will be mapped out.

If you don't advertise in VARIETY, don't advertise.

"TIMES" SHOCKS MANAGERS.

Briefs are to be submitted tomorrow (Saturday) in the injunction proceedings brought on behalf of the New York Times against the Shuberts, as ordered by Justice Hendrix in the Supreme Court Wednesday, when motion for a permanent injunction was heard.

Under the protection of the temporary injunction, Alexander Woolcott, the dramatic critic of the paper, witnessed the Shubert-Brady-Brooks revival of "Trilby" at the Shubert theatre Saturday night. At the last Shubert house Mr. Woolcott had presented himself, he was prevented from entering to witness "The Revolt," through the notice of "Taking Chances" he had written for his paper.

The first shock to theatre managers of New York was when the Times threw out the Shubert theatres' advertising, when its critic was barred from seeing a production in a Shubert house, and the second spasm was the injunction proceeding.

New York show people had grown to thoroughly believe any New York daily could be "bought" by advertising. Recent examples were large display ads for two Broadway theatres, the advertising placed to "protect" the attractions going into the respective houses.

The action of the Times surprised Broadway each time, although the barring by the Shuberts was not an unusual event, it evidently following a system or advice that is continually bringing them into conflict with influential dailies.

Some of the more learned theatrical men gave it as their opinion that if the Times, besides throwing out the Shubert ads, had ignored the Shuberts and their plays in the paper, they would have heard from the Shuberts in a hurry, without injunction proceedings. Newspaper men were curious to learn, on top of the cut-rate and excessive charge for theatre tickets agitation, why the Times did not take the occasion to editorially express its opinion the Shuberts had barred its critic through fear of having an unbiased opinion passed upon their plays.

The recent "disciplining" of some well known New York dramatic critics who would not take orders did not give the other reviewers much confidence in how far they could go in writing a notice. The move by the Times will likely renew their courage, even if it does not change the policy of the papers they are attached to.

The Times printed a story of the injunction proceedings, also a review of "Trilby."

REHEARSING NEW SHOW.

Holbrook Blinn is staging a four-act version of "Across the Border," which was originally produced at the Princess. Among those engaged for the cast is George Probert.

NEW BRADY FARCE.

"'Fraid Cat" is the title of a farce which William A. Brady has in rehearsal. Elsie Leslie has the leading role. Alice Lindahl is also in the cast. The piece is scheduled to open in Wilmington.

GREAT SCOTT! WHAT A SHOCK WHEN PROPS HIT AUCTION BLOCK

Liebler Co. Puts Many a Carload of Scenery and Stage Property Under Hammer at Ridiculously Low Prices. Sale in Jersey City Big Frost. Two Bits the Lowest Bid.

The Liebler & Co.'s auction sale of scenic equipment and production paraphernalia held in the Liebler storehouse in Jersey City last Thursday and Friday was a bloomer.

Hardly a handful of producers were there, and some of the former big Liebler productions went for a song under the hammer.

Four carloads of scenery for "A Daughter of Heaven" brought \$62. "The Highway of Life," with its wealth of scenery, was knocked down for \$41.

"Pomander Walk," a Broadway success, sold for \$4.50, with the first bid 25c. "General John Regan" scenery, a 60-foot carload of it, went to a stock impresario for \$13.

Someone took the equipment for "Lady of My Dreams," which never saw New York even when produced by the Lieblers, for \$12.

"Alias Jimmy Valentine" scenic outfit, which cost anywhere from \$7,000 up, was auctioned off for \$6.

Promiscuous "props," costing years of time and thousands of dollars in construction, sold for \$3.50. Figures of every description and property clocks went begging. Calcium lights sold for \$6 apiece.

Scenic artists and scene builders present, who with the non-professional men and a few showmen, did what little bidding was done.

Auctioneer Bloomberg, of Jersey City, started the sale at 10 o'clock. "The Deep Purple," "The Garden of Paradise" and "The Garden of Allah" were not placed on the auction block.

The "Purple" production was sold sometime ago. The "Paradise" stuff was brought to New York, where it will be disposed of later. The "Allah" equipment was sold privately recently for \$5,000 to Lawrence Weber, New York.

"THEATRE TRUST" PROBE.

Who are the heads of the so-called "Theatrical Trust?" That is the question the Federal Government has taken upon itself to find an answer for. Assistant District Attorneys Thompson, Williamson and Guiler have been assigned by the Government to conduct an investigation into the workings of the "Theatrical Trust," and as a result practically all of the producing and booking managers in New York have been served with Government subpoenas to appear before the investigators and tell what they know.

The Government investigation has been in progress for about two weeks, but the greatest secrecy has been maintained by all who have been asked to appear. No one can learn just what managers other than Charles B. Dillingham have been served with a sum-

mons and the investigators refuse to reveal who they have asked to appear before them. They also decline to state at whose instigation the investigation had been started.

Mr. Dillingham appeared before the investigators Tuesday of this week but no one interested would give out any information after the manager had left the Federal Building.

HAWAIIAN MONOPOLY.

Honolulu, March 25.

The Honolulu Consolidated Amusement Co. is practically in control of the amusement business of the Hawaiian Islands, the theatres coming under the management, including the Bijou, Hawaii, Ye Liberty and on Maui, the Pioneer.

A new theatre is about to be erected on the island of Hawaii.

This gives the Islands their first amusement trust which carries J. H. Magoon, general manager, with J. C. Cohen, president and treasurer.

MANAGERS ORGANIZING PROTEST.

There is an organized movement under way on the part of the Theatrical Managers' Association to lodge a protest with the Interstate Commerce Commission regarding the step of the Trunk Line Association in raising the rates.

FOUR "SINNERS" NEXT SEASON.

William A. Brady will have four companies of "Sinners" on tour next season. The original company will remain at the Playhouse until well into the summer.

There will be two companies of "The Law of the Land" sent out next season.

"TIPPERARY" WON'T PLAY.

Chicago, April 7.

Gus Hill's "It's a Long Way to Tipperary" was booked to play the four outlying theatres—Victoria, Crown, Imperial and National—starting this week, but, in view of the business the show has been doing, the management decided not to play the time. "To-Day" has the dates instead.

Little Theatre at Indianapolis.

Indianapolis, April 7.

Indianapolis is to have a Little Theatre, according to the plans of the Little Theatre Society of Indiana, organized last February. Several hundred dollars have been subscribed for the venture.

Life memberships are selling at \$100, supporting membership at \$25 and regular membership at \$10 yearly, with members admitted free to all performances with the privilege of voting at the society meetings.

SHOWS CLOSING.

The Christy Hippodrome Show will close the last of April in Minnesota. "Ole, the Swede Detective," Al Markham's management, has closed its road tour.

Wallie Stephens has closed his roadster, "Lost in Mexico." He plans another tour with it next season.

"HANKY PANKY" CLOSES.

The Edward L. Bloom production of "Hanky Panky" closed at the De Kalb, Brooklyn, Saturday.

Five of the chorus girls were immediately impressed for the Kitty Francis act, called for on short notice by the Loew Circuit to open at the Miles, Pittsburgh, this week. The girls were told they would receive \$20 weekly with the vaudeville act. They sent back word if they had to starve on the road at \$20 a week, they might just as well go hungry in New York, and refused to leave town unless receiving \$25 salary.

TRENTINI WOULDN'T PLAY.

The Easter Monday special matinee of "The Peasant Girl" at the 44th Street struggled along without Trentini in the star part. She refused to give the extra performance.

Edith Thayer, who has taken Trentini roles before, was called in to fill the gap.

WOODS HAS "RUGGLES"

A. H. Woods has secured the rights to produce as a play "Ruggles of Red Gap" which appeared in fiction form in the Saturday Evening Post. The piece is to be produced next season.

HONORING ROBERTSON.

Sir Forbes Robertson is to be honored by Columbia University by conferring a degree upon the noted English actor. The present tour of Robertson has been most successful and Tuesday the route was revised to keep the company out for a month longer.

GETTING REVUE READY.

The Lew Fields office has sent out a call for principals for the Lew Fields summer revue. Thursday the greater part of the cast was picked. The show is to be placed into rehearsal shortly and is to open early in June.

ACTOR LOVED SEVEN.

George Graham of "The Law of the Land" has just completed a volume which is at present in the hands of the printers entitled "The Seven Women I Have Loved."

CLEVELAND'S STAR STOCK.

Max Faetenbauer came to New York last week to engage legitimate people for a stock-starring season at the Metropolitan, Cleveland, starting April 12.

Mollie McIntyre will be the first, then Nance O'Neil, Willard Mack, Edmund Breese and Hale Hamilton. Joy Packard did the star placing.

Negotiations are on for Robert Edson and Frank Keenan, also.

If you don't advertise in VARIETY, don't advertise.

CIRCUSES AFFECTED.

The circuses will be affected to some extent by the State Agricultural departments prohibiting them from carrying certain animals that are apt to carry the hoof and mouth disease along the line of travel. Some of the tented aggregations, now formed for the summer season, are making every effort to keep with the prescribed instructions of the law regarding the moving about of animals. From government notices sent out it is now reported giraffes and elephants can spread the disease as well as horses and cattle.

So far the circuses do not anticipate any great trouble as each will carry a special staff of doctors whose daily duty will be to look after the live stock and animals with them. However it is reported Barnum & Bailey is one circus that will not carry any giraffes and what stock and animals are taken along will have "perfect health certificates." If the disease should break out with any circus it is almost certain to be quarantined in the state in which it happens to be playing at the time.

UNIFORM PRIZE PROGRAMS.

Pittsburgh, April 7.

Uniform racing programs for the annual fairs to be held this year at Parkersburg, Fairmont and Clarksburg, W. Va., have been adopted by representatives of the three fair associations at a meeting just held in Charleston, W. Va. Each fair will offer purses of \$1,000 each for 13 races. In addition, a driver's purse of \$1,000 is to be awarded, as follows:

\$500 to the driver who wins the most races at the three fairs with the same horse; \$300 to the second and \$200 to the third.

The entrance fee is to be 10 per cent., or \$50 a horse.

MILLER CLOSES MAY 8.

Toronto, April 7.

The touring company of "Daddy Long Legs" will close at the Princess May 8. The company laid off Holy Week and reopened in Milwaukee Monday.

The offices of Henry Miller, at present on Fifth avenue, will be shortly moved to the ninth floor of the Amsterdam Theatre Building.

TOO GOOD NOTICES.

Albany, March 7.

Madeline Delmar closed suddenly with the Bert Lytell stock Saturday night and the audiences who saw her the opening week are wondering why she left.

Miss Delmar's work was highly praised by the local papers. They were no sooner on the streets than the young woman received "one week's notice."

HIS MAIDEN EFFORT.

B. H. Voight, a downtown importer, has written a play called "The Long Lane." It is to be produced by John Craig of the Castle Square theatre, Boston. This is the first piece written by Voight.

Reference to the news story printed elsewhere in this *VARIETY* covering the proceedings of the convention of burlesque managers held in the Hotel Astor, will convey to those interested information of the plans that have been formulated for the future conduct of Columbia burlesque.

The keynote of the discussions was clean and new shows. The consensus of opinion expressed by the leaders was that the cause of depression in burlesque business during the season now drawing to a close was due to laxity in enforcing the rule that calls for the elimination of indecent performances, and to failure upon the part of producers to provide new material. In eradicating the first of these evils it is not necessary to cast common sense into the balance with prudery. The application of ordinary intelligence is all that is necessary to construct a show so that it will be unmistakably within the line of decency.

Opinions may differ as to the permissibility of certain things in stage performances. My contention is that whatever is accepted as unobjectionable in a Winter Garden show or a Ziegfeld show, for instance, cannot be objected to if introduced in a burlesque show just because it is burlesque. As President Mack has frequently put it, "We do not want a Sunday school entertainment. Our patrons demand lively, snappy, quick-moving comedy, enjoyable music and dancing and pretty girls gaily dressed in costumes designed in accordance with the equipment of present day productions of musical comedies and revues. 'Clean burlesque' does not mean straight-laced inanity."

Taking this as a succinct outline of procedure, it should not be difficult to construct a show that will meet every requirement. As to the other necessary corrective—new shows—there can be but one conclusion reached. A producer is capable of assembling new material or he is not, and if he is incapable he should not be employed. Discussing this subject with one of the managers a few days ago I was amazed when he took the wholly untenable ground it was impossible to put together 70 new burlesque shows. My reply was that he was not called upon to create 70 productions, and that the formation of one new, attractive show was all that need engage his attention.

The trouble with many of the producers is that they are not industrious or are lacking in creative ability, or both. And such "producers" must be thrown into the discard before this season's distressing conditions shall have been overcome.

The convention was an important move in the right direction and it is to be hoped that its results may fully realize its purposes. The Columbia Amusement Co. has pledged its word to the theatre-going public that all of its shows shall be clean and worthy from now on, and if there is any default in this it will mean important

control or lack of courage to apply equally drastic regulations to all producers and players, regardless of prominence or affiliation.

REDUCING SAMENESS.

Company managers will hereafter be required to register new titles with the Columbia Co. directors in order to avoid similarity. It has been decided all songs selected for use must be submitted to the main office and allotments made to avert the introduction of the same songs in shows that follow one another within a stated number of weeks. A plan is also being worked out by which shows featuring the same type of comedians, such as the Hebrew and the German and so on, will be kept as far apart as possible when the routes are given out for next season.

The intention is to create variety in the shows and reduce sameness to a minimum.

OWERTH'S CANCELED.

The Columbia Amusement Co. has canceled Louis Oberworth's franchise, under which "The Gay Widows" has been operated this season, to take effect April 15. Mr. Oberworth failed to comply with an imperative order to improve his show. It will not be necessary to substitute another attraction for the remainder of the season owing to the fact that the Ft. Wayne house will be closed until next fall. In consequence of this all the shows on the Extended will be jumped one week ahead.

LETTER A JOKE.

The joke of the week in burlesque is a letter sent out from Pittsburgh by a more or less well informed individual of the name of J. C. Pearson. He is engaged in the wholly chimerical pursuit of forming a new burlesque circuit and he has written to house managers employed by the Columbia Amusement Co. in the conduct of theatres owned or leased by that corporation, inviting their co-operation in his undertaking.

DEATH WRONGLY REPORTED.

Saturday a New York daily printed a notice stating that Charles Robinson of the Carnation Beauties was dead. When the Journal office was communicated with it was stated the information had been received in the regular course of correspondence, whereupon President Mack of the Columbia Amusement Co., called Baltimore by long distance and learned that Mr. Robinson was at that moment at work on the stage of the Gayety Theatre.

"LONDON BELLES" CLOSING.

"The London Belles" will close the season in Omaha, April 17, and the remainder of the tour, which will have six weeks to run, will be played by "Zallah's Own Show" now on the Extended.

Joe Hurtig Leases Franchise.

Joe Hurtig has leased the Gus Hill franchise under which Marion's "Dreamland Burlesquers" has been operated this season.

GYPSY MAIDS.

With a cast far above the average, and a scenic and costume equipment notable for its prodigality and beauty, James E. Cooper's "Gypsy Maids" scored an exceptionally strong hit at the Columbia Monday night. The book, written by Mr. Cooper and Tom McRae, tells an interesting, well connected story, the thread of which is never lost, even upon the many occasions when it is departed from for the introduction of a bright bit.

The main point of it all is that there is an absence of conventionalism throughout the entire performance.

Messrs. Cooper and McRae have apparently struck an idea that will prove of great value to them if they follow it up. The character of "Smoke," with which Mr. McRae has been so long identified, and which he has made distinctly his own, is in this instance made a part of a gypsy entourage which gives a new twist to Mr. McRae's work and at the same time admits of a complete change from the atmosphere in which he has always heretofore appeared. It is the same idea that was adhered to by the Rogers Brothers and that enabled those comedians to maintain their stage individuality in their annual completely new productions. "The Rogers Brothers in Panama," "The Rogers Brothers in Central Park," and so on, maintained a trade-mark without disturbing the announcement of a new show, and Mr. Cooper's adoption of the same method in exploiting McRae, starting with his present "Smoke Among the Gypsies" as the first of a series, would be unique in burlesque and of undoubted prolonged value to the Cooper management. McRae is intensely funny all through this new show and emphasizes his right to a place among burlesque's most worthy stars. While Mr. McRae cannot claim distinction as a vocalist, he does everything else that constitutes the genuinely capable comedian and it is all exceptionally well done.

Jennie Ross, the soubrette, has come to the front rapidly in the past two seasons and may now be said to compare favorably with the best in her line of work on the burlesque stage. Miss Ross is a remarkably skilful dancer and she is possessed of a superabundance of vivacity never failing in its strong appeal. Al Bruce gives his unique German characterization with wholly satisfactory results, and Si Jenks contributes a "rube" constable that is a gem among the many corresponding types that have been seen at the Columbia. Murray Harris, the straight, is exceptionally competent in a part that gives him perfect opportunities for the display of acting abilities of a high order. Mr. Harris is a good-looking chap and possesses an unusual degree of that quality called "class."

Others in the cast who render excellent service are Belle Mallette, Fannie St. Claire, Lottie Blackford and Jim C. Dixon. The Moscow Duo introduce a Russian dancing specialty that merits special praise.

There is a chorus of capable, attractive girls whose work reflects great credit upon Raymond Perez in putting on the musical numbers.

WELCH VIOLATES FRANCHISE.

Last week, Ben Welch and several members of the company bearing his name, appeared at Hammerstein's Victoria in an act that was announced as a "Nut Revue." The circumstance coming to the attention of the board of directors of the Columbia Amusement Co., the following letter was sent to Rud K. Hynicka, owner of the Welch show:

New York, April 2, 1915.

Mr. Rud K. Hynicka,
Dear Sir:

We are advised that Mr. Ben Welch and certain of the members of his burlesque company are this week giving performances at Hammerstein's Victoria theatre in this city, which performances, to a great extent, are the identical performances given by him and his company in the show owned by you, known as "Ben Welch Burlesquers," and booked by us in accordance with the terms of a franchise granted to you.

Your attention is called to that portion of said franchise wherein you covenant and agree "with the said Columbia Amusement Company that said show hereinbefore named shall not be produced at any theatre other than those owned, operated and controlled by the said Columbia Amusement Company, without the written consent of said Columbia Amusement Company first had and obtained"; also that portion wherein you agree "that said Columbia Amusement Company shall have the right to annul, cancel and terminate the said franchise in the event of any default on his part in the performance of any of the terms and conditions hereof."

It must be apparent to you that the giving of performances by any Columbia Amusement Company burlesque show at any theatre other than a Columbia Amusement Company house without our written consent is a clear violation of the franchise agreement, and such violation gives the company the power to immediately annul, cancel and terminate the franchise.

In view of your frank explanation that the performance referred to was not sanctioned by you, nor was originally intended to be so given when the turn was booked for the theatre indicated, and that you will take immediate steps to see that they are discontinued, the company will not exercise its right granted to it to cancel your franchise. But, if any such violation again occurs, the company will immediately avail itself of the rights given to it in its franchise.

By-order of the Board of Directors.
(Signed) J. HERBERT MACK,
President.

A copy of this communication has been sent to all holders of Columbia Amusement Co. franchises in order that there shall be no repetitions of similar violations. Although Mr. Hynicka was unaware of the offense until his attention was called to it by the directors, he was held responsible and promptly acknowledged the justness of the board's action.

BILLS NEXT WEEK (April 12)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—(U. B. O.), United Booking Offices—(W. V. M. A.), Western Vaudeville Managers' Association (Chicago)—(P.) Pantages Circuit—(Inter.), Interstate Circuit (booking through W. V. M. A.)—(M.), James C. Matthews (Chicago).

New York.
HAMMERSTEIN'S (ubo)
Jimmie Britt
Alonso Troupe
Myrl & Delmar
Manna Bart Co
Joe & Lew Cooper
Regina Connell Co
Bobby North
Billy S Hall Co
Harry & Eva Puck
Dunbar's Bell Ringers
Roches Monkey
Alexander & Scott
Sterling Four
COLONIAL (ubo)
Caroline White
Swor & Mack
C & F Usher
Lady Sen Mel
Keno & Green
6 Water Lillies
Harry Fern Co
Herman Timberg
"Radium Spectre"
ROYAL (ubo)
Gertrude Hoffmann Co
"Lawn Party"
Harry L Mason
Julia Nash Co
Miller & Lyles
Harry Cutler
Bert Wheeler Co
ALHAMBRA (ubo)
Nashmova
Cantor & Lee
"The Volunteers"
J C Nugent Co
Weston & Leon
5 Statues
Furns & Lynn
Queenie Duneid
PALACE (orph)
Mercedes
Beatrice Herford
Willard Mack Co
"Fashion Show"
Van & Beaumonts
Primrose Four
Duffy & Levens
Maxine Bros
(One to fill)
PROCTOR'S 125th
Robie & Robie
Lola
Mary Ellen
"Springtime"
Milton Trio
Martin & Maximilian
24 half
Conway Sisters
Turrelly
Natalie Normand
Cliff Dean Players
Freddie Watson
"In Old Tiro"
PROCTOR'S 23rd
The Billings
Natalie Normand
Al Lewis Co
Cliff Dean Players
Gilbert & Barrett
Chapman Bros
24 half
Freddie James
Gordon B & Kangaroo
"Fun in Switzerland"
Bellows & Temple
E & E Adair
PROCTOR'S 58th
Gordon B & Kangaroo
Turrelly
Gardner & Leonard
"Fun in Switzerland"
Maderia & Chase
Silverton Girls
24 half
Snyder & Roth
Robie & Robie
The Stillings
"Springtime"
George Reeves
Chapman Bros
AMERICAN (loew)
Helen Bros
Evans & Wilson
Burke & McDonald
Ethel Clifton Co
The Stanton
"On the Veranda"
Chas L Fletcher
Jorge & West
(One to fill)
24 half
Davis & Matthews
Princeton & Yale
Delmore & Light
Slayman All's Arabs
B. Cliver & Turner
E E Cliver Co
Joe Whitehead
2 Kerna
(One to fill)
DELANCEY (loew)
Dale & Boyle
Princeton & Yale
9 Krazy Kids
The Naesses
Haydn Burton & H
Inas Family
(Two to fill)
Luba Meroff
Carson & Willard
Murry Livingston Co
Victoria Four
Polish Bros
(Three to fill)
ORPHEUM (loew)
Gray & Graham
Olga Cooke
Village Sexton
Bobbe & Dale
Rose & Ellis
(Two to fill)
24 half
Fragore & Elmira
Fred Hildebrand
Earl & Curtis
Francis & Jones
Thos P Jackson Co
Litt & Mullen
Stewart Sis & Escorts
GREENEY (loew)
Dixon & Dixon
Ford's Revue
Francis & Jones
Ashley & Canfield
E. Clive Co
The Cleveland
Landry Bros
(One to fill)
24 half
Golden & West
Eddie Borden
Ethel Clifton Co
Gray & Graham
Russell's Minstrels
Pisano & Bingham
Royal Gascaynes
(One to fill)
BOULEVARD (loew)
Craig & Williams
Vinton & "Buster"
"Her Name was Den-
nise"
3 Dolce Sisters
Hillary Long
(One to fill)
24 half
Dugan & Raymond
Chas L Fletcher
"What's the Use?"
Cabaret Duo
Camille's Poodles
Lew & Levens
COLONIAL (loew)
Stewart Sis & Escorts
Grace DeWinters
Earl & Curtis
Wilson & Wilson
Cycling McNutts
(One to fill)
24 half
Musical Avollos
Shriner & Richards
Village Sexton
Ashley & Canfield
LaDella Comiques
(One to fill)
NATIONAL (loew)
Gonne & Livsey
Murry Livingston Co
Burke & Harris
Royal Gascaynes
(Two to fill)
24 half
Rogart & Nelson
Wanda
Olga Cooke
Haydn Burton & H
(Two to fill)
24 half
7TH AVE (loew)
Meredith & Snooser
Lee Barth
Ray & Richfield Co
Delmore & Light
Belle & Caron
(Two to fill)
24 half
Dixon & Dixon
Craig & Williams
Mab & Weiss
Ryan & Richfield Co
Dale & Bovle
Rose & Ellis
(One to fill)
Brooklyn
PROSPECT (ubo)
Valeska Suratt Co
Avon Comedy 4
Lightner & Jordan
Howard's Novelty
Le Roy Lytton Co
M. V. Hunting
Martin Van Bergen
Tuttle's Parrots
Musical Hunters
RUSHWICK (ubo)
Orville Harold
Jos Jefferson Co
"Safety First"
Clifford & King
Harriet Burr
Eddie Carr Co
Roeder's Invention
Roxy LaRoca
Merle's Cokoatons
ORPHEUM (ubo)
Berthel & Co
Sam Mann Co
Claire Rochester
"Colonial Jays"
Mack & Orth
Mullen & Cooogan
Charlie Ahearn Co
Burton & Shea
D'Armore & Douglass
FLATBUSH (loew)
Amoros & Mulvey
Mab & Weiss
Shriner & Richards
Wm Lampe Co
Newsboys Sextet
Mcintosh & Maids
Bush & Shapiro
Wanda
24 half
Joyce & West
Rice & Morgan
The Cleveland
"Kid Cabaret"
Roubie Sims
"Man in the Park"
Burke & McDonald
(One to fill)
COLUMBIA (loew)
Archer & Morris
Litt & Mullen
"What's the Use?"
Wardell & Hoyt
(Two to fill)
24 half
Gerard & West
Meredith & Snooser
Kingsbury & Munson
Carl Demarest
Carnalis & Cleo
(One to fill)
FULTON (loew)
2 Kerna
Eddie Borden
Ingelsby & Munson
Rush's Minstrels
(Two to fill)
24 half
Evans & Wilson
Wilson & Wilson
"School Days"
Burke & Harris
Cycling McNutts
(One to fill)
BIJOU (loew)
Leighton & Robinson
Musical Avollos
Pisano & Bingham
Walter Howe Co
Joe Whitehead
Slayman All's Arabs
(One to fill)
24 half
Gonne & Livsey
Vinton & "Buster"
"On the Veranda"
The Stanton
Inas Family
(Two to fill)
SHURERT (loew)
Luba Meroff
Rice & Morgan
"Birthday Party"
Fred Hildebrand
Davis & Matthews
(Two to fill)
24 half
Leighton & Robinson
Oodone
Walter S Howe Co
Gonne & Livsey
Amoros & Mulvey
(Two to fill)
PALACE (loew)
Coombs & Aldwell
Thos P Jackson Co
LaDella Comiques
(Two to fill)
24 half
"Birthday Party"
(Four to fill)
WARWICK (loew)
Bogart & Nelson
"He Couldn't Remem-
ber"
(Three to fill)
24 half
"Rival Detectives"
Wrong & Right
HNYary Long
Albany, N. Y.
PROCTOR'S
5 Komical Kops
Terry & Dupont
Pollard
Musical Chef
Homeran & Lee
Dunn Sisters
Fred Toomas Co
24 half
Leonard
Bicknell & Gibney
Keystone Trio
Kalma Co
Bobby Barry & Daly
Elsie White
Piccolo Midgets
Albion, Ill.
HIPPODROME (wva)
E & T Tiller
24 half
Warren & Conley
(One to fill)
Altoona, Pa.
ORPHEUM (ubo)
(Easton split)
1st half
Slebert Sisters
Musical Germans
Newport Strik
(Two to fill)
Alton, Ill.
HIPPODROME (wva)
E & T Tiller
24 half
Warren & Conley
(One to fill)
Altoona, Pa.
ORPHEUM (ubo)
(Johnstown split)
1st half

"Between Trains"
"Telephone Tangle"
24 half
Bouton & Parker
Palace Trio
Mr & Mrs M Murphy
The Rowland
"Fascinating Flirts"
(One to fill)
Buffalo.
SHEA'S (ubo)
Hope Vernon
Bert Levy
John & Mae Burke
Grace LaRue
Harrison Brockbank
Co
Raymond & Caverly
Butte.
EMPRESS (loew)
Dancing Kennedy
Madge Maitland
"Auto Bandit"
Chris Richards
Fantan's Athletes
Calgary.
PANTAGES (m)
Nelson Ramsay Co
Winona Winter
Richard the Great
Florence Rayfield
Fern Bigelow & M
Bance & Robinson
Cedar Rapids, Ia.
MAJESTIC (wva)
Frank Wilson
Niblo & Riley
J C Lewis Jr Co
Henry Toomer
Milt Collins
Lady Alice's Pets
(One to fill)
24 half
Bertie Ford
Mr & Mrs Voelker Co
Bartley Co
(Three to fill)
Champaign, Ill.
ORPHEUM (wva)
Musical Gerards
Geo Wilson
Jane Connelly Co
Park Rome & F
Hanson Bros Co
24 half
"La Petite Revue"
Charleston, S. C.
VICTORIA (ubo)
(Savannah split)
1st half
Nelson & Nelson
Dancing La Favers
McCormick & Wallace
Ray & Kitty Henry
J B Hymer Co
Chicago.
MAJESTIC (orph)
Joan Sawyer Co
Cross & Josephine
Reine Davies
Fanny Price
Doyle & Dixon
R L Dailley Co
Abou Hamad Troupe
Webb & Bruns
Bond & Casson
PALACE (orph)
Alice Lloyd
H de Serris Co
Mr. Tymach
Mrs. McGroovy
Kolb & Harland
Lamont's Cowboys
Brenner & Wheeler
Lohse & Sterling
COLONIAL (loew)
Gash Sisters
Bob Hall
24 half
Moore & Elliott
Bell Boy 8
"The Red Bottle"
Bobby Connolly 3
Wahlund Tekla 8
24 half
Cevens Troupe
Joe Keloy
Hawley & Hawley
Eldon & Clifton
Bob Hall
Casad Irvin & Casad
Delphino Peccho Tr
Napoli Duo
AMERICAN (loew)
Lavler
Howe & Howe
Brown & Jackson
Mrs Ralph Hers
Riele & Gerard
Edwin Keough Co
24 half
Ed & Jack Smith
"The Way Out"
"Dairy Maids"
Logan & Ferris
Mrs Ralph Herz
Phil La Toeka
LOU'S (wva)
Fern & Zell
4 Juvenile Kings
Laurie Ordway
Paul Levan & Dobbs
24 half
Geo Dixon
Owen Sis & Harper
Capital City 8
(One to fill)
WINDSOR (wva)
Dotson & Gordon
King & Thornton
Herschel Hendler
Nana & Alexis
(One to fill)
24 half
Rollinger & Reynolds
Janet Melbourne
Sarah Padden Co
Dave Ferguson
(One to fill)
LINCOLN (wva)
Kins
Dean Dorr & Dean
Gene Greene
Lorense & Swor
Georgalis Bros
24 half
Gedmin
Kelley & Drake
Chas E Wildish Co
Gene Greene
(One to fill)
McVICKERS (loew)
Florence Trio
Dean Austin Co
Law Wells
Miss Daisy
Valentine Vox
La Titcomb Co
Van Alstyne & Loos
Bros
Carlos Cassaro
EMPRESS (loew)
Halsted St
(Open Sun Mat)
Ed & Jack Smith
"The Way Out"
"Dairy Maids"
Logan & Ferris
Barry & Nelson
Maye & Addie
24 half
Lavler
Bond Morse
Edwin Keough Co
Bobby Connolly 3
Howe & Howe
AVENUE (wva)
Millard Bros
Bruce & Norma
Chauncey Monroe Co
Zenon & Man
La Corio & Dinus
24 half
E & A Grasier
Long Chaperson & G
Loretta Twins
(Two to fill)
WILSON (wva)
Williams & Rankin
Raymond & Bain
Loyal & Pierott
(Two to fill)
24 half
Lady Alice's Pets
Chung Wha Four
Redford & Winchester
(Two to fill)
KEDZIE (wva)
E & A Grasier
Long Chaperson & D
Chas Olcott
Loretta Twins
(One to fill)
Raymond & Bain
(Four to fill)
Cincinnati.
KEITH'S (ubo)
Chester B Johnston
Jean Chailan
Emmett Devoy Co
Britt Wood
Hal Stephens Co
Van & Schenck
Henn & Lewis
7 Roman
Gere & Delaney
Elsie Faye Co
Madden & Fitzpatrick
Kaufman Bros
Cartmell & Harris
Paul Conchas
Eva Tanguay
A Armita 3
Columbus
KEITH'S (ubo)
Salores Trio
Joe Cook
Gardiner Trio
Farrell Taylor 3
Linton & Lawrence
Hoodin
Frank North Co
Oxford 3
Detroit.
TEMPLE (ubo)
The Rialto
Coakley H & D
Meykaks Sisters
Gordon Devereaux Co
Capouillon
Bell Family
Hunting & Francis
7 Braacks
Dallas.
MAJESTIC (inter)
(Open Sun Mat)
Salon Sinkers
Flomen Arabs
Lyndell Rogers & L
Williams & Wolfus
Frear Baggott & F
Arthur Sullivan Co
Wallenstein & Freeby
Danville, Ind.
LYRIC (wva)
Rollinger & Reynolds
Bernard & Meyers
Danny Simmons
Barnold's Dogs
24 half
Dean Dorr & Dean
Bradlee Martin Co
Ed Morton
Merriott Troupe
Dayton, Ind.
COLUMBIA (wva)
Heuman Trio
Williams & Sterling
Mr & Mrs F Voelker
Co
Bixley & Pink
Thos French Girls
2d half
Frank Parish
Demichle Bros
Four Rubes
Emily Smiley Co
Clare Rawson Co
Des Moines, Ia.
EMPRESS (wva)
Hector
Ed Morton
Columbine & Harle-
-ulna
Leroy & Cahill
Luts Bros
24 half *
Fitch Cooper
"Inside the Lines"
Chas McGoode Co
Three Leightons
(One to fill)
Denver.
ORPHEUM
Edwin Stevens Co
Norcross & Hildsworth
Laughlin's Dogs
Rigoletto Bros
Valerie Bergere Co
Huesey & Boyle
Whitting & Burt
EMPRESS (loew)
Wolgas & Girle
Schroder & Chappelle
Phillipi Four
Anderson & Burt
Morris & Allen
Frank Stafford Co
Des Moines.
ORPHEUM
(Open Sun Mat)
Nat Willis
Pantzer Duo
Haviland & Thornton
Ramos & Florida
Fisher & Green
Loyal's Animals
Chas Grapewin Co
EMPRESS (wva)
Jeter & Rogers
Tip Top Four
Paul Kleist Co
Kenny No & Platt
Bert Shenhard Co.
24 half
Niblo & Riley
Moffett Claire Co
Olivetti Troubadors
Henry Trummer Co
6 Abdallah
Dubuque, Ia.
MAJESTIC (wva)
Bertie Ford
Guerro & Carmen
Santos & Hayes
Primrose Minstrels
(Two to fill)
24 half
Lewis & Russell
Nelson
J C Lewis Jr Co
Milt Collins
Maxlin's Models
Duluth.
ORPHEUM
Four Romanos
Musical Byrons
Julia Curtis
Rives & Harrison
Harris & Maynon
Frances Nordstrom Co
Bickel & Watson
GRAND (wva)
Clark Sisters
Sylvester
Morris & Meeker
(One to fill)
24 half
McNeill Trio
Cassidy & Longton
Billy Brown
Ambler Bros
Wesley, Pa.
ABEL O H (ubo)
(Allentown split)
1st half
Kendall's Dolls
Morton
Teed & Lonell
Frank Gabby
Bob Hesth & Maids
East St. Louis, Ill.
ERRER'S (wva)
Rooth & Leander
Billy Rogers
Warren & Conley
Jimmie Rosen Co
24 half
Princess Kalama Duo
E & T Tiller
Spencer & Williams
Flying Keys
Edmonton, Can.
PANTAGES (m)
"Childhood Days"
Stuart
Florence Family
Antrim & Vale
Carlotta
Elizabeth, N. J.
PROCTOR'S
Boothby & Everdeen
George Reeves
Kitty Flynn
(Two to fill)
24 half
Hardeen
"Emment Filrtation"
Mack Albright & M
Dunn Sisters
Billy Wayne Girls
"Son of Killarney"
Elkhart, Ind.
ORPHEUM (wva)
Kelley & Drake
Emily Smiley Co
Goldsmith & Pinard
Imperial Japs
(Continued on page 16.)

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

"The Fashion Show," Palace.
Willard Mack and Co., Palace.
"Radium Spectre," Colonial.
"Safety First," Bushwick.
Martin Van Bergen, Prospect.
Tuttle's Parrots, Prospect.

Brazilian Nut and Senor Arboaz.
Dances.

11 Mins.; Full Stage.
Hammerstein's.

The Brazilian Nut and her partner, Arboaz, are well known along Broadway, owing to their extensive engagement on the New York Roof. This is their first week in vaudeville, easily believed by anyone seeing the performance at Hammerstein's. The "Nut" is a tall brunet girl, decidedly slim. All of her dancing is done by throwing her head around and the use of her arms. When it comes to her feet, she appears to have little grace. In cabaret work the young woman had plenty of opportunities to promote popularity by mixing with the people at the tables. On the stage she does not get in close enough touch with her audience to make her personality felt. Arboaz is a fairly good dancer, doing somewhat better in the stage work than his partner. The two open with a Spanish one-step. They did not appear familiar with this dance or with the one which follows, an Apache. The third and last is a dance of their own, the best of the three. The present act is not framed for vaudeville.

Frank Farrington.

Talk and Songs.

16 Mins.; One.

American.

Frank Farrington was the principal conspirator in "The Million Dollar Mystery" feature film and therefore has been given an opportunity on the small time. In appearance he is a "stalking legit" and while on the stage he never gives the impression of being at ease. The opening shows a few hundred feet of film leading to a rush to the stage door of the theatre to reach there in time. At the conclusion Mr. Farrington dashes on the stage. He proceeds to relate a few incidents concerning his adventures in pictures. The audience wasn't interested in them. His attempts at humor got little. Following this he offered three songs, all evidently English. The first was something about "I Murdered Him" and the second about a "Birthday." Fred.

Young and Charlotte.

Acrobatic.

8 Mins.; Full Stage.

Union Square.

A rather slender miss and a man in clownish makeup. Some of the tumbling is effective. The table stunt done near the finish, though old, is by far their best efforts. Opening the show the couple did right well.

Margaret and William Cutty.
Musical.

16 Mins.; Full Stage.
Colonial.

Margaret and William, two members of the justly famous musical family of Cuttys, are debuting this week in a newly arranged vaudeville specialty constructed exclusively of classics in which the couple exploit their individual and combined ability with the sweet toned 'cello and piano, alternating between a series of solos and duets, concluding with a vocal rendition of "Mother Machree" to their own accompaniment. Clad in evening dress the Cuttys open with a piano selection, after which William offers a Chopin selection on the same instrument. A number from "Thais" with Margaret at the 'cello and her brother accompanying on the piano follows, and then comes a 'cello duet with the Celtic number next in order. The necessary atmosphere surrounds the setting and work of the Cuttys, whose past performances classifies them among the best in their particular line, although one might suggest another mode of announcement to replace the verbal arrangement now in vogue. The selections have been especially well selected and at the close of the sixteen-minute effort the couple were amply rewarded in applause. Despite the abundance of straight musical acts, there is room for a turn of this calibre for in addition to a well-earned reputation, the Cuttys carry all the requirements. They scored heavily at the Colonial. Wynn.

Percy O'Malley Jennings and Edna Dorman.

Talk and Songs.

14 Mins.; One (Exterior; Special Drop).

Fifth Avenue.

In Percy O'Malley Jennings, the vaudeville stage has one Englishman who sure knows how to wear his clothes, adjust his eye monocle and use that familiar English drawl and "haw-haw-haw" laugh without making himself offensive or boring. In the new act which Jennings and Edna Dorman offered at the Fifth Avenue Monday night a big score was made at the start upon their nobby and natty dressing. Jennings and Miss Dorman are immaculately attired in outing costumes and carry out the impression they are at the Country Club to play golf. To help this idea a drop of a clubhouse and the greensward adorning it is shown. For the finish both change to more conventional raiment, with Percy introducing a collapsible straw hat, good for a big laugh the moment he crushed it flat. It's a foreign patent, but it's surefire for vaudeville. Percy, in typical English fashion, makes glib remarks to his attractive companion. Miss Dorman has improved in looks and style of working. She appears surer of herself, and having personality, is a splendid stage partner for Jennings. The turn is light and airy, excellently handled, handsomely dressed and couched in an environment that should keep it working in the bigger houses. Mark.

Emmett Corrigan and Co. (3).

"The Red Hate" (Dramatic).

20 Mins.; One and Full Stage (Special Drop and Parlor Set).

Palace.

"IMPORTANT NOTE.—This Story is Enacted BACKWARDS." So says the program about "The Red Hate," but not a word about "On Trial." If vaudeville is to get the "On Trial" idea, backwards or frontwards, every week, someone will be going on trial before the vaudeville managers for booking them. Mr. Corrigan's playlet is intensely dramatic. The star plays a burglarious role, and is shown in the two scenes in "one," imprisoned, detailing to a fellow convict the stories leading up to his arrests. In each, as he reaches a point, the scene shifts to the rear, the first time three years back, when Jim Cooper accomplished his revenge against the woman who trapped him 12 years before that. The trapping scene is also shown in the retrospection. Although the sketch runs in retreat, it may be told regularly. Cooper was all in, with a consumptive wife and child (condition of health not given). He had to do something to send his wife to Arizona, so decided to rob a brownstone mansion. In a bedroom in the mansion a wife had just killed her husband by the chloroform idea. She discovers the amateur robber as he enters. Assisting him to rob the room, after some explanatory detail to help along the plot, he ties her and leaves, whereupon she calls for the police, accuses him of having murdered her man, and back to "one" as the play reverses. In the second boudoir scene, the robber, after serving his first sentence, became a noted author and met the woman who had betrayed him. She meanwhile had married the youthful lover she had killed her husband to wed. The wife invites the author to call. He does, in the same bedroom scene. He tells her why he is there and draws a pistol, as he advises her to get into bed. Then removing his coat, vest and collar while informing the wife he has wired for her husband, he again draws the pistol as a knock comes at the door. It is the husband. The author placed a gun on the table before admitting him, and told the wife he would allow her husband to decide upon the truth as between the two of them. The husband enters, exclaims, is cooled by the other's pistol and listens to his explanation—of a wife saying her husband had deserted her, the enticement offered by her, his advances and acceptance—with the wife interrupting by accusations. The author drops his gun, telling the husband to shoot and be certain to shoot the guilty party. The husband shoots the wife. That is the end of a rather heavy sketch. The situations and the climaxes are somewhat daring as well for vaudeville. John Willard wrote the piece, but, unlike his now famous namesake, he did not put over a knockout. Sime.

The Barnum & Bailey circus goes from Madison Square Garden to Philadelphia.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"The Desert Land" (Margaret Anglin., Lyceum (April 12)

Allen Miller and Co. (5).

"Which Is Which?" (Comedy).

20 Mins.; Full Stage.

Harlem O. H.

The action occurs in a hospital. Upon the curtain rising, a man is seen fidgeting nervously around the room. Doctors and nurses hurry to and fro. Finally one of the nurses says, "It's a boy. Congratulations." Complications then arise. The young husband's mother-in-law had come to the hospital at the same time his own wife had gone there. Another nurse comes in with an extra baby. Questions come fast. No, not twins. Mother-in-law is also the mother of a child. The young man telephones to his father-in-law and tells the news. The older man had just returned from abroad. He hurries to the hospital. The babies are mixed, neither father knowing his own son. After much talk, another child is brought in, and the one that matches it is its twin, with the curtain falling as the old man holds twins. There is a wealth of surefire comedy. The mixed baby business has been covered in many ways, but this turn adds some new angles. At the Harlem house the audience greeted the sketch with an abundance of laughs. The acting is practically all done by the men, the nurses merely putting in their appearance once in a while. The young man handles his lines well. He is on the stage continually.

Morton and Morris.

Modern Dances.

10 Mins.; Full Stage.

American Roof.

Morton and Morris are offering the usual routine of the modern dances and with the aid of a whirlwind trot at the finish they were a near riot opening the show. The man is in evening clothes and the woman wears a simple black evening gown. It is the sort of an act that can be used on small time until the dance thing takes its final flop. Fred.

Maud D'Lora.

Contortionist.

8 Mins.; Full Stage.

23d Street.

Garbed in a neat blue silk blouse and bloomers, Maud D'Lora goes through a bending routine that is interesting. At times she appears to be boneless. The slowness with which she works at present detracts.

Scottie.

Musical.

10 Mins.; One.

Union Square.

Personality, and with a little ability here and there, Scottie should fit in on small time. Attired in Scotch kilts, he does a succession of imitations on the violin that are amusing, and his "brogue" will receive some laughs anywhere. In a difficult position ("No. 2") he was one of the hits.

BARNUM AND BAILEY'S.

The Barnum & Bailey show is a better circus than had been looked for with the prospects of a bad summer ahead, together with reports of the circus since it opened Thursday of last week. Monday night the Madison Square Garden held a very big crowd. The show appears to have been laid out differently from the usual run. It is more of a circus than formerly. There is an absence of the overabundance of riding acts, also attempts to feature turns here and there by giving one the arena to itself, although in Lupita Perea, on the trapeze in Display No. 4, the circus has a performer who could easily be given the arena to herself. This girl does a remarkable feat in aerial work. After a series of tricks while flying to and fro on the trapeze, and these include toe, heel and knee holds (she being the only one in the Display working over a net), the girl makes a swing around the bar, and as she is under it, appears to make a full turn and a twist, doing a flying catch with her heels on the trapeze. Placed to the north-west end of the Garden, it was almost wasteful excepting the view of the city.

The sensationalism of the performance is the Ce-Dora Golden Globe motorcycle turn, with the globe held near the roof, well lighted, and three riders inside. It has the Garden to itself and is an excellent feature for the purpose.

Another display very favorably received had Pilenberg's Bears and Marzella's Birds. Pilenberg's animals walk the tight-rope, roller skate and ride bicycles. It is an unusual turn of its kind. Marzella has a slight act with her white feathered ones, and has added to it through a long track arrangement on which one of the birds rides a wheel.

The Chinese acts, Ching Ling Hoo Troupe, Tai Pien Troupe and Yua Shing Troupe, appeared together, doing their customary work and getting over very well. The Wild West number on the Hippodrome track also got itself well liked. The big comedy laugh of the evening was Signor Bagonghi in his travestied horseback riding, that looks much better in a ring than it does in vaudeville. There are also good riders and a comedian in the Hanford Family, billed as first time on this side. The program gave them a feature spot alone, but they appeared as a number in a riding display. There is some matter that is new, but not enough to warrant featuring, although the comedian, besides a coking rider, does fine falls, off and against the moving horses getting considerable comedy moving from a ring in turn of this sort.

It was an unusual sight to see a lion act in the Barnum show, but Adgie and Her Lions, in one of the displays (placed on the south side of the Garden) drew the attention of the entire house. Adgie could easily hold the center of the arena alone. It's the same Adgie and the same lions, but they look great under the arcs. Thalers in this Display has the center ring, with an interesting animal turn that includes comedy. Somewhere here also was the "copy act" of Olympia Desvall that did not strike home nearly as hard as the original.

A big part of the Barnum-Bailey show is the clowning. There are a thousand of them and they don't do what has been done so often before. John Ringling must have told his clowns to go to the Hippodrome when the "circus" played there, and carefully note what those clowns were doing, in order to avoid repeating anything they did. The result is some original fun matter that is mostly funny. The running of the performance is another mark of merit. It went through without a hitch or a single instant's delay, and had speed all the way.

The performance opened with "Lalla Rookh," just one of those spectacular things that meant nothing and amounted to the same. The elephant display had women trainers in each ring doing the bold tricks, depending upon the women for the newness. The Imperial Troupe and the Pauhan Troupe did aerial football on bicycles, one troupe making it more lively than the other by having a barking dog in each basket. Single riding acts were given next, one in each ring. The act Beautiful was seven times repeated all over the arena. The next display was of gymnasts and acrobats, making a good-looking picture. Following was a comedy number in bicycle riding and acrobatics. After the animals were wire-walkers, led by Bird Millman, who was given the spotlights alone for her finishing trick. Paul Gordon played by his wire-walkers. The riding acts came next, then the balancers, on the perches and ladders, after which the acrobats, among whom were the Four Bards. The flying trapeze acts, three of them, were put on just before the Globe turn.

PALACE.

The Palace held far from a full house Tuesday evening. It looks as though the Palace cannot afford to risk holding over an ordinary feature, although the retention of Nora Bayes this week at the big house could not well be avoided. Emmett Corrigan and Co. (New Acts) are second in the billing. Mr. Corrigan was given an unusual spot for a heavy dramatic sketch, opening the second part.

The comedy hit of the bill came next to closing, when Barnes and Crawford occupied the stage. Tom Barnes has some new matter and patter. He is trying to sell a magazine to Bessie. To Crawford, but Bessie hasn't time to read because she must keep in training to jump upon the table at the finish in the parlor set to sing "Dublin Bay." The jumping-up stuff is real chicken business. Barnes seats himself beside her to tell in

story all about every drink one can think of. It's rather good the way he has put them together, and it's new. Besides which Barnes has some new stories, also a kidding score, saying he must kill two minutes but won't work, just hang around. He and Miss Crawford start playing "tag," and as Miss Crawford tags Barnes he goes into the audience and tags some one there. He also carried the musket into the orchestra. It was 25 minutes for the couple with 20 minutes of laughing.

Just before them the Courtney Sisters did their turn, singing several songs, also including "Dublin Bay," putting up a record for Mose Gumble, two acts in a row at the Palace singing one of his songs. Another good song the Courtneys used was, "I Want to Be Down Yonder in the Corn Field." A poor one they had was a ballad, their second number. Awful, and it sounded suspicious to hear knowing girls like these sing one like that. The girls did well enough, but they should have been in the first part. However, the doubling with Hammerstein's may have accounted for the position. This gave Miss Baker the best of the running. She was moved up from next to closing to closing the first part.

Miss Bayes has some corking songs, so good that she has not changed one in her repertoire from last week. Miss Bayes can put over a number, there's no argument over that, but good songs help her as much as any one else has. The bull proof is Billy Jerome's "Shooting the Bull Around the Bulletin Board." This closed the Bayes' act proper and made her a strong hit on the strength of the comedy lyric Mr. Jerome wrote.

James and Bonnie Thornton were "No. 4." They had a walkaway, with the Thornton melody and some of Jim's talk. He went back Tuesday night, in "Doctor's Testimonials," but they all landed. The show started quietly with the Le Grohs and their contortions, continuing almost as quietly with De Haven and Nice, with their songs and dances. The two boys did only three, getting nothing at all with their opening "Lane Dance," and the next song, a "hypnotic" one, and hardly enough for an encore with the closing dance, which the best they have now. De Haven and Nice have a peculiar idea in clothes. It may be recherche, but where must be a secret with them. It's a sort of Eton collar and coat effect, with striped trousers and a high hat. But you should have seen the high hats out Easter Sunday. It looked as though all the dancers had remained in bed to accommodate their friends.

"Three Beautiful Types" closed the performance. A Chaplin comic film opened. It got nothing to speak of. Milie. Vadie and Co. "No. 3" (New Acts). Same.

COLONIAL.

The Colonial show of the current week ran a bit to extremes in length, the closing turn coming on after 11.30 which in itself suggests unnecessary delay somewhere despite the size of the program which carries 12 acts in all, including the latest release. The latter portion of the bill could stand a slight cut in several spots, particularly in the specialties of Rooney and Bent and Violet Dale. The former in next to closing spot, following several double turns, found things a bit difficult at the start, but soon warmed up to their predicament and with the arrival of Rooney's dancing managed to arouse sufficient enthusiasm to guarantee their entry into the hit column. Then to make matters more binding Rooney included the majority of his encores and at the late hour of their appearance slowed up to unnecessary lengths which only increased the difficulties existing for Jackson and McLaren, Australian Woodchoppers, who closed the bill. Solely through the novel proportions of their specialty, did the Australians keep the house seated, but once they began their actual work the interest itself served the purpose and they closed with but few walkouts, a remarkable feat for any turn under similar circumstances. Mrs. Dale, a progressive mimic with a goodly share of ability could have aided by eliminating a few of her impressions, but she went through her complete repertoire of impersonations, dramatic and comedy, and as a result closed to a mild reception where she might have cornered the evening's honors by some sensible stage management.

The opening act brought the El Rey Sisters to view with a novel skating specialty, the whirlwind finale earning them sufficient applause to justify their presence. The Chaplin film held second spot with Everest's Monks next. This turn is quite as good as the best the kind with the performing simians exhibiting a routine somewhat out of the ordinary for such acts. The closing act, Lorraine and Burks displayed some gorgeous wardrobe along with a good selection of popular numbers pulling the most applause from "Dublin Bay" which seems to have struck the public's fancy on its initial week out.

Mullen and Coogan who can safely be numbered among vaudeville's best salesmen were a genuine hit until they appeared in the finale when the interest seemed to drop. An encore suited for a travesty on the preceding team's finish won the couple a solid hand. With proper material Mullen and Coogan will hold a niche of their own, for they can deliver it with the best.

Cantor and Lee, the cork hit of the program with a choice routine of patter that holds the act up on its own merits. The comic has a style somewhat different from the average cork artist and is capably directed throughout the period by the straight man whose sole fault is a lack of vocal volume. They earned the hit.

Marion Littlefield and Co., in an ensemble operatic offering entertained those who prefer their music along classic lines and Kecey and Shannon, headlined, repeated their success of last week. William and Margaret Cutty (New Acts).

HAMMERSTEIN'S.

There is too much show at Hammerstein's this week. In an ordinary vaudeville house the idea of having three Spanish dancing acts of the same bill would be the most probable thing in the world. Hammerstein's is harboring just that number of turns consisting of the dark and firelike terpsicorean artists. The click of the castanets will sound in the ears of the audiences after they have peacefully gone their homeward way. "The Brazilian Nut" (New Acts) was handed some flowers over the lights and had also recruited a few friends for her first night in vaudeville. La Belle Mareno, on very early, had little chance.

The Courtney Sisters filled in for Belle Baker, who was out through throat trouble. The girls put over a big hit. The two cut their endeavors somewhat owing to the lateness of the hour, taking but one encore, using "Way Down Yonder in the Corn Field," a new con song that was a distinct success as put over by this sister act.

The hits were well bunched commencing with Delro, carded No. 14 being the 12th act. Delro played in his usual mastery way upon the accordion. Imhoff, Conn and Corcoran, who followed, secured the comedy bit of the evening. The work with the cannon brought forth a great quantity of laughs. The show opened with Belle Gordon, a well-built young woman, who cleverly punches the bags. The Capt. Dan Tourjee and Daughters (New Acts) and La Belle Mareno followed.

The show proper started with Lane and O'Donnell, who have a well constructed routine of acrobatic work. Rosie Lloyd in practically the second spot when it came to the real show had a rather hard time. She is one of a quiet single, who found the going rather heavy at this house. With an audience not as mixed as Hammerstein's, Rosie Lloyd would have fared much better.

Will J. Ward and Girls pleased with their piano and song work. Ward used a number of songs, with a "plugging" trio and a kid in and out for one of his numbers. Japple Judd, despite his name, heard along nicely. Marie and Billy Hart were the second best bet in the comedy line. Harry Breen with his "nut" comedy pleased. "Cockle" of Lucille and "Cockle" was not going very well Monday night, the young woman having rather a hard time getting the bird to perform satisfactorily.

125TH STREET.

With the names of Evelyn Thaw and Jess Willard displayed outside of Proctor's 125th Street house, the vaudeville bill there the first half of the week became only of secondary importance. Evelyn Thaw is the star of a five-reel drama, "The Threads of Destiny," and this picture was one of the features of the bill presented. Jess Willard appeared in a one-reel fight drama called "The Heart Punch." These two names seemed to have attracted a house that filled the lower floor to its capacity. The boxes, however, both up and downstairs were lightly patronized.

The Proctor houses seemed to have hit upon a new policy which necessitates a cutting down of the number of vaudeville acts. Heretofore, there have been usually eight or nine acts on their bills. This week the houses are showing a five or six-reel feature picture and only six acts of vaudeville. The show consequently seems extraordinarily long and draggy. The insertion of long feature pictures into the bills make it necessary to open the shows as early as 7:45 so as to have the performance over by eleven.

Just how well this innovation will work out it remains for the future to show. Tuesday night the audience seemed to be making the showing of the Thaw picture, which was the closing feature of the bill, and started walking out during the second reel. Those that remained had a few laughs handed to them through the audible remarks that were made by the audience as the picture proceeded.

The opening act was Freddy James with his burlesque juggling. He was followed by Gilbert and Bennett, the girls who offered singing and talking. Then the scene was lowered and for almost ten minutes the chorus of Watterson, Berlin & Snyder's song hits were flashed, the audience offering their own act by singing the words to the numbers which were played by the orchestra.

Following in the Dorch and Russell, the musical railroaders, offered their specialty. The comedy talk had trouble getting over because of the voices of the men not carrying to the back of the house. The finish, with the men playing the bells, was pleasing and four legitimate curtains were the result. A two-reel Essanay showing Chaplin in "His New Job" proved to be the laughing hit of the show. The Willard picture followed and did not get any applause until the final flash at the end with the cut in title, "Jess Willard the World's Champion."

The Gordon Brothers with their boxing kangaroo held the next spot and did nicely. The comedy is of the "hokum" brand and seemed to fit the mood of the audience. Gardner and Leonard (New Acts) offered songs and some talk that got over rather badly. The Two Carlos (New Acts) finished off the vaudeville of the bill and were the one solid hit of the evening with their closing trick.

Fred.

AMERICAN ROOF.

Downstairs Monday night the house was jammed, but on the roof were many vacant seats. The show was a very good small time entertainment consisting of nine acts, a Keystone and an "Episode."

Morton and Morris (New Acts), in modern dances, opened very well, followed by Frank Farrington (New Acts), who appeared in "The Million Dollar Mystery," as the chief conspirator. The moving picture which was shown at the opening of his turn was by far the best bit of material in it.

Mr. and Mrs. Arthur Cappellin, in their comedy, "Hiring a Maid," followed the picture favorite and scored any number of laughs. The act is designed entirely for small time and did big. The first real hit of the early portion was the newly formed rathskeller act, which Louis Stepp has framed and which is billed as the Louis Stepp Trio. Stepp has evidently grown tired of the off-again-on-again partnerships and has decided to make the name of Stepp a trade mark. A piano player and singer are with him, he playing the harp as usual. With a routine of "r-r-r" numbers the trio cleaned up the McIntosh and his three Musical Maids closed the intermission. The act did very well with their work on the brasses.

Shriner and Richards open the second section and the girl's eccentric comedy got laughs throughout the act. She is a veritable replica of voice and mannerism of Florence Moore. "School Days," in spite of its many years of service, still seems to amuse. However, the company that is playing it on the small time has but three people who are given an opportunity, and one soon tires of seeing them constantly in the foreground. More variety would help the act. Frank Bush, with his funny stories, was next to closing. Some of the older and less original than Frank, and he apologized before and after telling them. However, they seemed to please the Roof audience, and the comedian himself had to laugh at the ease with which his efforts were accepted. Paul Azard and Brother closed the show, the final trick getting big applause.

Fred

FIFTH AVENUE.

Business was big Monday night. The show gave great satisfaction. Edward Berger and Co. opened the vaudeville section. Berger formerly worked alone but now has a young woman with him. She is a very little, but gives Berger a chance to catch his breath between contortions. Berger's bending and twisting and his head evolutions at the finish were surefire at this house.

Jennings and Dorman (New Acts) were next. Corse, Layton and Phyllis Gilmore offered the old "Write the Letter" act. There is only one Corse, and one direction on the Williamsburg bridge crooks its arches Corse always rely upon unwavering support from that direction. Corse tore up things a bit at the finish, but it was comedy play that affected. Leo Beers sang and played with effect, his playing being best understood by the audience. For the pop houses Beers would do well to get a different line of songs.

The Matthews-Al Shayne "Dreamland" sketch scored the biggest hit of the night and the audience had the men taking bows long after time. The spot was right, the audience in good humor and Bobby Matthews was in excellent voice. The result was certain. Van Hoven found big favor. He added that he was a bit nervous because his former partner, Annie Kent, sat in an upper box, but he said she knew a good act when she saw one.

Carl Emmy's Pets closed. A light-haired woman, referred to as "my sister by Emmy," acted as his assistant. Emmy put his dogs through their former routine, but has one animal that looks new, but acts like a veteran. For the finish Emmy sends most of the dogs down a chute, which they appear to enjoy whether going down frontward or backward.

Mark.

CITY.

The City did not advertise a midnight show Tuesday, but it was 12:20 when the orchestra pounded away at "Dublin Bay" as the folks filed out at the close of the screen presentation of "The Trigger," following the Country Store distribution. The City conducted its Country Store affair in a pretty, orderly way. There was no stampee, no loud noises or confusion and some comedy was afforded by the antics of a Rube made up for the occasion.

Theo. Bamberg and Co. opened. The ill-luck of the City was plain. The Cates Brothers danced their way into big favor. The boys are using a new opening, the stage lights down through the audience, with the stage lights turned off as they are about to begin their turn and a wordy affair following by the bigger brother and one of the stage hands. In most of the pop houses this is a pretty, orderly way. "When It Strikes Home," a sketch that invariably strikes a responsive chord in the pop neighborhoods. This skit tells of a detective and a newspaper man who run into the murderer of a man named Ben Davis, with the climax coming when the sleuth, about to fail the girl, learns that she is his own niece. Fine for the gallery. Sketch fairly well acted for its present route. Polly Prim appeared with too much rouge, but that didn't affect the hit she registered. "The Boarding School Girls" ran well to comedy with one girl in exaggerated woman of corrupt proportions also rendering an excellent comedy aid at the finish. This act reminds one of the interruption in the former "Girls" sketch, taken from the play.

Anderson and Goines had things easy. They have some good patter and the "khost bit" is sure. The Three Falcons on the rings proved a dandy closer.

Mark.

- "Lion's Bride"**
Edmund Hayes Co
3 Original Fords
McKay & Ardine
Henders & Milliss
The Tyrrells
- Indianapolis.**
KEITH'S (ubo)
Cole & Denaby
Cleop Gascolgne
Collins & Hart
Chas Howard Co
Hans Kronold
E Tallaferrro Co
Empire Comedy 4
Scotch Lads & L
BIJOU (ubo)
Jackson, Mich.
Wills & Wills
Lex Neal
Leth Malloy Co
De Leon & Davies
Gruber's Animals
Hodges & Tyne
Hodge & Tyne
Thee Lytes
Jacksonville, Fla.
ORPHEUM (ubo)
Wilsons & Dunham
Smith & Kaufman
Musical Melarens
Frank Mullane
Felix & Harry Girls
Joplin, Mo.
ELECTRIC (wva)
Marion Harris Co
Ventilation Four
2d half
Chase & LaTour
3 Rooney Girls
Johnstown, Pa.
MAJESTIC (ubo)
(Altoona split)
1st half
Belmont & Hill
Walker & Hill
Golden & Sweetie
"Song & Dance Rev"
Kalamazoo, Mich.
MAJESTIC (ubo)
"Sun's Cabaret"
2d half
Coates K & Johnson
4 Society Girls
Thomas & Hall
Three Emersons
(One to fill)
Kansas City.
ORPHEUM
"Red Heads"
Rae E Ball
Lois London
Jack Wilson Co
Kitty Gordon Co
Terada Bros
(One to fill)
Kansas City, Kan.
ELECTRIC (wva)
Clyde & Marion
2d half
Kells & Haffner
Rice Blumer & Tom
Kansas City, Mo.
GLOBE (wva)
Geo Akoro
Kennedy & Burt
Kumri Bush & Robin
Nevis & Erwood
Gorlowitz Troupe
2d half
Turno & Turno
Reed & Wood
Venetian Four
Huford & Lockhart 8
Kemoah, Wis.
VIRGINIAN (wva)
"Honeydew Girls"
2d half
Campbell & Brady
Musical Gerald
Faber & Waters
Kokomo, Ind.
SIFE (wva)
Doyle & Elaine
Bradley Martin Co
Willing Bentley Co
Los Deodatis
2d half
8 American Girls
Pete Baker
Bruce Morton & B
Princess Ka
Lacrosse, Wis.
MAJESTIC (wva)
De Michael Bros
Stone & Hayes
3d Regiment Band
2d half
Williams & Rankin
Chauncey Monroe Co
Zelaya
Lansing, Mich.
BIJOU (ubo)
Grutt & Grutt
Pearl & Roth
"Love In Suburbs"
Marie Stoddard
2d half
Henri Kublick
Armstrong & Odell
Claire Vincent Co
Gorman B & Leopold
Jansen
- Lincoln.**
EMPRESS (loew)
(Open Sun Mat)
Juggling DeLisle
Stuart Black Co
Crawford & Broderick
"Ye Olde Halloween"
Tom Mahoney
Ergott's Lilliputians
ORPHEUM
Horelik Troupe
Girl From Milwaukee
Alex McFadden
Harry Watkins
"Wall Between"
- Creighton B & Belmont**
Hugh Herbert Co
Los Angeles.
ORPHEUM
Blanche Ring Co
Howard & McCane
Lambert
Honita
Haraban & Grohs
Kremolina & Darras
Maria Lo
Wade & Wyde
EMPRESS (loew)
Ed Zoeller Trio
Raye & Myne
Caesar Rivoli
Chas Deland Co
Clarice Vaseo
Bennett Sisters
PANTAGES (m)
H B Cleveland Co
Mr & Mrs Kobyns
Pierce & Roelins
Wright & Davis
Manones & Tyne
Lenaiville.
KEITH'S (ubo)
Mang & Snyder
La Mon Kim
John K Gordon Co
Whitefield & Ireland
Lyons Yocco
Edwards Bros
Trixie Frigiana
Hartman & Verady
Lynchburg, Va.
ACADEMY (ubo)
2d half
Arthur Huston Co
Zinka Panna
Jordan & Dougherty
3 English Girls
Madison, Wis.
ORPHEUM (wva)
Bouncers Circus
The Berrens
Marcou
(Two to fill)
Harvey Trio
Hawley & Hawley
Bendix Orchestra
Bixley & Pink
Those French Girls
Martha Sutowa, Ia.
ORPHEUM (wva)
1st half
The Levoias
La Petite Elva
Ted & Andy Bradley
Mason City, Ia.
REGENT (wva)
Hoyt Stein & Daly
2d half
Santos & Hayes
Paul Kleist Co
Memphis.
ORPHEUM
Edwards Song Revue
Eleanor Haber
Mr & Mrs J Barry
Eileen Stanley
Albert & Irving
Dainty English 8
Milwaukee.
MAJESTIC (orph)
Blanche Walsh Co
Hazel Wynn
White Hussars
Nan Halperin
La France & Bruce
Marshall Montgomery
La Hoen & Dupreco
Aerial Euda
Milwaukee.
ORPHEUM
Davies Family
Jack E Gardner Co
Elinore & Williams
Els & French
Four Dancers
Marie McFarland & Sis
Marie Nordstrom
UNIQUE (loew)
Willie Smith
"On the Riviera"
Klien Bros
Lawton
(One to fill)
Montreal.
ORPHEUM (ubo)
Gleasons & Houllhan
H Hayward Co
Van Hoven
Daisy Marie
Ruth Royce
Salon Singers
Frank Fogarty
(One to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Eva Fay
Chas E Ward Co
Brodmatic Elliott
Snyder & Roth
Cavana Duo
(One to fill)
Martin & Maximilian
Eva Fay
Music Chef
Dunn & Stevens
Fred Thomas Co
(One to fill)
Newark, N. J.
MAJESTIC (loew)
Golden & West
Elliott & Mullen
"Man in the Dark"
"Ye Olde Halloween"
Roubie Sims
"School Days"
Carson & Willard
Camille's Poodles
2d half
Lois Blaisdel
American Comedy 4
Ford's Revue
Grace DeWinters
- Bobbe & Dale**
Landry Bros
(New Haven, Conn.)
One Half
POLIS (ubo)
Bouton & Parker
Palace Trio
Wood's Animals
Chain & Templeton
"Fascinating Filits"
(One to fill)
Flying Campbells
City Comedy 4
O T Flake Co
"Between Trains"
Howard & Chase
Poclanl Troupe
New Orleans.
ORPHEUM
Charlotte Walker Co
Leonard & Russell
Anna Vecchini
Cantwell & Walker
Five Sullys
Soli Duo
Ernie & Ernie
New Rochelle, N. Y.
LOEW
Carl Demarest
(Two to fill)
McIntosh & Mails
(One to fill)
New Va.
ORPHEUM
(Open Sun Mat)
Hymans & McIntyre
Billy Ellwood
"Green Beetle"
The Sharrocks
Faulstich & Frutto
Bursley Troupe
John Higgins
(Two to fill)
ACADEMY (ubo)
(Richmond split)
1st half
Laird & Thompson
P-tta Bros Co
Boggansy Troupe
Leonard & Arnold
Oakland.
PANTAGES (m)
(Open Sun Mat)
Chas L Gill Co
Tasmanian Van Die-
mans
Great Lester
Bernivici Bros
Greene & Parker
Novelty Barretts
Hoyt Stein & Daly
ORPHEUM (loew)
Chas Ledegar
Mario & Trevette
Cook & Stevens
Ines McCauley Co
James J Morton
8 Keltons
Oshkosh City, Ok.
EMPRESS
2d half
Marion Harris Co
Omaha.
ORPHEUM
Brent Hayes
Kremka Bros
Haveman's Animals
"Woman Proposes"
Marie Fitzgibbons
Hoey & Lee
(One to fill)
EMPRESS (wva)
Jack & Forrie
Huford Lockhart 8
Jarvis & Harrison
2d half
Blocknell
Reynard & Rosella
Dr Cook
Nevis & Erwood
Luna Sisters
DOMINION (ubo)
Hayes & Thatcher
Nonette
Allen Dinheart Co
Bert Erroll
Luna Sisters
(Two to fill)
Perry, Ia.
OPERA HOUSE (wva)
B & J Moore
2d half
Tossing Austins
Peru, Ind.
WALLACE (wva)
2d half
The Longorthis
Willing Bentley & W
Danny Simmons
Togean & Geneva
Philadelphia
WM PENN ubo)
Doria Op Co
Brooks & Bowen
Lane & O'Donnell
Mr & Mrs Kelso
"Little Miss Jean"
(One to fill)
KEITH'S (ubo)
Dancing La Vars
Joelle Heather Co
Lucille & "Cockle"
Toney & Norman
Long Tack Sam
Trovato
Catherine Calvert Co
Kramer & Morton
Australian "Choppers"
ALHAMBRA (loew)
2d Bryant
Cadets de Gascoyne
O'Brien & Buckley
Brady & Mahoney
4 Casting Nellis
2d half
Montrose & Sardell
- McCabe Love & P**
Maurice Samuels Co
Frank Morrell
Standard Bros
ORPHEUM (loew)
Montrose & Sardell
McCabe Love & P
Maurice Samuels Co
Frank Morrell
Standard Bros
2d half
Geo Ford
Cadets de Gascoyne
O'Brien & Buckley
Brady & Mahoney
2d Bryant
VICTORIA (loew)
Marlette's Manikins
Embe & Alton
"The Tamer"
Tuscano Bros
(One to fill)
Pittsburgh.
GRAND (ubo)
The Seebacks
Lettie Collier
Harry & Lester
Diamond & Brennan
Evelyn Neabitt
Meehan's Dogs
(Three to fill)
HERIDAN SQ (ubo)
Scheck & Reel
Norcross & Holdworth
Harry Holman Co
Lloyd & Priott
Willie Bros
(One to fill)
HARRIS (ubo)
Walter Waters
Silver & Diamond
The Salambos
W Hutchinson Co
Marshall & Crumley
Brown & Williams
Royal Hawaiian 8
MILES (loew)
Maestro
DeWitt & Stewart
6 Steppers
"Love In Sanitarium"
Lew Wells
Kennedy Bros
Flaheide, N. J.
PROCTOR'S
"Tenement Filtration"
Hogue & Hardy
Two Carlos
Brown & Barrows
2d half
Kitty Flynn
Boothby
Al Lewis Co
Dorsch & Russell
Portchester, N. Y.
PROCTOR'S
Dynes & Van Epps
Freddy James
Billy Wayne Girls
"Son of Killarney"
2d half
Mary Ellen
Gardner & Leonard
Milton Trio
Lois
Portland, Ore.
ORPHEUM
Al Rover & Slater
Helen Scholder
Sylvester Schaffer
Mason Keeler Co
Geo M Rosner
EMPRESS (loew)
Open 2d half
Warren & Francis
Ray Snow
"Honey Girls"
Marie Russell
Frey Twins
PANTAGES (m)
Herbert Buzard Co
Wiley & TenEyck
Willie Zimmerman
Amedeo
Great Arnesone
Tom Moore & Stacia
Providence, R. I.
EMERY (loew)
Lois Blaisdel
Connors & Witt
Bernard & Harrington
Dugan & Raymond
Kirklake's Pigs
2d half
McClure & Dolly
Frank Ward
Mr & Mrs Caplin
Alice Hanson
"Bower of Melody"
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
The Lampines
Al Abbott
Kalmor Brown
Jennings & Evers
Six Kirkamiths
Roanoke, Va.
ROANOKE (ubo)
Arthur Huston Co
Zinka Panna
Jordan & Dougherty
(One to fill)
2d half
6 American Dancers
Carter & Waters
Fagg & White
(One to fill)
Rochester.
TEMPLE (ubo)
Mario & Duffy
Weston & Claire
Chas Mack Co
Alfred Berger
Robins
H Crozman Co
Leach & Wallen
- SHUBERT (loew)**
Dollman & Neville
Jas Grady Co
Clayton & Lennie
Bresgall
Palacio & Meyers
Eugene Trio
Weekford, Ill.
PALACE (wva)
Harvey Trio
Thurber & Madison
Great Howard
Clare Rawson Co
Elizabeth Otto
2d half
Ramona Ortis
Williams & Sterling
Pierre Pelletier Co
Hershel Hendler
Princeton Minstrels
Sacramento.
ORPHEUM
(12-18)
Cressey & Dayne
Bonita & Hearn
Jack Kennedy Co
Rowe & Newman
Gallon
Max Laube
EMPRESS (loew)
(Open Sun Mat)
Blanche Sloan
Brierre & King
Lucile & Lucas
"When We Grow Up"
Allen & Francis
"Vaude In Monkey-
land"
Saginaw, Mich.
JEFFER'S
Henri Kublick
Ray & Arthur
Odell
Claire Vincent Co
Gorman Bros & L
Jansen
2d half
Grutt & Grutt
Pearl & Roth
"Love In Suburbs"
Marie Stoddard
"Neptunes Nymphs"
St. Louis.
COLUMBIA (orph)
Montgomery & Moore
Sebastian & Bentley
"Thee Lytes"
F V Bowens Co
Adler & Arline
Willie Weston
Brunelle Sisters
Rayno's Dogs
HIPPODROME (loew)
Ray & Arthur
Ogden Quartet
Smith & Farmer
J K Emmett Co
Clark & Rose
3 Donals
GRAND (wva)
Claude Rant
Beth Lydy
Sutherland Sisters
De Witt Young & Sis
Silber & North
Hamilton & Barnes
Saxo Sextet
Leopards
EMPRESS (wva)
Flying Kays
Green Mc & Dean
F Benton Players
Spencer & Williams
Redford & Winchester
Open 2d half
Booth & Leander
Steindell Bros
Barnold's Dogs
(Two to fill)
St. Paul.
ORPHEUM
(Open Sun Mat)
Elizabeth Murray
W C Fields
Geo Schindler
Little Nap
Mr & Mrs C DeHaven
(Others to fill)
EMPRESS (loew)
Cook & Rothert
PANTAGES (m)
"Garden of Rajah"
Florence Modena Co
Barber & Jackson
Alken Figg & Duffy
Three Shantons
Steen City, Ia.
ORPHEUM
(Open Sun Mat)
Mme Jomell
Elsa Ruegger
Brown Fletcher 3
Brandon Hurst Co
Clayton White Co
(Others to fill)
Sioux Falls, S. D.
ORPHEUM (wva)
2d half
Allerton Girls
Herbert Brooks Co
Three Gays
Jack & Forrie
South Bend, Ind.
ORPHEUM (wva)
Earl Vance
Dave Ferguson
Ray & Hilliard
Clang H. Poirer
Loyal & Pierrot
2d half
Georgalis Trio
Richards & Kyle
Correll & Gillette
The Berrens
Les Diodattis
Spokane.
ORPHEUM (loew)
(Open Sun Mat)
Leonard & Louie
Merlin
Mrs L James Co
- San Antonio.**
MAJESTIC (inter)
(Open Sun Mat)
Colonial Maids
Royal Hussar
Nick's Skating Girls
Minnie Allen
Mary Gray
Murray & Storm
Martha & Sister
Claudia Tracy
San Diego.
PANTAGES (m)
Leo Cooper Co
5 Musical Noses
Howard & Mason
Marco Twins
3 Arleys
San Francisco.
ORPHEUM
(Open Sun Mat)
"The Bride Shop"
F J Ardath Co
Brabazon Lowther
Low Hawkins
Lucile & Lucas
Lina Abaranel
Colonial Belles
Kerville Family
EMPRESS (loew)
(Open Sun Mat)
E Whitehead Picks
B & H Mann
Gypsy Countess
Owen McGivney
Rockwell & Wood
Bob Tip Co
PANTAGES (m)
(Open Sun Mat)
Ronald Bradbury Co
Henning Lewis Co
Morton Jewell 5
Gibson & Dyso
Renallo & Sister
Carl McCullough
San Jose, Cal.
VICTORY (orph)
(10-17)
(Same bill as at Sac-
ramento this issue)
Savannah.
BIJOU (ubo)
(Charleston split)
1st half
Baptiste & Franconi
Seymour & Howard
P Gummore Co
Lucy Gillet
(One to fill)
Schenectady, N. Y.
PROCTOR'S
Reldy & Currier
"One in a Million"
Ray L Royce
"Neptunes Gardens"
Smith & Farmer
J K Emmett Co
Clark & Rose
3 Donals
GRAND (wva)
Claude Rant
Beth Lydy
Sutherland Sisters
De Witt Young & Sis
Silber & North
Hamilton & Barnes
Saxo Sextet
Leopards
EMPRESS (wva)
Flying Kays
Green Mc & Dean
F Benton Players
Spencer & Williams
Redford & Winchester
Open 2d half
Booth & Leander
Steindell Bros
Barnold's Dogs
(Two to fill)
St. Paul.
ORPHEUM
(Open Sun Mat)
Elizabeth Murray
W C Fields
Geo Schindler
Little Nap
Mr & Mrs C DeHaven
(Others to fill)
EMPRESS (loew)
Cook & Rothert
PANTAGES (m)
"Garden of Rajah"
Florence Modena Co
Barber & Jackson
Alken Figg & Duffy
Three Shantons
Steen City, Ia.
ORPHEUM
(Open Sun Mat)
Mme Jomell
Elsa Ruegger
Brown Fletcher 3
Brandon Hurst Co
Clayton White Co
(Others to fill)
Sioux Falls, S. D.
ORPHEUM (wva)
2d half
Allerton Girls
Herbert Brooks Co
Three Gays
Jack & Forrie
South Bend, Ind.
ORPHEUM (wva)
Earl Vance
Dave Ferguson
Ray & Hilliard
Clang H. Poirer
Loyal & Pierrot
2d half
Georgalis Trio
Richards & Kyle
Correll & Gillette
The Berrens
Les Diodattis
Spokane.
ORPHEUM (loew)
(Open Sun Mat)
Leonard & Louie
Merlin
Mrs L James Co
- Margaret Farrell**
Ned Nestor Girls
PANTAGES (m)
(Open Sun Mat)
Tate "Motorists"
Vunklein & Gibson
Conk & Hebard
Taylor & Arnold
Nolan & Nolan
Johnson Howard & L
Springfield, Ill.
MAJESTIC (ubo)
Princess Kalamia Co
Corelli & Gillette
"Inside the Lines"
Sid Lewis
Asahi Troupe
2d half
Hector
Columbine & Harless
Geo Wilson
Leroy & Cahill
Hanlon Bros Co
Springfield, Wana.
PALACE (ubo)
The Faynes
Harry Sauber
Walter Nealand Co
Harmond Barnes & D
The Reynolds
Howard & Chase
Wm Weston Co
Lawrence & Edwards
De Pace Opera Co
2d half
Billy Carpenter
Edith Mote
Marconi Bros
Pierlot Ferber Co
"Lis"
Johnson & Buckley
Altauer Weems
"Fall of Antwerp"
(One to fill)
Springfield, Mo.
JEFFERSON (wva)
Chase & Latour
Wm De Hollis Co
2d half
Kennedy & Burt
Kumri Bush & Robin
Clyde & Marion
Stockton, Cal.
YOSEMITE (orph)
(14-15)
(Same bill as at Sac-
ramento this issue)
Superior, Wis.
PEOPLES (wva)
Gilmore & Correll
Marcou
Reldy & Currier
"One in a Million"
Regal & Bender
2d half
Morris & Meeker
Flying Mayos
Sylvester
Syracuse, N. Y.
GRAND (ubo)
Bordding Pattersons
Ethel Macdonough
Whipple Huston Co
Chas F Semon
"War Brides"
(One to fill)
TEMPLE (ubo)
Fest Musketters
"Concealed Bed"
Bert Hanlon
Kajajami
(One to fill)
Tasman.
PANTAGES (m)
"8 Forgetments"
Net Lambergwell Co
Neal Abel
Versatile 5
Milt Wood
Shelvey Boys
PROCTOR'S
Tennant, Ind.
HIPPODROME (ubo)
(Evansville split)
1st half
Imperial Opera Co
Lewis & Norton
Noble's Birds
Howard & Syman
The Clockers
Toledo.
KEITH'S (ubo)
Roberts & Verera
Cooper & Smith
5 Annapolis Boys
Ball & West
Franklin & Green
Lorton & Lee
Page Hack & Mack
Trenton.
SHEA'S (ubo)
McDevitt K & Lucy
Burr & Hope
Al Herman
Eddie Clayton Co
Clark & Verdi
Morris Cronin Co
YONGE ST (loew)
The DeBans
Purcella Bros
Maximilian the Great
Nichols Sisters
Sampson & Douglas
"Last Hope"
Geo Yeomans
6 Ollivers
Troy, N. Y.
PROCTOR'S
Leonard
Gardner Vincent Co
Mack Albritts & M
Bellows & Temple
Keystone Trio
Freddy Watson
Kaima Co
2d half
Donovan & Lee
- Ray L Royce**
"One in a Million"
5 Komical Kops
Louise Kops
Reldy & Currier
Pollard
Union Hill, N. J.
HUDSON (ubo)
Balzer Sisters
Rudolph
Clifton Webb
Bella Goodwin
Lillian Shaw
(Three to fill)
Vancouver, B. C.
LOEW'S
Beth Chailis
John DeMoro Co
Klass & Bernie
Macart & Bradford
Clarence Wilbur
Damann Troupe
PANTAGES (m)
Ed F Reynard
Rose Garden
A Burt Wensner Co
McIntyre & Harty
Dalton Marensa & D
Victoria, B. C.
PANTAGES (m)
"L Of Make-Believe"
Dolan & Lennarr
Gertrude VandCyck Co
Beeman & Anderson
Tom Kelly
Washington
KEITH'S (ubo)
Amela
Pipifax & Panlo
Baby Helen
"Tango Shoes"
Campbell Sisters
Mrs Leslie Carter Co
Will Rogers
Rooney & Bent
Worcester, Conn.
WOLFE'S (ubo)
Francis & Ross
O T Fiske Co
Pierlot Ferber Co
City Comedy 4
Carroll & Hickey
"Apple of Paris"
Chas Thompson
Case & Alma
Hyman Adler Co
Healey & Barr Twins
Mason & Murray
"Telephone Tangle"
Worcester, Ia.
MAJESTIC (wva)
Hawley & Hawley
Ray Monde
Capt Geo Auger Co
Maxim's Models
2d half
Great Howard
Kimwa Jape
(Two to fill)
Wilkes-Barre, Pa.
POLIS (ubo)
Flying Henrys
Nanotia Duo
Geo Randall Co
"Black & White R"
Parlaton Trio
McMahon & Chapelle
2d half
The De Marcos
E J Moore
4 Stickers
W J Ward Co
Diero
Hurlings Seals
Williamsport, Pa.
FAMILY (ubo)
Scamp & Scamp
Guy Bartlett
4 Stickers
Radcliff & Anthony
Will Ward Girls
2d half
Wood Bros
Ray Fern
Manetia Duo
J & M Harkens
"Haberdashery"
Winnipeg.
ORPHEUM
Jas Thompson Co
Louise Galloway Co
Hopkins Sisters
Ideal
Mme Aldrich
Shannon & Annis
(One to fill)
PANTAGES (m)
Arizona Joe Co
Leonard Anderson Co
Venita Gould
Northlans & Ward
Three Rians
STAND (wva)
Geo Frado
Stansfield Hall & L
Harvey Girls
Smilletta Bros & Mora
"Lis"
Worcester, Mass.
POLIS (ubo)
Chas Thompson
Le Verne & Allyn
"Lis"
Walter Weems
Flying Campbell
Saunders & Von Kuntz
"Fall of Antwerp"
2d half
Baldwin B & Carter
Mack Albritts & M
Bellows & Temple
Keystone Trio
Freddy Watson
Kaima Co
2d half
Donovan & Lee

CHICAGO CENSORS CLAMP LID AND TWO FILMS FAIL TO PASS

Windy City Board Paying Close Attention to Features. Drawing the Censorship Line Closely Causes Manufacturers Concern. "Alone in New York" Makes Third Try. "Twilight Sleep" Gets the Gate.

Chicago, April 7.

Film concerns are having a difficult time in Chicago in getting the censors to pass pictures for this city. The ban has been put up for anything over the border, and it is only a few pictures that are passing without cut.

"Alone in New York" is one instance, released through the United Service. It has been reviewed by the board three times, each time something being cut out, but the picture is still refused by the board. Another attempt will be made to pass it next week.

The Chicago board rejected the film put out by the "Twilight Sleep Association" to exploit that method because they (the board) found that it was unscientific and detrimental to the public.

CENSORSHIP SNAG.

Fresno, Cal., April 7.

All attempts of the Ministerial Union and the Y. W. C. A. to have a local board of censors for the movies were squashed by the board of city trustees.

A petition with 10,000 names opposed to local censorship was presented by Oliver Kehrlein.

F. P.'S THIRD YEAR.

The third anniversary of the Famous Players Film Co. will be celebrated April 12, on which date three years ago Adolf Zukor, Daniel Frohman and Edwin S. Porter organized the company, the first to produce features with well-known legitimate stage stars. Soon after the formation of the company it was decided the co-operation of theatrical managers was necessary in order to give the picture concern opportunities to secure suitable plays to filmize. The F. P. directors looked over the field and induced Charles Frohman and Henry W. Savage to come into the company.

The first production turned out by Famous Players was Sarah Bernhardt in "Queen Elizabeth," and the latest to date is Hazel Dawn in "Niobe." Of the numerous legitimate stars who have appeared in F. P. pictures probably the most successful as screen artists are Marguerite Clark, Marie Doro, Hazel Dawn and John Barrymore. Mary Pickford is the Famous Players' best-known star.

The Famous Players was the first company making feature pictures to form a regular program, the company starting by releasing 30 pictures during the year. The formation of the Paramount was practically an enlargement of the idea started by Famous Players, only taking in more than one company. The F. P. releasing through Paramount will make 42 features during the fiscal year.

Recently the Select Film Booking

Office was established through which Famous Players' productions of exceptional size are to be released. The idea of this office is to place the big features in houses where they will remain for a run and later releasing them through the regular program channels. The first picture to be released through this new organization is "The Eternal City," which will come into the Astor, New York, for a run commencing April 12.

TANGUAY'S PICTURE OFFER.

\$25,000 cash is reported the offer refused by Eva Tanguay to appear in a feature film production.

Miss Tanguay, who has declined any number of propositions for the film, is said to have countered on the \$25,000 offer, with a proposal that in addition she be given 10 per cent. of the gross receipts the feature might bring.

LASKY MOVES.

The Lasky Feature Film Co., which has just passed the 16th month of its existence, moves this week from its present offices in Long Acre theatre to new quarters in the building recently erected at 120 West 41st street. Lasky has secured the fifth floor and will divide it up into ten offices.

The 41st street building, but recently completed, was built wholly for picture concerns. It complies with all the fire laws and has large vaults in the cellar for the storage of films, with a theatre on the ground floor to be used by the tenants for private showings of their productions.

The Paramount is to move into this building shortly.

WANTS NESBIT AGAIN.

The Lubin company, which made the first and only film production with Evelyn Nesbit ("Threads of Destiny") is reported negotiating with Miss Nesbit to secure her for a second picture. Miss Nesbit is at present filled up with vaudeville contracts and will not be able to do any picture work for some weeks.

The first picture taken with the star was made on a royalty basis, Miss Nesbit's attorneys, House, Grossman & Vorhous, handling the royalty checks for her.

REISSUES NOW IN LINE.

Owing to the demand for features some of the exchanges are bringing out old subjects that foreign companies made long before the war, marketing them to a small profit.

The Biograph did not fare so well with the Mary Pickford reprints. Some exhibitors say they did not measure up to feature standard as in many cases the picture reissue had Mary doing a minor characterization.

FIRE AT LUBIN PLANT.

Philadelphia, April 7.

Fire, caused by the ignition of a film yesterday, burned the inspection department of the Lubin Co. at Betzwood, about 18 miles above Philadelphia. The loss is estimated at \$20,000. The firemen of Phoenixville and Norristown worked for two hours before they placed it under control.

The Betzwood plant is part of the Lubin establishment at 21st and Indiana avenue, Philadelphia. Many of the outdoor pictures are made there. The burned building was two and a half stories in height, 100 feet long and about 25 wide. It was adjacent to the main factory and close to two studios. The firemen saved them by hard work.

According to the firemen, Charles Dickson, an operator, was throwing a Wild West film on a screen from a projecting machine, when there was a report. A tiny sheet of flame burst from the machine, and several minutes later the interior of the room was in flames. Dickson tried to put out the fire, but he had to run through the flames to save himself. He climbed to the roof of the building, and then jumped off. He was taken to the Charity Hospital in Norristown, where it is said that his condition is serious.

Six other actors were injured in fighting the flames. They were Joseph Dawlton, 1324 Rush street; Joseph Keenan, Miles City, Mont.; Charles Keenan, his brother; Paul Figel and Joseph Riley, Cheyenne, Wyo. Several actresses fainted from fright and had to be carried out of danger.

The Philadelphia plant of Lubin was badly damaged by an explosion and fire last June.

WATCHING FOR INSPECTOR.

Exhibitors around town are watching for Commissioner of Licenses George H. Bell, or one of his deputy inspectors, to drop in at any time as word has gone forth that there is to be no more "sniping" with uncensored films.

Several exhibitors have gotten away with the showing of uncensored pictures. It is the intention of the Department of Licenses to put a quietus to the theatres playing them.

STERLING RETURNS AT LOSS.

Ford Sterling went away from the Keystone some time ago to join the Universal, but is now back. Sterling has just affixed his John Hancock to a two-year contract with Keystone and has given up all intentions of playing any vaudeville dates.

Incidentally, Sterling could have had a nice, fat contract when he proposed jumping from the Keystone, but he jumped. He's back at considerably less than offered him at that time, it is said.

PICTURE RUMORS.

It's rumored the Alliance is going to make some big changes within the near future.

Ben S. Moss admits his picture concern is going to reorganize with new capital and start out under a new name. The former Reliable Film Company title is to be dropped.

CORNER IN CARTOONISTS.

The Rembrandt Film Service Company, lately formed and of which Edward E. Pidgeon is the general manager, has practically effected a "corner" on the cartoon and comic picture market, as far as the film reproduction of the work of the majority of the best known comic artists of this country and Europe is concerned.

The Rembrandt Co. has signed all of the comic weeklies both here and abroad for the exclusive right to reproduce the drawings of the artists who are contributing to these publications.

It is also completing arrangements with the dailies that have comic supplements. The drawings are to be reproduced for film purposes by means of a special process that is the invention of Robert Johns, who is the vice-president of the company.

TAKING FEATURE ACROSS.

"Seats of the Mighty" is to be marketed in London shortly, according to the plans of the Colonial Motion Picture Corp., which made the picture. James D. Law, president of the Colonial, leaves shortly for London to make arrangements for the showings.

The picture will be cut from six to four reels for the English and continental houses. Features of over four reels are not easily marketed on the other side.

SELIG'S BIG ONE.

Selig's last big feature was "The Spoilers," but it now plans to spring another big picture in "The Ne'er Do Well," adapted from Rex Beach's novel of that title. The film will be in nine reels. The finishing touches are now being put to it by Director Colin Campbell at the Edendale (Cal.) studios.

In the cast are Kathlyn Williams, Lamar Johnstone, Wheeler Oakman, Norma Nichols, Frank Clark, Sidney Smith, Harry Lonsdale, Jack McDonald.

KEYSTONE'S FOUR-REELER.

The Keystone is hard at work on a four-reel comedy subject which will have the regular Keystone stock players in it.

In addition to continuing the regular releases and making the production of a large comedy film every month, the Keystone will keep up its two-reel special comedies every month.

Roscoe Arbuckle, known as Fatty in the Keystone films, is now directing as well as playing comedy leads.

DRUM MADE ASSISTANT.

H. C. Drum, until recently Western manager for the World Film, has been appointed assistant to Lewis J. Selznick, vice-president and general manager of the concern. Drum will make his headquarters in the New York office commencing immediately.

The Western manager in the future will be W. W. Drum, brother of H. C. The younger Drum, who has been Los Angeles branch manager, will be succeeded by L. B. McConville.

"ASS'N" MAKERS INCORPORATE.

The Vitagraph-Lubin-Selig-Essanay, Inc., with headquarters in New York, capitalized at \$500,000, was formed this week for the purpose of distributing direct to the exhibitor at least one feature photoplay of four or more reels a week. Offices in six of the large cities of the United States will be opened.

The formation of this distributing branch is nothing more than a direct slap at the "Specials Distributing Department" heretofore conducted by the General Film Co., but does not mean that the Vitagraph, Lubin, Selig and Essanay will break altogether with the General and take away their shorter film releases. The General will have nothing to say, however, on the marketing of their feature films. The half-million dollar corporation will be officered as follows: President, Albert E. Smith; vice-president, George K. Spoor; secretary, Sigmund Lubin; treasurer, William Selig; general manager, Walter W. Irwin.

LAUDER FILM DECISION.

Justice Hunt in the United States District Court dissolved the temporary injunction recently placed against the Harry Lauder talking pictures which prevented the Renfax Film Co. from marketing the film. The Commercial Biophone Co. originally brought suit for infringements of patents claimed to be held by the plaintiff in connection with the Renfax usage on presentation of the pictures. The court granted a temporary injunction which was dissolved with the final decision which now permits the exhibition of the subject.

VANCE IN PARAMOUNT.

The Paramount Pictures Corp. has made arrangements whereby the film products of the Fiction Pictures, Inc., the company recently organized by Louis Joseph Vance, the author, will be released through its channels.

The first picture, "The Spanish Jade," will be released by Paramount April 11. The second production, "The Taming of Red Butte Western," has just been completed.

PRESIDENT KENNEDY HURT.

A. M. Kennedy, who became president of the Kriterion Program last week, met with a serious accident Monday in which his leg was thought to have been broken. Mr. Kennedy underwent the X-ray Wednesday to learn if the injured member had been fractured. He has been unable to get to the office this week and will in all probability be confined to his bed for some time to come. During his absence Publicity Promoter Ver Halen is taking charge of the business.

TO MOVE STUDIO.

The Universal is to discontinue the use of its New York studios where they are at present turning out the Imp and Victor brand of films. May 1 is the date set for the removal of the plants from the New York quarters to New Jersey, where all of the eastern producing for this firm will be done.

NORMAND—LEVEY TO WED?

Los Angeles, April 7.

Social interest has centered around the recent visits of Bert Levey, the San Francisco vaudeville manager and agent to this city, and rumor has it that a wedding ceremony will shortly take place in which Levey will share principal honors with Mabel Normand, the Keystone picture star.

Levey has been making frequent trips to Los Angeles lately, and on his last journey north he was accompanied by Miss Normand. Although it is unconfirmed as yet by both parties, it would not cause any great amount of surprise to the many friends of either if the engagement was publicly announced.

BIO COMPANIES BACK.

Seven companies, now working under the Biograph banner on the Coast, are expected to return to New York about June 15. The Bio directors have not done much with features but have been very busy with many one- and two-reel dramatic subjects and comedies.

Upon their return they will settle down for the summer in the reported \$3,000,000 studios on East 175th street.

CHANGE IN NASHVILLE.

Nashville, April 7.

The Orpheum, formerly controlled by Jake Wells and J. Pink Lawrence, has been taken over by the Dixie Amusement Co., and will be operated with a feature film policy. The house will open in about 40 days.

A TRICK IN NAMES.

She came to the studio of the K. & R. Corporation with a name distinctly her own. Her work in the lead of the Richard Jose feature, "Silver Threads Among the Gold," resulted in the girl signing a year's contract.

She was given the name of Dora Dean, the picture men saying that would be a fine name for the electric lights.

PRODUCTIONS AHEAD.

Several well-known picture making concerns have been burning the camera light so much of late they are now many productions ahead of the Program Service with which they regularly release.

One of these companies is the Bosworth, which is reported as having its studio shelves overstocked with features awaiting release dates.

WILLIE RITCHIE FILM.

Willie Ritchie, the American lightweight champion, will make his debut in pictures in the Gotham Film Co. production "The Man Who Beat Dan Dolan." Betty Marshall will appear in support of Ritchie in the picture. Ritchie is at present in vaudeville.

"Bald Jack" Rose Manufacturing.

"Bald Jack" Rose has entered the picture field as a manufacturer and producer. His wares will be distributed through the United Film Program.

Rose has secured the rights to make picture productions of all of the poems of Ella Wheeler Wilcox and will begin producing about April 15.

EXPOSITION'S "ZONE."

A number of visitors lately have complained about the Expo guards being overzealous in discharging their duties and keeping visitors on the move when they were inclined to linger about in the Court of the Universe and watch the special fireworks.

The Grand Canyon Show has added a miniature train which is now winding its way throughout the reproduction of the Canyon.

More trouble in "49 Camp." March 27 suit was filed against the company operating the Camp by its former manager, A. W. Lewis, for damages aggregating \$50,000. Lewis asks for the return of stock which he claims belongs to him and charges the show suffered from mismanagement, and that women of doubtful morals frequent the concession.

It is said that the Exposition Company had to reach an agreement with "101 Ranch" to keep the show on the grounds. According to the story the Exposition had to give Miller Bros. a guarantee.

Lately there has been a weeding out of employees along the "Zone" wherever possible. A number of shows are doing without press agents. A large number of girls who filled cashier's booths have been dismissed, which indicates that the "Zone" its attractions and the Exposition company are retrenching.

The "Nut Club" was organized last week among the employees on the "Zone." Qualifications principally consist of having to work on the "Joy" Street.

Art Smith, a Chicago aviator, has been engaged for special flights at the Exposition grounds as a special attraction.

Although announced to open March 27, "Toyland" postponed the opening for a week due to the inclement weather.

Ida St. Leon has been engaged to appear in Toyland.

Col. Joe Miller of 101 Ranch is visiting in Oklahoma. During his absence W. A. Brooks is acting manager of the show.

Isaac Eddie, the Algerian who shot and killed Princess Torkia, principal dancer in the Carnival of Dances March 19 is being held in jail to answer the charge of murder. Amner Lutz, gatekeeper at the Mysterious Orient, who was charged with being Eddie's partner in the crime has been exonerated and discharged.

The Zone concessionaires are planning to hold a big free open air show at the Fillmore Street Entrance the Zone as a means of pulling crowds to the "Joy" street.

Sid Grauman's "Underground Chinatown" concession on "The Zone" at the Exposition was closed last week on an order by the Exposition officials as a result of influence exercised by local Chinese. The Orientals claim the show reflected on the Chinese race and it is said China threatened to withdraw her exhibitions unless the Grauman property was closed down. Grauman has a considerable sum of money tied up in the venture, which was getting a reasonably good play.

The concessionaires have cut the admission prices to their shows to encourage business at the Exposition, the 50-cent shows having reduced their fee to 25, while the quarter shows are now charging but ten cents. Business, however, along the Zone continues to run far below expectations with little promise of any immediate improvement.

San Francisco, April 7.
Tui (man) and Vive (woman) of the Samoan Village were granted a marriage license March 20. The ceremony was performed in native style in the Village.

The Dayton Flood doesn't seem to be drawing very well.

Dill Jossey is no longer connected with the "49 Camp." Jossey was put in the camp to represent Frank Hurt and reorganize the show.

NEW INCORPORATIONS.

S & G Amusement Co. Capital \$6,000. F. and M. W. Chrytmos, Costas D. Stamatias, Brooklyn.

Hudson Valley Amusement Co. Capital \$5,000. C. A. O'Donnell, F. J. Regan, C. C. Griffin, Buffalo.

Mitchell Talking Film Co. Capital, \$100,000. F. H. Inness, A. F. Gerstner, R. S. Mitchell, New York.

Lester A. Walton Amusement Co. Capital, \$20,000. R. H. Bash, C. W. Morgenstern, L. A. Walton.

American Cinematograph Export Co. Capital, \$10,000. F. Wright Moxley, A. L. Thompkins, H. Q. C. Hatch, New York.

Altheby Amusement Co. Capital, \$5,000. G. Lambert, L. and J. Weinberger, New York.

Bioplasticon Co. Capital, \$75,000. Devices for pictures, C. S. Frank, M. C. Faraci, N. L. Keach, New York.

Vitagraph-Lubin-Selig-Essanay Motion Pictures, Capital, \$500,000. A. I. Siegel, C. W. Bliss, W. W. Irwin, New York.

Liberty Investment Co. Capital, \$10,000. Theatrical, E. M. O'Brien, E. F. O'Connor, F. M. Oliver, Savannah, Ga.

NEW BUILDINGS.

Philadelphia, April 7.
The large residence at 1410 N. Broad street, adjoining the fashionable Mercantile Club, has been purchased by the Felt Amusement Club, and will be used as the site for a picture theatre. This is the invasion of one of Philadelphia's finest residential sections and is only one square away from the property purchased a year ago by Kahn & Greenberg, who at that time made an attempt to erect a picture house. Louis Berg, a wealthy resident who lived in the adjoining property, secured an injunction against Kahn & Greenberg, and pending the disposition of the suit in court, Mr. Berg purchased the property. The site purchased by the Felt Amusement Co. has a frontage of 37 ft. and a depth of 200 ft. to Carlisle street. The plans provide for a structure to cover almost the entire lot. The theatre is expected to be completed next September.

Louisville, April 7.
A theatre is to be erected in Main street, Hopkinsville, Ky., by the Co-operative Photoplay Theatre Co., just organized with a capital of \$100,000. Capacity, 1,200. Pictures will be shown on dates when no legitimate attractions are booked. It is expected that the proposed new house will be ready for opening in the fall. According to present plans, John Shrode, manager of the Rex (pictures) will manage the new house and the Rex will be closed.

Lynn, Mass., April 7.
Demolition of the old Sagamore Hotel, where years ago stood the first house of amusement in this city, has commenced and by fall the site will be occupied by Mitchell Mark's new Strand theatre costing \$200,000. The policy has not yet been definitely decided upon. Al Newhall, manager of the Theatre Comique, is to be house manager. The Comique lease has been renewed.

Susquehanna, Pa., April 7.
J. J. Ryan, manager of the Hogan opera house, will start work this month on a new \$45,000 theatre to seat 1,200. The policy of the new house will be photoplays, vaudeville and legitimate night-stand. Ryan will also continue his lease of the Hogan, which has several years yet to run.

Richard Goodwin, as broker, has negotiated the sale of a plot of ground on the west side of Broadway, 100 feet north of Jefferson avenue, Brooklyn, for a consideration of \$50,000, on which the buyer, a builder, plans to erect a large theatre. The property was sold for the Brooklyn Trust Co., trustee of the Vanderbilt estate.

Arrangements are under way for the construction of a new \$250,000 vaudeville house in Bay Ridge, Brooklyn, at 72d street and Third avenue. The house will open Sept. 1, seating 2,000 persons. Robert Rasmussen, who built the Flatbush over there, will erect the new theatre.

Paterson, N. J., April 7.
A theatrical syndicate of the middlewest, headed by D. J. Bondy, plan to build a big house here at Church and Bliton streets, seating 4,150 persons. Thos. W. Lamb, of New York, will design it. Vaudeville and pictures may be the policy.

Dolgeville, N. Y., April 7.
A \$40,000 theatre is to be built on South Main street here by W. H. Paville. The structure is to be three stories with the theatre on the ground floor. It will seat 1,000.

Watertown, N. Y., April 7.
Lawrence J. Carkey and Otis C. Kinney have purchased the North Side theatre from D. S. Mills, a lawyer of Carthage. The house is to be remodeled for a picture theatre.

A. H. Schwartz, owner of the Linden theatre, Brooklyn, has purchased a plot of ground at Canarsie lane and Flatbush avenue on which he will erect a \$150,000 theatre, to be devoted to pictures.

Wheeling, W. Va., March 31.
The Rex Theatre Co., composed of local men, are to build a \$50,000 pop vaudeville theatre located in the business section of this city.

Pittsburgh, April 7.
Plans for a picture theatre to be erected on the property of the Nicola Land Co., near Penn and Fawcett avenues, East End, have been completed and construction are being made to break ground before May 1. It will seat 1,500.

Elmira, N. Y., April 7.
Ground for the new Strand theatre, the property of the Elmira Harton Theatre Co., was broken March 15. It will be opened Sept. 1.

Louisville's Gaiety's Musical Stock.
Louisville, April 7.

The Gaiety opened its spring season yesterday with musical tabloid and pictures to a good house. The Arlington Blanchard and Carr company presented "All Aboard for Dixie Land" as the initial offering. Three shows will be given daily, one in the afternoon and two at night.

FILM FLASHES

The Peerless, a spoke in the World Film Corp., may not make a film production of "Why Smith Left Home." Fred Mace was slated to direct the picture, but his contract has been cancelled, with Fred going to Havana to filmize the Jackson-Willard fight.

Brighly Dayton left New York last week for Kansas City, where he will become associated with the Martin & Estels Film Co.

Warton will turn the Lloyd Demarest detective stories by Fred Jackson into pictures.

The Pathe baseball team, for four years one of the leading semi-pro teams of the East, will start its season April 11, at the Jersey City Reservoir grounds. If the team is half as strong as the press agent suggests, the Pathe boys might prove suitable opponents for the VARIETY ball tossers.

Bert Ercole, Pathe news camera man in the war zone, recently wounded in the siege of Przemyśl, was awarded with the Cross of the Order of St. George, the highest tribute paid to Russian heroes. Ercole kept cranking his camera after being hit by a shell and the Imperial Government decided he was worthy of the honor of the Cross.

"On the Bread Line" is a four-reeler taken from a Roy McCordell script. The principals will be Howard Gay, Francella Billington and Ralph Lewis.

"Captain Macklin" is a four-part feature which is being made from the Richard Harding Davis story by the Majestic & Reliance company with Jack O'Brien directing.

Jeanie Macpherson has written a five-reeler which Lasky proposes to make at its western studios.

"The Circular Staircase," adapted from Mary Roberts Rinehart's novel, will be manufactured by Selig. The principal players will be Stella Hazelton and Guy Oliver.

"The Girl at Nolan's" is a comedy picture in which Anne Schaefer and George Stanley have the leads.

The old Os film studio on the Coast will revert to the Os this month. The Os Players are now engaged in the feature making of "The White Sister" at the Climax studios out there.

Myrtle Gonzalez has the feminine lead in "The Challenge of Courage," a six-part feature, adapted from the Rev. Cyrus Townsend Brady novel.

Selig is making a three-reeler, Indian-military subject, "Two Boys in Blue," with Tom Mix as the chief character. In Mix's support are Sid Jordan and Eugene Forde. Mix is helping with the direction.

Marin Sals is playing the lead in the Kalem Girl Detective series, succeeding Cleo Ridgely, who took up the work when Ruth Roland stepped out at the start of the series.

The third Lasky production with Blanche Sweet will be "Stolen Goods" by Margaret Turnbull. The cast includes, besides the star, House Peters, Theodore Roberts, Sydney Deane, H. B. Carpenter and Cleo Ridgely.

Siegmond Lubin will be tendered a dinner soon at the Majestic Hotel, Philadelphia, by the dramatic critics of the Philadelphia dailies.

A Lubin comedy company is at work in the concern's renovated studio at Jacksonville, Fla. The players are in charge of Director A. D. Hotelling, who has a company made up of Billie Reeves (the original "Drunk"), Patsey De Forest, Billy Potter, Johnnie Doyle, Charles Griffiths, Mary Hartwell, Amy Forrest, Amy Webb, Jack O'Neill, Bobbie Williamson and Jack Tucker. (Jack Tucker is of the vaudeville team of Williams and Tucker.)

George W. Terwilliger, the Lubin director, who had charge of a company of players in Florida, has returned to the Philadelphia studio with his charges.

J. Frank Brockings, the European representative for Lubin, is at present at the Philadelphia plant of the concern.

The film rights for the Channing Pollock play, "The Inner Shrine," has been secured by the Pre-Eminent Film Co., of which James Durkin is director, through the National Play Bureau.

Elsie Janis showed London her first film production, "The Caprices of Kitty," at the Palace to invited audience recently. The London papers commented favorably upon the picture. Miss Janis is appearing at the Palace in a stage production.

The feature photoplay in which Robert Edeson is next to appear will be entitled "Man's Prerogative." Mary Alden, Charles Clary and Billie West are also in it.

"The Two Glasses" is being filmed. This is from a scenario jointly written by Ella Wheeler Wilcox and Ruth Helen Davis.

Several photoplay veterans say that every time a big scene is made in a feature that one or more persons are hurt.

Just as soon as D. W. Griffith has everything settled about "The Birth of a Nation," he will go to California again where he will take up the direction of another 12-reel subject.

Betty Harte is doing some strenuous leads for the Alhambra Co., Santa Barbara.

Marian Swayne, Arthur Hill and Alice Ainscoe are the featured leads with the Gaumont American.

Mary Rider is the author of the three reeler, "Killed Against Orders," in which Miriam Nesbitt has been entrusted the lead.

A forthcoming feature is entitled "Sympathy Sal," in which Frank Bennett and Thomas Jefferson play principal parts.

Carl Stockdale, formerly a member of the Essanay at Nile, Cal., has been sued for divorce by his wife, Clara Stockdale, known on the stage as Clara Byers. In the suit Mrs. Stockdale alleges non-support.

The New York, which recently used a feature picture to try out its possibilities, has two for the current week.

John Cort has signed Ramey and Carie, dancers, for his first film production, "The Melting Pot."

The Princess brand of the Mutual company has been discontinued. This company has been making comedies at the Thanhouser studios in New Rochelle. The new comedy company to take its place will make the Palstaff brand.

W. W. Kulp, manager of the Cleveland

branch of the World Film, was awarded the \$100 prize offered for the most successful branch manager from Jan. 25 to Feb. 21.

Albert Capellani, the French director, has been secured by the World Film. Priscilla Dean is with the World Comedy Stars.

Gertrude Berkeley, with Nasimova in "War Brides," is to appear in the Fox production, "The Hunchback." The Fox production of "The Plunderer" will have William Riley Hatch in an important role. Nance O'Neill is to play in a new drama for Fox.

Elliot J. Clawson is directing the Masterpiece features in place of Max Figman, who has closed his contract.

Lola Meredith has joined the Lasky forces to play in "The Woman."

The four-reeler, which John Emerson is making for the Mutual, is yet to be named.

The Selig Special Train for the two California expositions leaves Chicago July 8.

Alex Gaden is now with the Life Photo, directing and playing opposite Mary Nash in "The Unbroken Road" feature.

In the forthcoming Victor Moore feature of "Snobs," five parts, will be seen Anita King, Florence Dagmar and Mrs. Lewis McCleod.

William Christy Cabanne is doing the directing for the present Robert Edeson feature, "The Man Between."

"The Bondman," Hall Caine's story, is to be presented in feature form by the Masterpiece. It will be a five-reeler.

Margaret Turnbull is now William DeMille's chief scenario assistant on the Coast.

Viola Allen has been signed up by Essanay. Something like \$13,000 is the figure.

"A Millionaire Baby," adapted from Anna Catherine Green's novel, is being photoplayed by Selig with Grace Darmond and Harry Mesinger as principals.

"The Whistling Man," Maximilian Foster's story, which appeared in the Saturday Evening Post, is to be photographed by the Lincoln Players, E. K. Lincoln landing the novel through Frank Henry Rice.

The old Haymarket, with a new front and a new name that is to be supplied by the public in a name contest with a money prize as the reward for the best name submitted, is expected to be opened shortly by the Spencer Amusement Co., which comprises Max Flohn, E. K. Blimberg and M. Cohen.

Frederick S. Dudley has resigned as director, member of the executive committee, and vice-president and general manager of the Colonial M. P. Corporation.

When the Lasky Co. showed its Rita Jolivet feature at a private showing last week the picture was styled "The Unexpected." When it was placed on exhibition at the Broadway Sunday it was billed as "The Unfair."

"Marce Covington," the George Ade story, is to be filmed with C. S. Conley in the title role.

Arthur D. Hotelling is directing the Billie Reeves comedies for Lubin at Jacksonville, Fla.

Preparations are afoot to open "The Birth of a Nation" within the near future at the Tremont, Boston. Much the same difficulty that has just arisen from the negro source is being encountered in the Hub.

Holbrook Blinn is playing the part he originated in "The Boss," which is being put into film form by the World Film.

The comedy pictures of the Flamingo brand will be released in the future through the World Film. These pictures are in two reels consisting of a series called "The Fests of Felix" with Chas. A. Mason.

Tarleton Winchester has signed with the Paramount to take charge of the publicity department for that concern. Winchester has been previously engaged in newspaper work in pictures.

The Strand announces the Edward A. Salisbury, sportsman and explorer, Wild Life pictures to start April 12.

Harry Spangler has been engaged by William Fox for a role in "The Plunderer," a picturized version of Roy Norton's novel. Edgar Lewis will direct the making of the picture.

COAST PICTURE NEWS.

BY GUY PRICE.

Max Davidson is ill.

Director Fred Kelsey is an inveterate gardener.

Adèle Lana has returned to her Los Angeles film work after a vacation.

Anna Little postcards from Oxnard, Cal., that she doesn't wish anybody bad luck, but says she would like to see the fellow who sent her to the desert to pose for the camera in a still hotter place.

John Emerson, late star of "The Conspiracy," is here to do picture work.

Betty Marsh, the cute little niece of Mae Marsh, is now a picture actress.

Billie West's one hobby is choice fiction—not the kind husband tells when he arrives home late, but that written by our leading novelists.

Mary Alden has purchased a Stutz racer.

Director Joe Belmont is back from Balboa, Cal.

Frank Bennett has joined the Majestic-Reliance staff of actors.

R. A. Walsh recently dived from a 40-foot bridge while enacting a film drama.

Chester B. Clapp, of the Biograph, has been by the Mutual as scenario writer.

Sid Olcott is reported as directing a new feature to be adapted from "The Moth and the Flame."

John Thomas Dillon and Eugene Paillette were toastmasters at the recent Photoplayers Club banquet in Los Angeles.

A. D. Sears is now appearing with John Emerson at the Mutual studios.

Paul Powell and a company of 14 players went to Santa Barbara from Los Angeles last week to remain a brief period to secure proper atmosphere for a new photoplay.

Henry Walshall has purchased a bungalow at Long Beach, Cal.

Lloyd Ingraham, the director, has bought himself a brand new auto.

Charlie Clara claims to have several garments in his wardrobe which were at one time owned by Edwin Booth.

The Reliance-Majestic is building a restaurant on its grounds in Hollywood.

RELEASED NEXT WEEK (Apr. 12 to Apr. 19, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:											
GENERAL			UNIVERSAL			MUTUAL			UNITED		
Vitagraph	V	Imp	Imp	Imp	Imp	American	A	Gaumont	Gau	Paragon	Par
Biograph	B	Bison	Bison	Bison	Bison	Keystone	Key	Superba	Sup	Santa Barbara	S.B.
Lubin	L	Nestor	Nestor	Nestor	Nestor	Reliance	Rel	Edison	E	Edison	E
Pathe	P	Powers	Powers	Powers	Powers	Majestic	Maj	St. Louis	St. L.	Thistle	Th
Selig	S	Edclair	Edclair	Edclair	Edclair	Thanhouser	T	Lariat	Lar	Monty	Mon
Edison	E	Rex	Rex	Rex	Rex	Key-See	K.S.	Humatology	H	Punchinello	P
Essanay	S.A.	Frontier	Front	Front	Front	Domino	Dom	Luna	Luna	Trump	Trp
Kleane	K	Victor	Vict	Vict	Vict	Mutual	M	Grandia	Grand	Pyramid	Py
Melies	M	Gold Seal	G.S.	G.S.	G.S.	Princess	Pr	Kamo	Kamo	Nel	Nel
Amber	A	United	Unit	Unit	Unit	Beatty	Be	Starlight	Star	C.K.	C.K.
Columbus	C	Starling	Star	Star	Star	Apollo	App	Regent	Reg	Kriterion	Krit
Mina	M	Big U	B.U.	B.U.	B.U.	Royal	R	Miller Bros	M.B.		
		L.K.O.	L.K.O.	L.K.O.	L.K.O.	Lion	Li				
		Lacmille	Lac	Lac	Lac	Hepworth	H	Pramiar	Pram		
						Fallstaff	F				

The subject is in one reel of about 1,000 feet unless otherwise noted.

APRIL 12—MONDAY.

MUTUAL—The Poet of the Peaks, 2-reel dr. A; Keystone title not announced; His Batchelor, 2-reel dr. Ral.

GENERAL—The Gambler's I O U, dr. B; The Girl and the Bachelor, 2-reel com. K; The Face of Fear, dr. (3d of the Road of Strife series), L; Poetic Justice of Omar, Kabb, 2-reel dr. and Hearst-Selig News Pictorial, No. 29, 8; / Deadly Hate, 8-reel dr. E; A Night in Kent city, dr. S-A; Mr. Jarr's Magnetic Friend, com. (5th of the Jarr Series), V.

UNIVERSAL—Saved by a Dream, 2-reel dr. V; Skipper Simpson's Daughter, com. J; The Streets of Make Believe, com. I.

KRITERION—The Hawk and the Hermit, 2-reel dr. Par; Billy Convincing Father, com. S B.

UNITED—A Soul Tragedy, 2-reel 8r. Ideal.

APRIL 13—TUESDAY.

MUTUAL—The Moment of Sacrifice, 2-reel dr. T; The Little Matchmaker, dr. Maj; Persistence Wins, dr. Be.

GENERAL—Lorna Doone, 2-reel dr. B; The "Followers" Picnic, com. K; Black Art and Cleaning Time, split-reel com. L; His Sad Awakening, com. E; The Turn of the Wheel, 2-reel dr. S-A; Mrs. Murphy's Cocks, com. S; Between the Two of Them, 8-reel dr. V.

UNIVERSAL—Wild Irish Rose, 8-reel dr. G S; A Mixed Up Eloquence, com. and an educational picture, title not announced, split-reel, N; The Old Tutor, dr. B U.

KRITERION—The Stolen Invention, 2-reel dr. Mt; Taming Father, com. Tittle.

UNITED—In Dutch with a Duchess, com. Sup; Blazing the Trail, dr. Prem.

APRIL 14—WEDNESDAY.

MUTUAL—The Wishing Stone, dr. A; Shorty Turns Actor, 2-reel com-dr. Br; The Job and the Jewels, dr. Rel.

GENERAL—The Voice from the Taxi (12th of the "Girl Detective" series), 2-reel dr. K; A Prince of Peace, 2-reel dr. L; Iole, the Christian, dr. S; The Cook's Mistake, com. E; The Fable of "The Men at the Woman's Club," com. S-A; His Phantom Sweetheart, com-dr. V.

UNIVERSAL—When the Spider Tore Loose, dr. Lie; Under the Table, 2-reel com. LK-O; Universal Animated Weekly, No. 162, U.

KRITERION—The Greater Power, 2-reel dr.

S B; When You and I Were Young, com-dr. C K.

UNITED—The Winning Loser, 2-reel dr. Emp.

APRIL 15—THURSDAY.

MUTUAL—The Sons of Toll, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 15, M.

GENERAL—The Test of Sincerity, dr. B; Rated at \$10,000,000, 3-reel dr. L; Hearst-Selig News Pictorial, No. 30, S; The Bouquet, com. S-A; The Amateur Nurse, com. Mi; Strength, dr. V.

UNIVERSAL—The Troubadour, 2-reel dr. B U; Playmates, com. and an educational subject, title not announced, split-reel Ster; A Man and His Money, dr. Bx.

KRITERION—Broken Vows, 2-reel dr. Trp; An Amateur Burglar, com. Pch.

UNITED—Stunt, com. Star; The Misplaced Twins, com. Luna.

APRIL 16—FRIDAY.

MUTUAL—The Taking of Luke McVane, dr. K B; The Actor and the Rubic, com. F.

GENERAL—The Girl and the Matinee Idol, com-dr. B; The Third Commandment, 3-reel dr. K; The Accusing Pen, dr. L; The Strength of a Samson, com. S; A Woman's Revenge, 2-reel dr. E; Essanay title not announced; The Love Whip, com. V.

UNIVERSAL—The Bombay Buddah, 8-reel dr. I; All in the Same Boat, com. N; Grand Opening of World's Only Movie City, top, Vic.

KRITERION—The Power of Prayer, 2-reel dr. Al; Kriterion Comic Kartoon, Pryd; and American Winter Sports, Nol, split-reel.

UNITED—Oysters and Pearls, com. Emp.

APRIL 17—SATURDAY.

MUTUAL—A Man for all That, 2-reel dr. Ral; Keystone title not announced; When Youth Won Out, com. R.

GENERAL—One Hundred Dollars, dr. B; The Girl Engineer (23d of the "Hazards of Helen" series), dr. K; Just Look at Jake, com. L; The Jungle Stockade, dr. S; The Landing of the Pilgrims, dr. E; The Return of Richard Neal, 3-reel dr. S-A; Elsie's Brother, 2-reel dr. V.

UNIVERSAL—The Love that Lasts, dr. P; The Way He Won the Widow, com. J; Doorway of Destruction, 3-reel dr. B101.

KRITERION—The Fisher Lass, 2-reel dr. Krlt; Fingered Syd, com. Al.

UNITED—In the Blood, 2-reel dr. Reg.

HEARTS IN EXILE.

CAST.

Count Nicolai.....Montague Love
Serge Palma.....Claude Fleming
Paul Pavlov.....Vernon Steele
Captain Sokoloff.....Fred Truesdell
Ivan Mikhail.....Paul McAllister
Hans.....Bert Sharkey
Maumie Homson.....Miss Savoyne
Hope Ivanovna.....Clara Kimball Young

The Hippodrome started its third week as a picture show house with the World Film production, "Hearts in Exile," featuring Clara Kimball Young. This picture has been adapted from the novel by the same name, written by John Galsworthy. The adaptation was made by Owen Davis. Hope Ivanovna (Miss Savoyne), a young Russian, devotes her life helping the poor. She has many suitors, among them Serge Palma (Claude Fleming), a wealthy young man; Paul Pavlov (Vernon Steele), a poor student, and Count Nicolai (Montague Love), a Russian nobleman. Paul, the first suitor, is refused through not having sufficient wealth to enable the woman he wishes to wed to carry on her charity work. Serge Palma, next, is accepted, and informs his fiancée, all his wealth will be at her disposal. The Russian noblemen, however, cannot have the woman because of plots to get her out of the country. She has a warrant sworn out for the arrest of the husband, claiming him to be a nihilist. The newlywed is sentenced to 15 years in Siberia. The poor suitor is also sentenced to five years, through the Count, to have him out of the way. The husband and first proposer meet on the way to the prison, and the student is willing to let the husband have his short sentence and take the longer penalty, if they are able to fool the guards as to identity at the place of parting. This is accomplished. In the city the wife, who has been left practically a widow by her husband's misfortune, and Count Nicolai, who is supposed to be a friend, make many approaches that come near the dead line. She pays no attention to his actions. A woman in love with him informs the wife where her husband has been sent. She leaves for Siberia. Her husband is not sent away, owing to the five year sentence given Paul calling for the student to be sent to the provinces. Upon arriving at the small town of Kara, Siberia, she asks for Serge Palma. The commander shows her to the cottage where she expects to find her husband. Upon opening the door she sees her first lover, Paul. He greets her heartily and informs her of the changing of names in order to bring her husband back to civilization earlier. It is decided the two will have to live together in order that no suspicion may be aroused. Paul states (according to a plate), "You will be my wife in name only." The real husband tries to escape upon arriving in the city, but is caught by the police. Kara informs the people he had been killed. The couple living together and loving each other, marry—by going through the necessary service without witnesses. A few months later the first husband puts in an appearance. He masquerades as an army officer and asks for a pardon for Paul, but has it made out in his own name owing to the exchanging done some time before. He goes to the home of Paul and there finds his own wife. She shrinks from him. The truth is told. She loves the man she has been living with. The three are talking matters over when an officer comes to arrest the doctor, who hears what is going on inside the house and is overpowered by Serge and Paul. The trio escape after tying the officer to a chair. They get away in a sleigh. The officer soon releases himself and summons aid. A big chase ensues. The three are finally trapped but put up a game fight, in which Serge is killed. All of the chasing party but one is also out of the way. The second husband and his wife are left together to live happily ever after. James Young, who directed the picture, selected a capable cast. Men are the prevailing characters. Miss Young is given unnumbered opportunities to show her worth upon the screen. The only other woman character is that of Madame Romanoff, played satisfactorily. Owing to the many men employed it would leave the impression the male members would not come up to expectations. It is hard to find many faults in this department. The studio work for the picture was done at the Peerless plant in Fort Lee, N. J. The snow scenes wherever taken showed up very strongly. The chase at the finish is decidedly exciting. The men and horses falling into a frozen river furnish a thrilling moment. The picture is in five reels and has a story that will hold, owing to the many twists in it.

NIOBE.

The Famous Players has constructed a very promising comedy feature around the ancient Greek myth of Niobe, wife of Amphion, king of Thebes. The wife of a king in a class room favorite in modern kindergartens, is of the Beautiful Niobe who was punished by the Gods for boasting of her superiority and children to Leto, mother of Apollo and Artemis. After Apollo had killed her sons and Artemis had demolished the daughters, Niobe was changed to stone by the Gods who sympathized with her extreme grief. That theme is made the basis in this instance for a cleverly built scenario of the dream specie depicting the plight of an insurance agent who had guaranteed the safety of the original Niobe for a period of 100,000 years. During an animated dose in which he makes Niobe's return to actual life. The opening shows the statue being transferred to the agent's home for additional safety. He lives with his family, one member being an over-ambitious sister-in-law. During the action, the family leaves to witness a production of

"Pygmalion" while the agent (Charles Abbe) remains at home. He falls asleep and during the dream is met by the beautiful comedienne, who is the reincarnated Niobe's return to life and the ultimate predicament upon his wife's return. Hazel Dawn is the living Niobe and led the film through a well directed series of situations that took in most of the possibilities offered in the idea. The finale brought the situation back to its original scene with the statue awakening, etc. A chase through a park wherein Niobe playfully gambled with the statues of her former comrades, including Hercules, closing with the arrival of a thunderstorm in which Niobe and her pursuer were drenched and inter-caped in their night clothing by a park policeman, reached the comedy climax. The film has been artistically staged with a short scene of Grecian splendor, the principal work being done by Miss Dawn and Abbe. It makes a good feature for those who prefer the better grade of pictures both in subject and technique. Apollonius and Sphodrus are the tragicomic characters. The film is a playlet somewhat similar to the film theme, but the Famous Players outdistanced all rivals in the screen production, for it provides no limit to the action and offers a complete story. It's a decidedly good feature. Wynne.

THE GREAT SILENCE.

A Francis Bushman three reeler made by Essanay. The story tells of a young mine owner coming to the city falling in love with a girl and marrying her to learn her father and brother had framed the affair to get his money. He leaves the city to return to his old love, the mine, leaving his wife behind. She remains a slave while without him and then follows on to the wild country where they live happily. A picture that starts off well with some pleasing exteriors, but after running loose through the number of interiors used. This story is well told and the entire cast does well. Beverly Bayne as the wife is an actress of some ability, with the necessary dramatic ability. This three-reeler consumes a pleasing three-quarters of an hour.

SIGFRIED.

If your imagination is good you will make some feature out of this multiple-reel picture of the Ambrosia. Where the imagination does make the biggest play in the third period. A great battle is supposed to be waged when several hundred bold warriors make an attack upon an old castle or fortress. One sees the attacking army marching toward the enemy's stronghold. Then an interior is shown where fire is supposed to be burning. Outside of the castle a few soldiers rush helter skelter through this scene. The next are the invaders giving three cheers and a huzzah for the supposed victory. The picture makers were not stingy with supers, but the directors took care the settings were so camouflaged not to show sections of the castle and vicinity. The picture is a little bit like the little bit of Hagan gave Sigfried with his wooden weapon and which was supposed to have caused instant death. If Hagan had given another short-arm prod as Sig was wobbling the effect would have been much better. Hagan sort of staggered about a feebly part of the shoulder. Sig killed his one true enemy, but a few minutes later Sig's friends knew just where to find Hagan and his female accomplice. The picture is shy many screen explanations which even captions couldn't alibi very well. The feature looks heavy with its army marches but that's about all. The photography was not very distinct but if one has a good imagination the results will be there in your mind's eye. Mark.

A DAUGHTER OF RUSSIA.

London, March 15. It would do some of our American film stock company directors a world of good if they were to pattern their acting companies after the Swedish Biograph organization, which appears to need no sacrifice ensemble effects for individual honors. "A Daughter of Russia," a four-reel drama, Lili Bech is featured in the billing, but she is supported by a company, every individual member of which is just as good an actor or actress, and the "team" work is so fine as to call for special comment. The story itself is one of the old, but its film portrayal is excellently worked out. The scene is in Russia. Olga and Olga are fellow students at the University. They become fast friends and dangerously near lovers. Olga is a revolutionist of the fanatical type and her enthusiasm is communicated to Paul, whom she has loved for her. Paul's father learns that he has mixed himself up into this sort of thing and demands that he retire from it on penalty of being cast off without any money. Paul shows the latter to Olga and swears to stick. Olga is suspected and before escaping she places them in the hands of the police, who mother arrive at his rooms and there have a very pretty family scene. The father blusters around and is unable to budge the boy. The mother finally finds a way by throwing the boy constantly in the company of the daughter of an old friend and, exactly as the mother had figured out, the young folks fall in love and are married. While in exile Olga reads of Paul's engagement and returns in time to see Paul leaving the church with his bride on his arm. Very much depressed, Olga makes revolutionary speeches to the police and is arrested and imprisoned. This most scene is very vivid and effective. Paul is at breakfast with his bride reading the morning newspaper which details the arrest of Olga, who is known as "The Stormy Petrel." He telephones to the rendezvous of the revolutionists and offers to

help Olga to escape. His bride overhears this and, naturally, jealous. She searches for Paul's death and incites the revolutionists. Just as she has taken them from the desk, the police, who have somehow placed Paul on the suspect list, enter to search the house. The wife is thereby enabled to save her husband from complicity. Olga, sentenced to Siberia, on her way is rescued by comrades, and then she is compelled to shift for herself and is seen tramping through the snow seeking to escape. Paul is kept under surveillance by the police and decides to take up the practice of medicine in a small town in Siberia. Olga finds her way to a house where she is succored by the natives and then comes into the house along the road she looks into the house and sees Paul sitting there. She enters, very weak, and Paul begs her to stay under his roof until she can depart in safety. The wife enters and overhears this. The police have traced Olga to Paul's house and enter asking if she has been there. Olga, who indignantly denies this and the police, convinced, are about to depart when the wife shows them Olga's hiding place. Paul leaves his wife angrily and the poor bride, in an endeavor to atone for her jealousy, bribes the chief of police into permitting Olga to come home. Olga, after a long time, starts for the woods in a terrible snow storm. Hearing of his wife's repentance Paul returns home and is told that his wife has been released but that the girl was without assistance. He organizes a rescue party and Olga is found frozen to death. Fine things, all of which are interesting, and proper, and costuming. The one thing that stands out above all else is the work of this excellent company, and while Miss Bech has the leading part, which necessarily is prominent above all the others, she is not continuously given the center of the stage. Jolo.

THE MOTHER INSTINCT.

It's the old, old story. A woman long used to the lap of luxury is cast away on a desert island. With her is a man for whom she cares little, but whose life she has saved. A woman of the old school, this lady of leisure, is a little bit of a snob, and she brings a little baby into the world. Marion Summers learns of the mad infatuation the man she loves has for a demimondaine and she goes on a yachting cruise. In the party is Gordon Barnes, the man who later becomes the father of her child. The boat is wrecked and the party is scattered. The life of Barnes and Miss Summers begins in three reels follows the story of the coming of the baby and the little nest built for it high up in the air and within sight of the ocean. Then Curlew, the man Miss Summers left behind, reaches the island, with two male friends. Just before they come upon the home of the little family, Miss Summers is placed in a dagger into the back of Barnes. Repeatedly the caption is flashed that he (Barnes) loves her baby and for that reason best of all she should love Barnes. This thought stays her hand. Curlew tries his best to coax Miss Summers away. He and his cronies try to carry her off physically, but Barnes whips them and she escapes. Barnes and his friends go away defeated and Miss Summers then tells Barnes she loves him best of all. The story is not the most pleasant imaginable. The best thing in its favor is the photography. The picture lacks a punch. The fight on the island was tame for a feature climax. But the pretty, picturesque scenes of land and water save it to a certain extent. Mark.

THE SECRET OF THE OLD CABINET.

It's in four reels, but in the fourth period there's quite an exciting moment when an auto crashes down a long hill, killing the driver, who is an army officer seeing a brother officer, who wishes to overtake him in order to resign a paper which says the pursuing man is the man who killed the driver by the aunt of the two men. "The Secret of the Old Cabinet" is not as melodramatic as the name or outside bills might imply. It runs more to a scenic colorama for the first three reels than anything else. When the two army men and the principal girl of the story start off on a horseback ride one is shown much of the water and country to be seen. The picture was made by the Great Northern Co. and rented hereabouts by the Elk Feature Film Co., so the billing says. An old woman dies, leaving a will secretly hidden within an old cabinet, the secret drawer being known to only herself. Cecil Hoff is apparently the legatee and he is announced as being next in line as he has a nephew and a niece in possession, though her belongings were sold at auction, and why, none was able to conjecture. Arthur Rogers bought the cabinet. The men are ordered away for maneuvers. They meet Clara Faber and both fall in love. Rogers goes down a steep mountain side and saves her from that and tumbled down its way and caught in a clump of grass or the like. Hoff looks on indifferently. Hoff shows Clara's father he is wealthy and asks his daughter's hand in marriage. The O. M. consents, but Clara asks a month's time. Meanwhile she has reciprocated the affections of Rogers. Rogers discovers the secret cabinet drawer and the will, saying that he is right of his aunt's first marriage was the right heir. Hoff signs to call off his attentions to Clara and Rogers gives him one-third of the inheritance. Then Hoff has two men waylay Rogers and steal the paper. Clara is nearby. She renders Rogers assistance and he pursues Hoff over land and water, finally getting the paper. Hoff is killed in the auto accident. It's a very tame story, but the climaxes and the water chase so it was deemed necessary to drag out the story four reels. Acting fairly good. The young

woman playing Clara performed quietly, naturally and effectively. Picture is closed tonight, but many of the recent foreign multiple mailers shown in and around New York lately. The picture on a retake with the action speeded along and the melodrama brought out more vividly would size up at least 50 per cent more than it does at present. Mark.

FLORENCE NIGHTINGALE.

London, March 13. The B. & C. film company has made a distinct departure in feature films by its production in three reels, visualizing the life of Florence Nightingale, founder of the Red Cross Society. It was a fine idea to place before the general public the life of that wonderful woman whose name will go down to history as one of the greatest humanitarians who ever lived. It begins with her birth in 1820, showing that although an English woman she was born of the greatest stock, christened after her birthplace. She is shown as a child with her first patient, bandaging a broken doll. As a young girl she is seen visiting the poor and teaching them the value of fresh air; being presented at court, and declining to continue a life of frivolity while others are suffering. From her diary it is gleaned she is confronted with the choice of three paths in life: writer, wife or hospital sister. A man proposes to her. She tells him God intended her for a single life and that she has decided to become a Sister of Mercy. At the age of 33 she decides to go to Paris to study nursing which was at that time considered a rather degrading calling for a woman. She overcomes the objections of her parents and starts out. In 1854 at the outbreak of the Crimean War Miss Nightingale reads in the London Times there is a dearth of nurses and an inadequate supply of linen bandages for the wounded. She calls on the Secretary of War for England and demands official sanction to form a nursing corps of women. He and his conferees laugh derisively at such a plan but he finally yields, carried away by her sincerity of purpose. She enrolls a number of women and proceeds to the war hospital at Scutari near the Dardanelles. Being inadequately supplied with contributed funds, she donates her own fortune to the plan and is seen establishing and putting into active practice the first semblance of sanitation. She lives and works in the store room and behind the kitchen and there is introduced at this point a visualization of Longfellow's immortal poem, "The Lady with the Lamp," which was dedicated to her. At all times she is an angel of humanity ministering to the wounded. Not only does she fight disease but protects the girls from falling into the hands of the soldiers. She next falls a victim to Crimean fever and comes very near to death, but on recovering is left an invalid for life, and though pleaded with to return to England and rest, she steadfastly refuses to go home, as there is still work to do on the battlefield. Her remains are buried in peace in 1856, and the sick and wounded have all been adequately nursed. On her final return to England she has a strong and persistent fight with the authorities to establish a royal commission for the investigation of health in the army, and finally wins. In an old woman she is compelled to lead a life of austere simplicity, but she gives her fortune to the cause of humanity. At a very late time in her life, with memory and sight rapidly failing, she is presented with the Order of Merit by Edward VII, the first woman to be so signally honored. She died in 1910 at the age of 90, but her work and life with her. The Red Cross Society will live forever. This beautiful picture, which is a subject would make a welcome addition to any picture program. The scenario is declared to be founded on the lady's life history written by Sir Edward Cook, but nowhere is there shown the parrot which was her pet for years and which died the day she lay in her coffin. Nor does the name of the Red Cross Society ever appear in a caption. Jolo.

DESTINY.

London, March 26. A French picture in two parts and a prolog. Opens with a woman dying in a hotel clapping to her breast her seven-year old daughter. She entrusts the care of the child to a ragpicker neighbor and her son; and then passes away. In the lapse of ten years. The girl has been brought up by poor folks and becomes a milliner with a little shop. A young doctor has interested himself in the uplifting of the colony of ragpickers and falls in love with her. Her father returns a wealthy man and seeks to find his child. His new endeavors to start "an affair" with the doctor, but he is rejected. In revenge she leads her husband to believe that the doctor has been forcing unwelcome relations upon her and the father challenges Paul to a duel. The ragpicker's son happens to be passing and holds a lantern during the fray. The young doctor is slightly wounded and is taken to the girl's room, where he is nursed back to health. In looking for the girl's papers the ragpicker's son sees a photo of her father and recognizes it as the man who forced the duel upon the doctor. He realizes that it is the girl's parent and takes her to her father's home. The father introduces his daughter to his second wife, who recognizes her as the girl with whom the doctor is in love. The adventurous wife turns her spleen upon the innocent girl and has the boy accompany her, imprisoned. After three days the boy escapes and warns the doctor of the position of his fiancée. The father gives a mask to the ragpicker, whereby he makes a raid upon the place, unmasking the villain and fixing everything happily for the young physician and his future bride. A popular priced film.

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Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

The Logan Square theatre is now being booked by the W. V. M. A., under the management of Sam Lederer. The house has adopted a cheap policy, the highest price being 10 cents.

The Orpheum, Fort William, on the Alland Circut, has been reopened and is playing full week bills, using the road shows that play the Ruben string of theatres in the northwest.

The married member of the Melnotte Twins was taken to a hospital last week to be operated upon. The operation was not a serious one.

The cast of the revue "All Over Town" will have in it: Joseph Santley, Walter Jones, Roy Atwell, Blanch Deyo, Beatrice Allen, Ruth Randall, Williams and Wolfus and Al and Fannie Stedman.

Madame Vatie was booked to open in Decatur this week, but went to the Palace, New York, instead. The act played the Palace here last week and was released on Sunday in order to make the jump.

Brown and Johnson (colored), who have been appearing around here in a tabloid, tried out a new double act at the Windsor the last part of last week and were closed after their first show. Anthony and Ross filled the gap for the rest of the week.

Joyce Burns a concert artiste from Vancouver will appear in vaudeville next season in an act with El Cleve the xylophonist.

Charles R. Jeter, of Jeter and Rogers, was granted a divorce from his wife last Friday.

At the American on Sunday and three days following "Twilight Sleep," a picture for women only, was shown. A lecturer explained the picture.

At the Lincoln the management is running a midnight show in which idle acts are given a chance to win \$30, the prize offered for the act receiving the most applause.

Attractions to open in Chicago for the next six weeks follow: April 11, Chauncey Olcott at the Olympic; "Dancing Around," April 18, at the Garrick; "Along Came Ruth," April 24, at the Olympic; Ethel Barrymore, May 3, at the Blackstone; Madame Borgny at the Little theatre; "All Over Town," a revue, at the Garrick, May 30, and "Maid in America," May 31, at the Palace.

McVICKER (J. G. Burch, mgr.; agent, Loew).—Sophie Tucker was billed as the headliner, but the girl act "The Dairymaids" could have easily shared this honor with her. "The Dairymaids" is a musical comedy new to the West, stopping in Chicago on its way to the coast. The act is entirely held up by a light comedian and a girl, both being valuable to this style of production. These two people, evidently team sing and patter in a way that stamps them for the big time. The chorus girls look and do their work well at all times. At the finish the observation car effect is used, and to big advantage. Sophie Tucker scored a hit with her regular repertoire, being forced to sing her limit in encores. Electrica proved an interesting item on the bill. Electrica has good appearance and everything that goes to help the act. "The Way Out" is a two man dramatic sketch with a rather aged theme. The act is a trifle too serious for vaudeville. Lawrence and Lawrence offer a pleasing specialty. The girl is a dainty little person and helps the fellow, who is a good dancer. From Morris the mump comedian, is funny at times, but should leave out some of the talk that wouldn't be considered nice in polite society. Morae also works entirely too long. John Lavier is the champion trapeze performer, judging from the pleasing standpoint. Lavier talks and is funny, besides doing a few stunts. He should take the breath away from any audience. Barry and Nelson pleased in their acrobatic specialty.

MAJESTIC (Lyman C. Glover, mgr. agent, Orpheum).—While the entertainment at the Majestic this week seemed long drawn out on Monday evening, having been so long enough comedy on the bill to balance it with the other serious moments. Last week Olga Petrova was billed to support Blanche Walsh on the bill, that actress having been allotted the top-line position, but on Monday morning Bessie Wynn's name was there in place of Petrova's. The reason for this unusual change of hits on the bill this week. It was evident that a number of the people in the audience had the tired feeling, for there were only a few left by the time the closing act had finished. Blanche Walsh in her sketch, "The Woman in the Case," might have had something to do with the crowded appearance of the big house on Monday evening, but she did not receive the applause honors over those acts on the bill of a lighter vein. Of course the splendid work of Marie Horton and Miss Walsh was given its share of appreciation. The sketch did well. Willard Simms and Joe Cook divided the laugh honors with Willie Weston coming very close. Simms, though familiar to a great portion of the audience, still smashes out laughs with his paste throwing and finishes strong with his travesty bit. Joe Cook has come into his stride in the big time vaudeville houses. Number three was given him on Monday night, and he made a corking start for the show's good things. Of course Raynor's Bulldogs in opening the show gave a lively start then, but some of Edgar Allan Wolf's insane patter was forced on the audience by Louise and Grete Brunelle and Harry Stephens. Charles Kellogg proved a very successful and interesting act. Kellogg has not new to Chicago and was given a friendly applause all the way. Bessie Wynn was welcomed with big applause both at the start and at the finish of her act. Miss Wynn took full advantage of the friendliness of the audience and tried her best to be as dainty as she is billed. The Majestic audience gave her the best of it, and she succeeded. Willie Weston, with a funny melody parody and some impersonations, finishing with Irving Berlin's "Bird of Paradise" (new to Chicago), scored a real hit. Sebastian and Bentley

closed the show. Carlos only needed two things to have made him a hit. He should have had another girl and a better spot.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, W. V. M. A.).—A well balanced program makes up the day show here this week. The Three Emersons, who call their brand of acrobatics "Fun in a Swimming School," had the opening position. They are unusually good in their line, and do some nice work on a springboard, from which they make dives, landing on the underlander in various positions. Lewis and Russell, two men, who sing and play string instruments, were second. The guitar solo of one of the men was not up to the average. He did not seem able to get as much from his instrument as is usual with the Hawaiian style. They did nicely at the finish with banjos. The Trevalions, three men and a woman, offer a most novel pantomime juggling act. They juggle everything except the scenery. They were very well liked. Spencer and Williams, a mixed team, have a fine line of talk that gets them many laughs. They also get good results from their singing. The Saxo Sextet of brass instrumentalists pleased with their selections. The blackface comedian's futile attempt at comedy does not help the turn to any great extent. Raymond and Bain offered their skit, "Locked Out," in which they carry on some good conversation. They are a nice appearing couple and went big. Sylvia Loyal and Pierrot, in the closing position, offered an interesting entertainment. Business was a little off for the first show Monday.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Montgomery and Moore are the headliners on a strong bill here this week. The two are Chicago favorites, and had no trouble carrying off the honors of the show. Nan Halperin, whose name is in the electric under Montgomery and Moore, is making her first appearance in the two-day, in her home town. She scored a big hit with a commendable routine of exclusive material. The bride number was exceptionally well done, and her impressions of the audience and the show were put over in an artistic manner. Nellie Nichols followed the announcement from the stage of Jess Willard's success in the titular battle. This brought forth a tremendous outburst from the crowded house, and for a short time it threatened to stop all proceedings. After a few orchestral introductions for Miss Nichols' entrance, quiet was restored and she was accorded a big reception from the good natured patrons, who were quite happy over the result of the bout at Havana. She offered a somewhat different routine than when seen here before, and registered a hit. Another hit was the Bell Family, who offered a pretentious musical act, and some good Spanish songs and dances. They also displayed some nice costumes. Beth Stone and Frank Hughes, in the opening position, get a poor start with their singing opening, but what they lack in voices is redeemed by a clever dancing. The toe dancing received the most applause. The Leightons were next with talk, songs and dancing. Mrs. Gene Hughes and a good supporting company presented "Lady Gossip," which proved very entertaining and was well liked. Ball and West had a tough spot on the late bill next to the following Montgomery and Moore. Many of the house leaving before they got started. They did very well under the circumstances. Only a few remained for Lawrence and Hurfalls, who closed the show with some classy acrobatics.

Earl Saunders, who has been in charge of the press department of the Western Vaudeville Managers' Association for some time, resigned his position on Saturday to enter other fields. Frank Berger will succeed Saunders in the position.

AUDITORIUM (Bernard Ulrich, mgr.).—"Life," Wm. A. Brady's spectacular melodrama, drawing well for first week.

BLACKSTONE (Edwin Wappler, mgr.).—"Grumpy," with Cyril Maude, getting good returns.

CORT (U. J. Hermann, mgr.).—"Keep Moving," started this week.

COHAN'S GRAND (Harry Rulings, mgr.).—"On Trial," still going along nicely.

COLUMBIA (William Roche, mgr.).—The Behman Show.

CROWN (J. Kaufman, mgr.).—"Tess of the Storm Country."

GARRICK (John J. Garrity, mgr.).—Robert Mantell in his repertoire of plays opened two weeks engagement to good business.

ILLINOIS (Augusta Pitou, mgr.).—"The Girl From Utah," with Julia Sanderson, Donald Brian and Joseph Cawthorn, final fortnight.

IMPERIAL (Joe Pilgrim, mgr.).—"Within the Law," with Letha Walters.

LA SALLE (Joseph Bransky, mgr.).—"The Lady We Love," a light comedy by Frank Mandell, direct from Los Angeles, opened this week.

NATIONAL (John Barrett, mgr.).—"Today."

OLYMPIC (Geo. L. Warren, mgr.).—"The Crinoline Girl," with Julian Ettings, in its final week of a moderately successful engagement.

POWERS (Harry J. Powers, mgr.).—"Outcast," with Elsie Ferguson, first week.

PRINCESSES (Sam Gerson, mgr.).—"Too Many Cooks," fair business.

VICTORIA (Howard Brodski, mgr.).—"A Pair of Sixes."

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LYRIC (H. K. Burton, mgr.; agt. U. B. O.).—Juggling Mowatts; King Thornton and Co.; Larry Commer; Castello Bros.; last half: Musical Billions; Clara Ryan; Paul Levin and Dadds; Evelyn and Tony Miller. LYCEUM (Phil Brown, mgr.).—Feature pictures to good business. GAYETY (C. Cunningham, mgr.; agt. C. T. B. E.).—Vaudeville and pictures. COLUMBIA (G. E. Black, mgr.).—"Mischief Makers," to very good business. MAJESTIC (Walter Watterson, mgr.).—Majestic Stock Co., stock burlesque.

The Colonial theater opened Easter Sunday with Sun time, using four acts and pictures to capacity. Bingham, Crose and Cohen are the managers, the lobby has been redecorated and the entire house gone over presents a very good appearance. The Colonial was formerly the home of the Holden players and used to be the big time house of the city when booked by Wm. Morris on its opening.

Barton and Olson, owners of the Lyric, have opened English's with vaudeville for the summer, using five acts. H. K. Burton, manager of the Lyric, will also manage English's.

Plans are under way for two new picture houses in the downtown district, one to be located on the circle and the other on Ohio st.

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ORPHEUM.—Lina Abarabanell, pleasing "single." "The Green Beetle," enjoyable. Bonita and Lew Hearn, excellent. Jack Kennedy and Co. liked. Kerville Family in closing position, successful. Parillo and Frabito (holderover), hit in opening spot. Hyams and McIntyre (holderover), again favorites. Grant and Greenwood did not play second week, replaced by Colonial Belles, favorable impression.

EMPERESS.—Oscar Lorraine, hit. "Vaudeville in Monkeyland," closing, successful. "When We Grow Up," liked. Briere and King, well received. Allen and Francis, scored. Blanche Sloan, speedy, in opening position. A colored turn, man and woman, added.

CORT (Homer F. Curran, mgr.).—"Under Cover" (first week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Potash & Perlmutter" (first week). ALCARAZ (Belasco & Mayer, mgrs.).—Kolb & Dill in "This Way Out" (first week). GAIETY (Tom O'Day, mgr.).—Pictures. WIGWAM (Jos. F. Bauer, mgr.).—The Del. S. Lawrence Dramatic Players. PRINCES (Bert Levey, lessee and mgr.; agent Levey).—Vaudeville. REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

On April 11 the Knights of Pythias plan to present the "Damon and Pythias" play on the summit of Mt. Tamalpais at sun rise.

Rose Koch, a vaudeville singer, was granted an interlocutory decree of divorce from her husband, Walter Koch, realty operator on April 1. Non-support was the charge.

Bert Levey has returned from a trip to New Orleans where he went to overlook his film interests and additionally size up the vaudeville situation in the southern states.

Van Bostick, who claims he hails from Ohio and promotes street carnivals, was arrested last week for passing a bogus check. He was held for trial.

Kolb & Dill were slated to open at the Alcazar in "This Way Out" Monday, April 4, but for some reason deferred their opening until the following Thursday. "The Clansman" film was held over until they opened.

A new amusement is about to be offered the public in the form of a penny dance hall where couples can enjoy a dance for the small cost of a cent. This innovation is said to be expressly for the benefit of the poor. No intoxicants will be sold.

Despite the announcement that the concessionaires proposed cutting their admission charges, it has developed that The Panama Canal Show and several other attractions will adhere to the 50 cents admission instead of cutting to 25 cents as first announced. Several other concessions will stick to their original entrance fees.

Constantino, the tenor, who came here with the unsuccessful National Opera, is in trouble. When his company disbanded the tenor decided to appear in concert on the coast. His first engagement was at the McDonough theatre, Oakland, but the size of the house did not suit him and he refused to sing. Manager Fred A. Gleesa has sued Constantino for \$7,400 breach of contract. In the suit Gleesa sets forth claim for \$400 damages done the theatre and \$5,000 damages done the reputation of the house.

The People's San Francisco Opera Company will open at the Scottish Rites Hall April 12. The company includes many members of the

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unfortunate Bevan Opera Company. Several prominent citizens and organizations are behind the project. It is understood funds sufficient to guarantee the singers their salaries were raised long before the organization went into rehearsal.

BOSTON.

BY J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Gertrude Hoffman's return in her old revue which is beginning to show signs of deterioration packed Keith's to the doors and turned them away both Monday matinee and evening, with an advance sale which made certain S. R. O. all week. The supporting bill was a corker, the Arnaut Brothers in their clown-violin tumbling act and their imitation of mating birds for an encore carrying first honors unexpectedly. The Primrose Four preceded the Hoffman act and followed Hayward Stafford in "The Devil Outwitted" and Heather and Marshall, who opened slow and closed big. Queenie Dundee opened in a cycle act in which enthusiasm was her main asset. Cardo and Noll in straight singing went well.

NATIONAL (U. B. O.).—Dark. BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Featured small time. Big.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Featured small time. Big. LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville. Excellent.

LOEW'S GLOBE (William Lovey, mgr.).—Fair. Vaudeville. Good.

LOEW'S ST. JAMES (Frank Meagher, mgr.).—Vaudeville. Good. PARK (William Roth, mgr.).—Paramount pictures. Good.

HOLLIS (Charles J. Rich, mgr.).—"The Little Cafe" opening Monday night to good business.

COLONIAL (Charles J. Rich, mgr.).—Last week of Mrs. Pat Campbell in "Pygmalion." House will be dark for at least two weeks from present outlook.

TREMONT (John B. Schoeffel, mgr.).—"Birth of a Nation" opens Saturday with a big advertising campaign. Much interest in films because of negro opposition to certain features, Mayor Curley granting a public hearing Wednesday afternoon to the petitioners.

BOSTON (Frank Ferguson, mgr.).—The Aborns opened Monday night for an indefinite run. Advance sale was heavy and outlook bright.

SHUBERT (E. D. Smith, mgr.).—"Tonight's the Night" opened Monday night to a real house filled with real money and will probably make a clean-up.

MAJESTIC (E. D. Smith, mgr.).—"The Blue Bird" opened Monday night for its third return to this city and drew well.

WILBUR (E. D. Smith, mgr.).—"A Pair of Sixes" on its 15th week and playing to big house Monday night. May establish Boston record.

BOSTON O. H. (Henry Jewett, mgr.).—Dark.

TOY (A. Washington Peset, mgr.).—"The Duchess of Dublin" by M. Douglas Flattery of this city, will be produced April 17.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Common Clay," the prize play by Clives Kinkaid, on its 13th week with seats selling four weeks in advance.

CORT (John Cort's son, mgr.).—Using "Kitty Mackay," which the Shubert finished with last week. "A Modern Eve" is expected. PLYMOUTH (Fred Wright, mgr.).—"The Sin of David," given its first performance in America.

GAIETY (George Batcheller, mgr.).—"Follies of the Day." Excellent.

CASINO (Charles Waldron, mgr.).—"The Winning Widows." Excellent.

GRAND OPERA (George E. Lothrop, mgr.).—"Follies of Pleasure." Fair.

HOWARD (George E. Lothrop, mgr.).—"The Honey Girl," with "Butch" McDewitt, the millionaire for a day, heading the house bill. Capacity.

The film of "The Hypocrites" had a private exhibition here and Mayor Curley condemned it because of the presence of an apparently nude woman. Hiram Abrams, president of the Famous Players Film Company of New England and Special Representative Carl H. Pierce succeeded in effecting a compromise whereby the film will be allowed in case the nude woman is draped either by retouching the films or having certain cuts reacted.

BUFFALO, N. Y.

By CLYDE F. REX.

STAR (P. C. Cornell, mgr.).—Margaret Mayo's clever farce, "Twin Beds" playing to capacity houses. Entire cast good. Play is well staged. 12 "Trail of the Lonesome Pine," for the first half, "Along came Ruth" for the last half.

TECK (John R. Olsner, mgr.).—"The Royal Hippitans" pleasing good sized audiences with exceptional offering. Rare novelties introduced with good effect. Next, return engagement of Winter Garden's "Passing Show of 1914." Heavy advance sale.

GAYETY (J. M. Ward, mgr.).—Al Reeves and show attracting crowds. Reeves is putting over new material, well arranged. Next, "The Globe Trotters."

MAJESTIC (John Laughlin, mgr.).—"The Shepherd of the Hills," the Harold Bell Wright story so popular in book form, made new friends this week. A capable company acts the story. Scenery beautiful and adequate. Next, "Ten Nights in a Bar-room."

HIPPODROME (Henry Marcus, mgr.).—Feature photo plays doing better business than in Lent.

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Beatie Clayton and her Sextette, presenting unique dances. McDewitt, Kelly and Lucy, interesting; Coleman Goets puts across some

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catchy songs. Clark and Verdi please in medley skit. Toyo Troupe of Japanese equilibrists thrill audiences with some excellent work. Morris Cronin and Merry Men, make a hit. Burr and Hope contribute with interesting playlet. Al Herman, well received, sure bill makes good pull for big business.

PALACE (Dresler Welsh, mgr.).—Crowds attracted by motion pictures seen in city for first time. Comedy and drama in pictures bring general satisfaction.

STRAND (Harold Edel, mgr.).—Keeping pace with all other houses in attractiveness of pictures and receipts.

OLYMPIC (Charles Denzinger, mgr.; Sun, agent).—New features in vaudeville introduced this week in acrobatic work by Deroy and Paul. "Bonnie Sextette" draws big hand and encores with musical act unusually well staged. Millard, Packard and Seitz hold their own with neat and rapid skit. Wilson, Franklin and Co. are top-notchers in well arranged act sketch.

ACADEMY (Jules Michaels, mgr.; Loew, me).—High class vaudeville and feature

night made the S. R. O. sign a necessity. Feature photo play is film version of former stage success, "The Devil." All acts appear to have favorite supporters. Participants share alike in warm and liberal applause from audiences that fill the house.

LYRIC (Joe Payton, mgr.).—"Mrs. Wiggs of the Cabbage Patch" presented by stock at the Lyric is well done and proves just as popular as ever. Next, "Sappho."

FAMILY (A. R. Sherry, mgr.).—First run pictures and mixed with good vaudeville make good bill. Business growing.

PLAZA (Jacob Rosing, mgr.).—A faultless programme of movies and vaudeville. House filled each night of week.

All of the big theatres will contribute to the newspaper men Sunday night, the occasion being the annual frolic of the Buffalo Press club. The editoriales have arranged an exceptional programme. It includes a sketch by the writers along unique lines, introducing a dress rehearsal behind the scenes for a minstrel show, a contemplated abandonment

of the minstrel show in favor of a one act drama showing the life of war correspondents at the front, and the return to the minstrel show. The Press club will jump from gay comedy to the serious and back again. Following their contribution to the programme by this bit of "something new," the writers will introduce several stage stars of national reputation who are to offer their services. Attractions playing at the larger theaters will also be offered, including the third act of "Twin Beds" by Margaret Mayo, and other presentations. The frolic is to be staged at Shea's theatre and the house has been sold out.

CINCINNATI.

BY HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Mang & Snyder, very good; Allman & Stone, applause; Lorraine & Dudley, nice; Will Rogers, hit of bill; Hunting & Francis, passable; Houdini, very big; Trilzie Friganna, large reception, as this is her home town; Meehan's Canines, all right.

EMPRESS (George A. Boyer, mgr.; Loew).

Madame La Toy's Dogs, Hylands & Dale, Elk Duo, Nan Hewins & Co., in "It Happened in Lonelyville," Aerial Eddys.

GRAND (Theo. Aylward, mgr.; K. & E.).—Williamson's submarine pictures; 12, "Diplomacy."

LYRIC (Hubert Heuck, mgr.; Shubert).—"It's a Long Way to Tipperary"; 11, Henry Koiker, in "Our Children."

WALNUT (George F. Fish, mgr.; S.H.).—"The Divorce Question"; 11, "Henpecked Henry."

CHESTER PARK (I. M. Martin, mgr.).—Opened for inspection Sunday, 4. Will be open Sundays until May 8, when season begins.

GERMAN (Otto E. Schmid, director; stock).—4, "The Lost Paradise," benefit for Helene Koch and Richard Leusch.

OLYMPIC (Charles Walters, mgr.; Columbia No. 1).—Ed Lee, Wrothe and Ginger Girls. Carnival week.

STANDARD (Harry Hart, mgr.; Columbia No. 2).—"The Tempters."

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Joan Sawyer, rare dancing treat; Chick Sale, went big; Alfred Bergen, excellent; Charles Mack & Co., good; Weston & Claire, well liked; Mario & Duffy, pleased; Helen Leach Wallin Trio, wire artists; Robins, novel.

MILES (Dr. Paul C. Dultz, mgr.; U. B. O.; rehearsal Monday 10).—"Fascinating Flora," good musical sketch; Olivette Troubadours, hit; Maurice Downey & Co., interesting sketch; O'Brien & Brodie, encores; Moffett Clark Trio, good dancers; Miss Daisy Trio, good opener.

ORPHEUM (W. W. McEwen, mgr.; agent, Loew; rehearsal Monday 10).—Andrew Mack, hit; "Just Half Way," good; Fink's Mules, amused; Eugene Trio, bar experts; Kitcher Haynes & Montgomery, very good; La Doine, good dancer.

GARRICK (Richard H. Lawrence, mgr.).—Lew Fields in "The High Cost of Loving," big business. Next, Al Jolson in "Dancing Around." Enormous advance sale.

DETROIT (Harry Parent, mgr.).—Henry Miller in "Daddy Long Legs." Next, "The Quaker Girl."

LYCEUM (A. R. Warner, mgr.).—Glaser stock company in "The Misleading Lady." Next, "Secret Service."



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GAYETY (George Chenet, mgr.).—Mollie Williams. Next, "Star and Garter" show. CADILLAC (Sam Levey, mgr.).—"The Ducklings." Next, Zallah and her own company.

AVENUE (Frank Drew, mgr.).—"A Midnight Marriage." Next, Anita, the Singing Girl.

Harry Nichols, formerly with the Holden Stock Players, has been appointed house manager of the Walling stock theatre. The Walling, although open but two weeks, has a season reservation of 1,400 seats per week.

Negotiations have been closed whereby the Columbia Amusement company is now in full control of the Gayety. Thomas W. Newton, meat packer, has for some time been trying to dispense of his stock in the enterprise. It is reported that he received in the neighborhood of \$75,000 from the Columbia people. George Chenet will continue as manager of the Gayety.

Charlotte Leslie is now playing prima donna roles with the musical stock company at the National. She is well known in the profession, having been for several seasons with David Belasco productions.

The Broadway-Strand, Detroit's newest high-class photoplay theatre, opens Sunday, April 11.

Ground was broken this week for the new theatre to be erected for John H. Kunsky at Grand River and Fourteenth streets.

Leona Stater is the new leading lady at the Avenue stock company, taking the place of Margaret Neville, who retires on account of poor health.

INDIANAPOLIS.

By C. J. CALLAHAN.
SHUBERT MURAT (J. D. Barnes, mgr.).—"The College Hour." Benedic Christamore Aid Society.

KEITH'S (Ned Hastings, mgr.; agt., U. B. O.).—Eva Tanguay; Emmet Devoy and Maude Durand; Paul Conches; Jean Chailon; Lyons and Yosco; Linton and Lawrence; La Moen and Dupreco; Martman and Varady.

ENGLISH'S (H. K. Burton, mgr.).—"Night Hawks;" Togan and Geneva; Bruce, Morgan and Betty; Goldsmith and Pinard; Alice Teddy.

COLONIAL (Bingham, Crose and Cohen, mgrs.; agt., Sun).—Kelly and Lilly; Dollies Dolls; Tama Japs; Peltier, Reed and Dorsey.

KANSAS CITY.

By R. M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—William Morris & Co., headlined; Nat Wills, hit as usual; Mme. Jeanne Jonelli, very big; Frederick V. Bowers & Co., bright; Loyal's Animals, pleased; Thornton & Haviland, did well; Brown-Fletcher Trio, good; Pantzer Duo, opened.

EMPRESS (Cy Jacobs, mgr.).—J. K. Emmet & Co., very big; Smith & Farmer, laughs; Three Donalds, thrills; Eddie Clark, great; Belle Oliver, hit; Ogden Quartet, classical; Roy & Arthur, excellent.

HIPPODROME (Frank Coffinberry, mgr.).—Johannes Josefson, out of the ordinary; Neapolitan Band, pleased; Evans & Sister, good; Mitchell & Mitch, hit; Agnes Ahern & Co., strong; Sherlock Sisters & Chamberlain, did big; Cowles & Dustin, fine; DuMals & Floyd, very good.

GLOBE (W. V. Newkirk, mgr.).—Dr. Frederick A. Cook, some explaining; Dix & Dixie, very good; Montrose & Allen, well liked; Lester Trio, did well; Keno, Welch & Melrose, excellent; Billy Dodge, fun.

SHUBERT (Earl Steward, mgr.).—"Omar the Tentmaker."

GRAND (A. Judah, mgr.).—"Prisoners of War."

AUDITORIUM (Miss Meta Miller, mgr.).—Stock, "Broadway Jones."

GAYETY (George Gallagher, mgr.).—"London Belle."

CENTURY (Joe Donegan, mgr.).—"Tango Queens."

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Rae Samuels, big hit; Hussey and Boyle, very good; Bill Dooley and Evelyn, entertaining; Melville and Higgins, well received; Whiting and Burt, scored big; Ma Belle, mediocre; "The Edge of The World," cleverly done; Bertish, interesting.

EMPRESS (Harry Follette, mgr.; Loew).—Elsie Gilbert and Co., artistic dancers; Bessie Le Count, pleasing; Reddington and Grant, exceptionally good; Frevoil, fine; Chas. and Sallie Dunbar, went well.

REPUBLIC (Al. Watson, mgr.; Levey).—Dunbar and La Vere, fair; Franks and Hilbert, hit; Varim and Vorin, amusing; Art Adair, enjoyable turn; Mind Reading Dog, entertaining.

HIPPODROME (Lester Fountain, mgr.; Western States).—Norris' Baboons, good animal act; Hazel Deane, well applauded; Jubilee Comedy Four, fine; Bailey and Cowan, passably pleasing; Rand and Byron, immense; Duffy and Mole, and by nicely Francesca Redding, mediocre.

MASON—"Potash and Perlmutter."

MAJESTIC—"High Jinks."

BURBANK—"The Songbird."

CENTURY—Burlesque.

Jack Doyle and his bride, Orpheum players, are honeymooning this week at Santa Catalina Island.

Monica Haswell is now with the Burbank company.

Funeral services were held this week for Mrs. Dora Montrose, mother of Oliver Morosco, and Joseph Montrose, the latter Morosco's chief play-reader. Rev. Baker P. Lee officiated and the pallbearers were old employees of Morosco.

S. Morton Cohn, the Portland and San Francisco theater and real estate magnate, is down here looking for a site for a home.

Billy Meek is now treasurer at the Century.

Al and Milton Loewen's burlesque company has taken to the road. The company is booked for Arizona towns.

Grant Compton, playwright and well known politician of San Francisco, was here last week.

William H. Clifford has written a play for Dustin Farnum, which will be produced here later. It is called "The Man From God's Country."

Wilbur Selbert, for several years assistant in Morosco's press bureau, has gone to Chicago. He probably will be connected with some Morosco show.

Thomas McLarin, Forrest Stanley and Jim Applebee have returned from Bear Valley.

Edmund Lowe took his first fling in motion pictures last week.

Theodore Gyger and Maurice Fog have taken over the editorial department of "L'Union Nouvelle," the local French newspaper.

Marjorie Rambeau is seriously ill at her home in Glendale.

Randolph Bartlett, dramatic critic of "The Graphic," a weekly paper published here,

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S. S. PATTERSON, Manager.

has left for New York, having resigned his
position.Mrs. William Parker, wife of the play-
wright, has gone to Alaska to visit her
mother.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent.

Orph.).—Adelaide & Hughes, excellent; Fan-
nie Brice, enviable; Doyle & Dixon, fine;
Dorothy Toye, appreciated; Hymack, good;
Abou Ben Hamid's Acrobats, good; Adler &
Arline, liked; Lohse & Sterling, fair.CRYSTAL (William Gray, mgr.; agent.
Loew).—"California," appreciated; Gardiner
& Revere, good; Sylvester & Vance, fine; Law-
ton, excellent; Berry & Nelson, liked.DAVIDSON (Sherman Brown, mgr.; agent.
Ind.).—"Whirl of the World," opened to ca-
pacity, big week promised; 12. Maude Adams

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SHUBERT (C. A. Niggemeyer, mgr.)—Shubert Stock in "Quincy Adams Sawyer." 12, "Polly of the Circus."
FABST (Ludwig Kreis, mgr.)—Fabet German Stock in "Krieg im Frieden," to good business. 7, "Helgas Hochzeit."
EMPRESS (J. W. Whitehead, mgr.)—Stock burlesque.
GAYETY (J. W. Rhodes, mgr.)—Billy Watson's Show.

The Orpheum has abandoned the continuous vaudeville policy and will be devoted exclusively to feature films, running continuously from 11 a. m. to 11 p. m. It is a Saxe house that had Loew bookings.

NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.)—Jose Collins, best number on this week's bill. Aerial Costas, thoroughly enjoyable. Frits Bruch and Sister, splendid. Rebis, well received. Henshaw and Avery, repeated with same material and suffered as a result. Frank Terry, liberally applauded. Travilla Brothers' Seals.

TULANE (T. C. Campbell, mgr.)—Pavlova. CRESCENT (T. C. Campbell, mgr.)—"Nap-tune's Daughter." HYPODROME (Jake Miller, mgr.)—Vaudeville. ALAMO (Will Gueringer, mgr.)—Vaudeville.

This is the last week of the legitimate season.

"Diamond Rub" Chisholm has entered pictures, securing the Southern rights to several features.

RAY SAMUELS

"The Blue Streak of Ragtime"

**WESTERN CRITICS
UNANIMOUS IN PRAISE**

(Los Angeles "Examiner")

**Ray Samuels
Captivates Orpheum**

BY OTHEMAN STEVENS

Good nature, amiability to the verge of jollity is always paid for joyfully by the public; that is why Miss Ray Samuels won the Orpheum audience yesterday; she is clever enough in her songs, she has a pretty wit, but she has a smile that is the acme of Art, and she can imitate happiness to the degree of shedding oodles of it on the audience with no diminution of her supply. Miss Samuels sang "Gasoline Gus and His Jitney Bus" with good results.

(Los Angeles "Herald")

**"Ragtime Streak"
Is Great Hit**

BY GUY PRICE

There is as much difference between the headliners at the Orpheum this week as there is between soup and sassafras.

Ray Samuels, wearing that same smile of success, earns first mention because she brought the ragtime. Ray has been here before, and always has been liked; we hated to have her stop, and she would be singing yet, I honestly believe, if the cruel stage manager had not beckoned her to her dressing room to let the next act finish in time for dinner.

It isn't so much what Miss Samuels sings as it is how she sings. The familiar stage remark "Every move a picture" fits well in her case, for each of her numbers is illustrated with an entirely different set of facial expressions and body movements.

ERNEST EVANS

SOCIETY FAVORITE AND HIS BALLROOM BALLET

JARDIN DE DANSE

Direction, WM. MORRIS

The Box Co. is filming "Wormwood," the Marie Corelli novel, in N. O. John Sainpolis and Ethel Kaufman enact the leading roles. Marshall Farnum is directing. The Commissioners refused the company the use of City Park to complete the picture, considering it immoral and disparaging.

Jeannette Dupre may head a stock burlesque company, opening at the Dauphine 18.

Harry Cyphers has returned and Fritz Kreisler's money is safe.

The Lyceum, Memphis, is for sale.

Karl Bugbee has engaged Maurice F. Barr to do publicity work for the local office of the World Film Co.

VICTORIA (H. C. Hodges, mgr.).—"Auto Girls," good house.

The Criterion Film Service was incorporated in Harrisburg this week. The capital is \$5,000 and the incorporators Max W. Herring, James Milholland, Frank P. Cheeseman, of Pittsburgh.

Rival theatres, Regent and Cameraphone of East Liberty, are showing slides advertising each other's daily bills. This is unique.

John P. Harris is home from a four weeks' trip to the west.

Fire of undetermined origin damaged the Coliseum (pictures), owned by F. Harrington. Loss, \$1,000.

Successful at the AMERICAN (April 5)

MR. and MRS. ARTHUR CAPPELEN

In **"HIRING A MAID"**

Direction TOM JONES.

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JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Evelyn Nesbit and Jack Clifford were headlined and were probably responsible for the capacity attendance. Nesbit was energetic enough and the dancing number brought forth a good hand. The applause hits of the bill were Will Oakland and Co. and Swor and Mack, the blackface comedians. The show was strong on comedy and ran along in a smooth manner. It was given a good opening by Mme. Busse's Dogs. They got more laughs than any opening act seen here for some time. Cummings and Gladings had a little trouble getting to them, as a large number were walking in. They closed with a dance that sent them over nicely. Burton Holmes' Travelette held interest, but received only a small hand. Joseph Jefferson and Co. went over big. Harriet Burt rendered her songs in a pleasing

manner. Following was Will Oakland and Co. They took a number of encores. Swor and Mack gave a droll and amusing act, gathering many laughs and closing to a storm of applause. Flying Henrys did well against a big walkout.

CROSS KEYS (James Springer, mgr.; agent, Amalgamated).—Business splendid Monday afternoon. The bill the first half was strong on comedy and was probably the best show given at this house since its opening a few months ago. De Pinna, a dancer, managed to pass. The World's Harmonists, scored big and gave the show a swift start. Knight Bros. and Sawtelle, were one of the laughing hits of the bill. The eccentric dancing of one of the men found instant favor. "The Lingere Shop" has many funny lines that gathered scores of laughs and they were also a big hit. The biggest hit of the bill was the Southern Quartette, who offered a selection of ballads and classical songs. They registered solid and were given a big hand. The house waited to see the Karl Eugen Troupe of acrobats, who had an easy time getting over. Comedy pictures closed.

GLOBE.—Mme. Doree Opera Co., Miller and Lyles, The Six Musical Gormans, Sidney Baxter and Beatrice Southwick, Lear and Fields, Jack Barnett and Son, Chields and Rogers.

NIXON.—Porter J. White and Co., The Gallierini Four, Brown and Barlow, Maurice Wood, The Brightons, "Little Miss U. S. A."

KEYSTONE.—Bobby Heath, Leona Stephens and Billy Wilson Co., Rice, Beeson and Co., Os-ko-mon, The Langdons, Yamamoto Bros., Cotten and Boulden.

WILLIAM PENN.—Han Pin Chien, Seven Little Darlings, Kirk and Fogarty, Harry Holman and Co., Moscony Bros., William Gracey.

WILLIE SOLAR

The Feature Attraction at Wallick's on Broadway

CURZON SISTERS

JARDIN DE DANSE

Vastly Imitated—Never Duplicated

WILLIAM MORRIS

New York Roof

AMERICAN TRUMPETERS

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THIS WEEK, (April 5)

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JENNINGS

AND

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DORMAN

In a NEW ACT
(Tee-He and She)

By LOUIS WESLYN

Direction, MAX HART

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THE MOST TALKED OF SONG IN THE COUNTRY



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AND HIS "SHAMROCK GIRLS"



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IRISH COMEDIAN, "HONEYMOON GIRLS"

VINCENT MACK-IRWIN JEAN

CHARACTERS PRIMA DONNA With "BEHMAN SHOW"

GRAND.—"The Fashion Shop," Mr and Mrs. Kelso, Wroe's Buds, Golden and Sweetie, Gaston Palmer, Van Bros.

PALACE.—Pictures and vaudeville.

VICTORIA.—Pictures and vaudeville.

ALLEGHENY.—Vaudeville.

BROADWAY.—Vaudeville.

LYRIC.—William Faversham opens in "The Hawk."

BROAD.—Ethel Barrymore opens in "The Shadow" for a two weeks' stay.

FOREST.—The Mask and Wig Club of the University of Pennsylvania in "Paradise Prison." Next, "Hello, Broadway."

GARRICK.—Robert Hilliard for two-week engagement in "The Argyl Case."

ADELPHI.—Seventh week of "Peg," and looks good for a few more.

LITTLE THEATRE.—Ralph Hers in the comedy, "Monsieur Polret."

WALNUT.—"The Dummy."

AMERICAN.—Stock. "The Misleading Lady."

CABINO.—"The Social Maids."

TROADERO.—"Miner's Bohemians."

GAYETY.—"Hello, Paris."

DUMONTS.—Stock minstrels.

Police raided the Arch St. theatre, a stock burlesque house, Saturday afternoon and arrested the manager, assistant manager, a comedian and a number of girls. They were

charged with conducting an immoral and obscene exhibition. After assuring Magistrate Beaton that they would not engage in any more Oriental dances or "slap-stick stunts" in this city, the girls were discharged. Max Thomasheerly, manager; Francis Edwards, assistant manager, and Samuel Micals, a comedian, were held in \$600 bail for court. The license of the theatre was immediately revoked by Mayor Blankenburg after the arrest of the management.

Loew's Knickerbocker, which has been closed for over a month, was reopened Monday with pictures. Carl Miller has taken charge and the opening house on Monday afternoon was very satisfactory.

PITTSBURGH.

BY GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Willie Ritchie, tremendous sensation as he announced Willard victory; Henry Lewis, big laugh; Harrison Brockbank & Co., excellent; Mayakos Sisters, charmed; Britt Wood, good; Annapolis Boys, scored; Willa Holt Wakefield, good; Nat Nasarro Troupe, concluded.

MILES (Harry Woods, mgr.; agent, Loew).—Sprague & McNeese, good opening; George & Lily Garden, good; Bud & Nellie

Dan Coleman

In "I'LL FOLLOW YOU"

Harry Hastings' Big Show



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HEILIG (W. T. Pangel, mgr.).—28-3, "Peg"; 4-8, "Potash and Perlmutter"; 8-10, Ziegfeld's "Follies."

BAKER (Geo. L. Baker, mgr.).—28-3, "Damaged Goods."

ORPHEUM (T. R. Conlon, mgr.; agent, Orpheum Circuit).—Week 28, John Higgins, scored; Brabson Lowther, endorsed; "Hi-ram," laughs; Lucille Lucas, pleased; "The Bride Shop," headline hit; Lew Hawkins, laughs; Fire Hurleys, good.

EMPRESS (H. W. Pierong, mgr.; Week 29; agent, Loew).—Countess Szechy, pleased; Ben and Hazel Mann, good; Owen McGivney, headliner; Ethel Whiteside and Co., fine; Bob Tip and Co., liked.

NEW LYRIC (Dan Flood, mgr.; agent, Fisher).—Vaudeville and pictures.

Howard Russell has joined the Seattle Stock in support of Ketty Brown and Paul Harvey in "The Big Idea." Nancy Duncan, who played bits with the Baker players, is in Seattle Co.

After Sunday, April 4, the local Orpheum will show four days only until the fall season.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (April 12)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

Aboles Edward Variety N Y
Adams Rex Variety Chicago
Adler & Arline Majestic Milwaukee
Albert & Irving Orpheum Memphis
Allen & Francis Variety N Y
Annapolis Boys Keith's Toledo
Arath Fred Co Orpheum San Francisco
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Beaumont & Arnold care Morris & Feil N Y C
Bowers Walters & Crocker Orpheum Circuit

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Direction, JAMES PLUNKETT

C

Cantor Eddie & Lee Al Alhambra New York
Cantwell & Walker Orpheum New Orleans
Cardo & Noll Grand Syracuse
Carr Nat 10 Wellington Sq London Eng
Carus & Randall Orpheum Seattle
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Colvin Walter Burbank Los Angeles
Conlin Ray Variety N Y
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Devine & Williams Variety N Y
De Voy Emmett Co Keith's Cincinnati
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Early Trio Variety San Francisco
Eadie & Ramsden Palace Chicago
Eia & French Orpheum Minneapolis
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Emmett Mr & Mrs Hugh 227 W 46th St N Y C

F
Fagan Byron care Cooper 1416 Bway N Y C
Faye Elsie Co Keith's Cleveland
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G
JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER

Galloway Louise Co Orpheum Winnipeg
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Grees Karl 3 Mariabill Str Bingen-Rhein-Germ
Grapewin Chas Co Orpheum Lincoln
Gray Trio Variety N Y
Guerrito Laura Variety London
Gygi Ota Variety N Y

H
Hagens 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Variety N Y
Hart Marie & Billy Variety N Y
Hayward Stafford & Co Variety N Y

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Holman Harry Co Variety N Y
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J
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Irwin Flo Co Grand Pittsburgh

K
Jefferson Joseph Prospect Brooklyn
Jewell's Manikins Variety N Y
Johnstons Musical Finsbury Empire London

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Jomelli Mile Orpheum Sioux City
Jorn Karl Keith's Boston
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That act with the "Punch,"
Who is pulling scenic stage setting,
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And every trick different
To what other wire walkers do.
Hurry up, managers, get in the swim,
The wide awake ones,
Are not missing him.
It's nice to hear the applause,
Loud and clear,
In many houses he plays
They get up and cheer.
At the One Hundred and Sixteenth
Theatre, I am now doing fine;
Another backward manager
Has just got in line.

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O

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P

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S

Schaffer Sylvester care Tausig 104 E 14th N Y C
Shentons 3 Variety N Y
Shattelle Bert & Hanel Variety N Y
Stanley Alleen Variety N Y

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Next Week (April 12), Orpheum, New Orleans
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Stein & Hume Grand St Louis
St Elmo Carletta Variety N Y
Stephens Leona 1213 Elder Ave N Y
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T

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and Co. in
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Toye Dorothy Columbia St Louis

V

Valli Muriel & Arthur Variety N Y

HOPE VERNON

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Direction, FRANK EVANS

Violinsky Columbia St Louis
Von Hoff George Variety N Y

W

Wade John F Variety N Y
Walton & Vivian Baldwin L I
Wells & Bundy Variety N Y

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Beauty Parade 12-14 Empire Albany 15-17 Grand Hartford Casino Boston

Beauty Youth & Folly 12 Star Toronto

Behman Show 12 Imperial St Louis 19 Gayety Kansas City

Ben Welch Show 12 Casino Boston 19-21 Grand Hartford 22-24 Empire Albany

Big Jubilee 12 L O 19 Westminster Providence

Big Revue 12 Olympic New York

Big Sensation 12-14 Stone O H Binghamton 15-17 Gayety Culler O H Schoenectady

Bohemians 12-14 New Nixon Atlantic City 15-17 Star Scranton

Bon Tons -- Gayety Kansas City 19 Gayety Omaha

Bowery Burlesquers 12 Westminster Providence 19 Gayety Boston

Brazos Girls 12 Star St Paul 19 Gayety Milwaukee

Charming Widows 12 Savoy Hamilton Ont

Cherry Blossoms 12 Empire Cleveland

City Belles 12 Standard St Louis

City Sports 12 Academy Jersey City

College Girls 12 L O 19 Gayety Minneapolis

Crackerjacks 12-14 Majestic Perth Amboy 15-17 Gayety Trenton

Dreamlands 12 Empire Brooklyn 19 L O 26 Westminster Providence

Fay Foster Co 12 Gayety Philadelphia

Follies of the Day 12-14 Grand Hartford 15-17 Empire Albany 19 Miner's Bronx New York

Follies of 1920 12 Gayety Chicago

Follies of Pleasure 12-14 Park Manchester 15-17 Grand New Haven

French Models 12 Grand Boston

Frolics of 1915 12 Columbia Indianapolis

Gaiety Girls 12 Star Cleveland 19 Olympic Cincinnati

Garden of Girls 12 Victoria Pittsburgh

Gay New Yorkers 12 Gayety Toronto 19 Gayety Buffalo

Gay Widows 12 Empress Ft Wayne

Ginger Girls 12 Empire Toledo 19 Columbia Chicago

Girls from Happyland 12 L O 19 Palace Baltimore

Girls from Joyland 12 Haymarket Chicago

Girls from the Follies 12 Standard Cincinnati

Girls of Moulin Rouge 12 Miner's Bronx New York 19 L O 26 Empire Newark

Globe Trotters 12 Gayety Buffalo 19-21 Bantable Syracuse 22-24 Lumberg Utica

Golden Crook 12 Gayety Montreal 19-21 Empire Hartford 22-24 Grand Hartford

Gypsy Maids 12 Empire Hoboken 19 Casino Brooklyn

Happy Widows 12 Music Hall New York 19 Casino Philadelphia

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Million Dollar Dolls 12 Gayety Washington
10 Gayety Pittsburgh
Missie Makers 12 Buckingham Louisville
Monte Carlo Girls 12 Century Kansas City
Orientals 12 Corinthian Rochester
Prize Winners 12 Gayety Minneapolis 19 Star
St Paul
Robinson's Carnation Beauties 12 Gayety
Pittsburgh 19 Star Cleveland
Rosey Posey Girls 12 Casino Philadelphia 19
Empire Hoboken
Satan's Morning Glories 15-17 Gilmore
Springfield
Social Maids 12 Palace Baltimore 19 Gayety
Washington
Star & Garter 12 Gayety Detroit 19 Gayety
Toronto
Sydell's London Belles 12 Gayety Omaha
Tango Girls 12 Trocadero Philadelphia
Tango Queens 12 O
Taxi Girls 12 Howard Boston
Tempters 12 Empress Columbus
Transatlanticque 12 Murray Hill New York
Trocadero 12 Gayety Milwaukee 19 Star &
Garter Chicago
Watson (Silding) Billy 12 Olympic Cincin-
nati 19 Empire Toledo
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Where S P follows name, letter is in Variety's San Francisco office.
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Courtney Flo (P)
Connely Frances
Crowley Omega

Marie Burt
Marie Graham
East Mr E
Edwards Jack
Ellsworth & Linden
Emmett Dixie

Goldini A H
Goldini Spanish
Goodwin D H
Gould C M
Grant Jack
Greenwald Doris

C
Callahan Emmet (C)
Callahan Joseph (C)
Carr Fred
Carroll George
Cates Band
Carver & Oliver
Cecil Peggy (C)
Clark Babe
Classy Trio
Clouds F L (C)
Colbert Sam (C)

D
Dakota Jack (C)
Dale Frank
Darvey Miriam
Davidson T E
Davis Harry
Dean L
De Fay & Moore
Dekos Mrs Joe (C)
DeLaine Muriel
DeMont Charles.
De Noyer Eddie
Dockstader Lew (C)
Dodges Billy (C)
Douglas J C
Duen & Good (C)
Dunlay & Merrill
Dunmore Eileen (C)

Falcon Walter
Farber Connie
Fay Mrs
Forrester Sidney
Foxgord L D L (C)
Francis Wilton J
Frank Herbert J
Franklin Irene (C)

H

Hall Jack (C)
Hall Ray (C)
Hall Marie
Hall Vera
Hammond Chas
Hancock James **H**
Harland James
Harney Ben (C)
Harney Hazel (C)
Harris Burt (C)
Harris Mayer
Harvey Merriam
Hartman & Varady
(C)
Haswell Berkeley
Hauley Walter (C)
Hawthorne Billy
Hayes Gene & M (C)
Hedlow Marie (C)
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8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (April 12), PALACE, CHICAGO

Representative,

PAT CASEY

All Communications care
VARIETY, New YorkEverybody
Knows That

LILLIAN SHAW

is the Original Character
Singer of Character Songs

Songs Written by BLANCHE MERRILL (A Real Writer of Character Songs)

Sam Barton

"The Silent Tramp"
Variety, London.

Hess Geo V
Hewman Frank (C)
Hill Laura (C)
Hirst Richard
Hodges Jimmie (C)
Holly G A (C)
Holst Marguerite
Holt Mrs C
Hooper Bud
Houston Jas P (C)
Huestis Carolyn
Hunting Tony (C)
Hutchington Dot

L
La Couver Mabelle
Lamadrid Julia
Lane Miss N
Lane Sidney
Laros
Lasere Fred
La Verne & Models
Le Monde Harry
Lecwellyn Dan (C)
Leona Dick
Leonard Eddie (C)
Leonard Wm (C)
Leodore Miss (C)
Lerner Dave
Leslie Rosebell (P)
Lee Geo (C)
Lee & Lee (C)
Lewis & Chapin
Lloyd Kenneth (C)
Long Frank
Ludwig B E
Lugway Jack
Luther J Dal (C)
Lynott Anna (C)

I
Irwin Fred N

J
Jackson Gerlie
Jamphis The (P)
Jardon Dorothy
Jardon Ethel
Jason Sylvia
Jenson The (C)
Jolly Ed
Junker D E

K
Kaplan J
Kauffman Walter
Kaufman Minnie
Kay Mondie
Keane Charlie (C)
Kelly Patel (C)
Kelly Joe
Keeley Arthur
Keeney Eddie
Kennedy Flo
Kerne J & J (C)
Kimball G G Co (C)
King Jack
Kline Sam (C)
Koeini Pietro (C)
Kramer Joe (C)
Kramer Emma (P)
Kyle Austin (P)

M
Mack Bob
Magee Jack E
Mandige Mrs E (C)
Molone Anthony
Marckley Frank
Marlowe George
Marcell & Bell (C)
Mathews Don
Mautaine & Vau Cort
(C)
Maxime Deloris (C)
May Irene (C)
McGovern Elmer J
McKaye Dorothy (C)
McMinn Howard (C)
McMinn Olive (C)
McBurn Burt G
Melville Mae

MIGNON DAINY LITTLE
MIMIC

Direction, ARTHUR KLEIN

WALLACE NEVENA
BRADLEY and NORRISOFFER A DAINY
VAUDEVILLE CORDIAL "In Loveland" Direction
JENIE JACOBSWILBERT HELEN
EMBS and ALTON

Something New

Direction M. S. EPSTIN

W. A. QUIGG PRESENTS MABEL BURNELL, THE
ELECTRICAL VENUS
— A LAUGHING SENSATIONAL —
BOX-OFFICE ATTRACTION

Melville Jerry
Meyers May
Miller Joe
Miller Hiram L
Miller Thomas H
Mollett Verna
Montague John

Monty & Dot (C)
Mora Yess
Mora Yess (C)
Morgan Jimmy (C)
Morris Arthur
Morris & Thurston
(C)

Mortimer Sisters (C)
Morton Ed (C)
Muller Emily
Murphy Geo P
Murray Joe (C)
Musgrove Harry (C)

N
Nelt Hazel (C)
Nelson Billy S (C)
Noblette Verna
Nolan Louisa
Norton Dixie
Nye Ned

O
O'Connor Mrs R
O'Neill Bob
Overholt Tommy

P
Pariseau A A
Paschal Walter
Pearson Harry
Plator Sasha
Pierce Irene
Pio Mr S
Poole Jack (C)
Porteu Elmar
Powers & Emerald

Q
Quirk Billy

R
Raynol Dorothy
Rehn Geo W (C)
Remy Jack
Reynolds Mrs L
Ribbler Paul (C)
Rice Chester (C)
Roberts Carl (C)
Robinson Harry (C)
Rose C N (C)
Roseby Miss (C)
Ross Mrs J
Royal Midgets
Russell Ruth
Tynar Harry (C)

S
Santos & Hayes (C)
Schafer Clinton H
Schwartz Harry
Shannon Geo (C)
Shaw Winn
Shea Evelyn
Sheldon Belina
Sherlock Carl
Sherwood Don
Sidney Lee
Sigler Meade
Sigler R C
Simmonds Teddy (C)
Simmonds James
Smally Ed (C)
Smith Bob (C)
Snartz Eddie
Sorcho Louis
Spencer Margaret
Splink George

T
Tary Walter (C)
Terry & Elmer (C)
Terry Frank
Texico
Thomas Jack
Thomas John
Thomas & Newman
Thompson Miss F
Thurman Bros (C)
Thurston Leslie
Tyrrell Majie (C)

V
Van Cook Miss C
Van D F R (C)
Vera Eleanor
Verdi Joe (C)
Victor The Great (C)

W
Wadsworth Clayton
(C)
Walzer Mable
Ward Mrs A (C)
Waters James
Watts & Lucas (C)
Webb & Burns (C)
Weber Fred (C)
Webster Wayne (C)
Weston Viola
Weston Willie
Wheeler Richard (C)
Wilkins Roy (C)
Williams C Fay
Williams Murial (C)
Wilson Doris
Wilson Mrs Cory (C)
Wilson & Pearson (C)
Witt Paul
Wood Bertha
Worth Charlotte
Worth Mary (C)
Wynne Beatrice (C)

Z
Zira Lillian

Besides my Winter Garden engage-
ment I am also booked solid for the
Rialto Tour. All information regard-
ing this circuit, apply to

JOE JACKSON

214 West 38th Street
New York City


ORIGINAL

4-PICCOLO MIDGETS-4

Just finished 30 weeks with the John Bunny Show. Will now play eight weeks in vaudeville, opening Monday, April 12th.

Then the NEW, BIG ACT for the coming season.

Address VARIETY, New York



THE BIG NOISE OF THE WEEK WAS THE VAUDEVILLE COMEDY CLUB BALL—
THE FLYING MARTINS FLEW TO ENGLAND—
NO "I TOLD YOU SO" STUFF FOR ME— I PICKED JOHNSON—
EDWARD MARSHALL—
CHALKOLOGIST—
KEITH'S PROSPECT THIS WEEK—
KATHY'S ROYAL NEXT WEEK—
GIVE ALF. WILTON CREDIT BOYS—
RE WHAT BECAME OF JARVIS PERRY Etc.?



HAMILTON
PARK
and
EDNA
HALL
"A MAN, A MAID AND A WHEELBARROW"

THE ORIGINATOR OF
"RAG TIME"
BEN HARNEY
(AND CO.)
WHAT THEY DO
Play piano and harmonica, sing harmony and comedy songs. Their chatter is up-to-date. They dance, all of them, straight, eccentric and acrobatic dances. Wardrobe, the best, making eight changes.
NOT a Vaudeville or Rathskeller but a
COMEDY VARIETY ACT

NEXT WEEK WE'LL
TELL YOU WHO
OWNS THIS SPACE

Playing B. F. Keith's Theatres and Orpheum Circuit



BILLY BILLIE
ELLIOTT and MULLEN
Direction, ARTHUR KLEIN

THE CONJURING COMIC
JUDSON COLE
Perplexing the Public for the W. V. M. A.
Direction, JAS. B. McKOWEN

Billie **SHAW** and **SEABURY** William
The Miniature Couple that Revived the Cake-Walk
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KUY KENDALL
CHAMPION AMERICAN BOY DANCER
Just Finished 18 Weeks' Engagement New York Roof
Address HOTEL McALPIN, NEW YORK



SKIPPER, KENNEDY and REEVES
STILL WORKING FOR MR. MATTHEWS
IN THE MIDDLE WEST

ALLEN MILLER
AND COMPANY OF FOUR
(IN A NEW SKETCH)
THOSE MUSICAL WIZARDS
ARNO and STICKNEY
Direction, FRANK BOHM




TRANSFIELD SISTERS
REFINED MUSICAL ARTISTS
Playing Matthews Time



Buster Santos
and
Jacque Hays
The Girls with the Funny Figure
Direction
SIMONS AGENCY


WATCH THIS SPACE
FOR
SILBER
AND
NORTH
Playing W. V. M. A. Time

ALFREDO
RICKARDS TOUR-AUSTRALIA



CHOOOLER
"THE BOY FADEREWSKI"
S. & D. Means Song and Dance to me—
It also means Schooler and Dickins—I see;
They followed me last week, I didn't think they would, However—they made good
EDWIN GEORGE
Big Act
Louise ICKINSON
THE GIRL SOPRANO

MANNY WERTH
THE TENOR
Now on his way East. Still with Guss Hill's "Mutt and Jeff" Co., Ch. A. Williams, Mgr.



BILLY WAS A CHOOSEER,
HE STOLE SOME STUFF FROM JOE,
A PRODUCER THOUGHT IT LISTENED GOOD,
SO IT ALL WENT INTO A SHOW.
MORAL—"DOE EAT DOE."
WALTER WEEMS.

FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN



UNIVERSITY FOUR
Comedy—Harmony—Singing
Hotel Tuller, Detroit, Mich.



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WORLD'S FAMOUS CYCLIST
1718 Clybourn Ave.
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THE GLADIATORS
THE ACT WITH THE WONDERFUL WHIRLING FINISH
Direction, **M. S. BENTHAM**
ADDRESS PINE LAUREL HEALTH FARM, WILLIAMSBURGH, MASS.

Nan Halperin
Direction, **M. S. BENTHAM**

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O. Personal Management, **NICK HANLEY**

ROSIE LLOYD
Touring in American Vaudeville
Address all Communications Care **VARIETY**, New York



The World's Greatest Boomerang Throwers
A SENSATIONAL NOVELTY
VAN and BELLE
BOOKED SOLID
Direction, **SIMON AGENCY**

FRED HOLMES AND LULU WELLS
With McINTYRE and HEATH in "THE HAM TREE"
Permanent Address, **VARIETY**, New York

4 MARX BROS. and CO.
IN "HOME AGAIN"
The Most sensational success of the season
Direction **HARRY WEBER**. Address **VARIETY**, New York

My Little Dream Girl



Lyrics by
L. Wolfe Gilbert

Music by
Anatol Friedland

"CLASS" WILL TELL

NOT A "KIND APPLAUSE" SONG BUT
A LYRIC AND MELODIC INSPIRATION
OF MERIT AND "CLASS"!

"CLASSY" PERFORMERS NEED
"CLASSY" MATERIAL.

"MY LITTLE DREAM GIRL"

IS A BEAUTY AND THE

QUEEN OF HER "CLASS"

Professional copies and orchestrations FREE (3 different keys),
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New York City

L. WOLFE GILBERT, Professional Manager

Chicago Office, 145 North Clark Street

My Little Dream Girl

Words by
L. WOLFE GILBERT

Music by
ANATOL FRIEDLAND

REFRAIN.

My lit-tle dream girl, You pretty dream girl, Some-times I seem, girl,
to own your heart. Each night you haunt me, By day yo taunt me,
I want you, I want you, I need you so. Don't let me wak - en,
learn in mis - tak - en, Find my faith sha - ken,
in you sweet - heart. I'd sigh for, I'd cry for,
sweet dreams for - ev - er, My lit - tle dream girl good -
night. night.
rall.

TEN CENTS

VARIETY

VOL. XXXVIII. No. 7.

NEW YORK CITY.

PRICE TEN CENTS.



Several American acts booked for England have declined to come over on account of the war. From what I can gather they hesitate to take the ocean trip through fear of submarines, mines, etc. Then again they are skeptical about English contracts during the present crisis, and the ultimate result is that they prefer to postpone their coming. Artists who have failed to come over to fulfill their contracts have done themselves a great amount of injury.

Nothing could be more ridiculous than this attitude on the part of Americans. The ocean is absolutely as safe as it ever was and there never was a time when American novelties were in so great demand as at this moment. Every good act of any consequence can secure ample bookings at a fair price; the co-operative plan has been abandoned by the managers for a number of months now and English music hall contracts are today worth their face value. I cannot too strongly impress upon all those seeking a pleasant and prosperous tour to come right now as the English music hall business is flourishing and, as

VARIETY HAS FREQUENTLY SAID IN ITS CABLES FROM HERE there is an absolute dearth of novelties. Managers are greatly in want of new material. Write or cable me at once.

GEORGE FOSTER

(Established 25 Years)

Broadmead House, Panton Street, LONDON, S. W.

Cable Address: Confirmation, London.



Everything that Mr. Foster has said above is absolutely correct of my own knowledge and experience. I have been in London since last May and do not know of a single good American turn that is unemployed here at present.

JACK NORWORTH

VARIETY

Vol. XXXVIII. No. 7.

NEW YORK CITY, FRIDAY, APRIL 16, 1915.

PRICE 10 CENTS

PUBLIC PROVING EASY PICKING FOR MOVIE PROMOTION SCHEMES

Wall Street Brokers Cleaning Up on Cheap Stock "Shoving" Schemes. One Picture Concern with Desk and Typewriter Gets \$45,000 in Few Weeks. Public Falling Easily for "Con" Letters.

The Wall Street promoters are becoming more active daily in picture speculation. During the past few weeks several companies have been floated and the stock "shoved" down on the Street. Several brokers are now making a regular business of putting out picture stock for new companies on subscription.

There is one new concern which had as its whole assets an office and a typewriter that got out an attractive prospectus and inside of a few weeks managed to have \$45,000 of their capital stock subscribed for. This company is now contemplating a studio and a regular plant to turn out features.

Some of the literature sent broadcast by the brokers, who know little or nothing regarding pictures, is laughable to those who are acquainted with the ins and outs of the business. One bears the following table:

Cost of Production.	
1 Negative (1,000 feet).....	\$500.00
24 Positive Prints (1,000 feet each)	960.00

\$1,460.00

Two productions or releases each week, \$2,920.00.

This would be the weekly cost of production against which they credit the output of 48,000 feet weekly for which they are to receive (at 10 cents a foot) \$4,800, leaving a profit of \$1,880 weekly or a total of \$97,760 profit annually. Against this there is a charge of overhead expense for marketing placed at \$24,440 per annum, which would leave, according to the prospectus, \$73,320 available for dividends, on a capitalization of \$100,000.

As an additional lever to the prospective investor the circular contains an excerpt from Munsey's Magazine

which states that the picture industry is responsible for an entire new line of millionaires.

"HANDS UP," FIELDS' TITLE.

"Hands Up" is the title of the summer revue Lew Fields is to produce. Mr. Fields got into town Monday, after closing his season in "The High Cost of Loving," and immediately set about casting the new production.

It is said that "Hands Up" will follow the Trentini show into the 44th Street, opening about May 30.

"The Peasant Girl" is to close very shortly and practically the entire cast with the exception of Emma Trentini will be transferred to the company that is to appear in the new Winter Garden production. This will leave the 44th Street open for the advent of "Hands Up."

BOARD OF TRADE'S ADDITIONS.

The Music Publishing Board of Trade, hitherto composed of 14 members, all publishing houses putting out popular melodies in sheet music form, has taken on two important additions.

The new members are G. Schirmer & Co., and Riccordi & Co., two of the largest general music publishers in the country.

FEATURES SCARCE.

The feature act for vaudeville market tightened up this week. Features grew scarce about Tuesday, when there was some scurrying about to land "big names" for future dates.

The New York houses were mostly in need of the new material, it was said.

If you don't advertise in VARIETY,
don't advertise.

COMEDIANS DISAGREE

A couple of comedians and hitherto close friends, both of considerable fame in American theatricals, and until recently appearing together in a Broadway production, are said to be on a not-speaking basis just now, with the chance of a complete severance of all relations when one of the comedians' contract expires.

The cause of the disagreement is not clearly known by those who are aware of it. A version is that one of the comedians appeared under his present contract, calling for a certain number of weeks this season, in a previous play put out by the same management that had but a brief existence. The actor's contract remained in force though and when the production he is now with was launched, the contract's terms become operative. These were said to be \$1,000 a week as salary, with a percentage of the receipts, which netted the comedian with the contract \$2,500 weekly. While he secured his amount each week, the show is reported to have had difficulty in reaching an even balance. As the production was due for a short season on the road, the other comedian is reported to have asked his erstwhile boon companion and fellow player to modify the terms in order that the management might have a chance while the show played out of town. This the actor with the contract flatly refused to do. Almost immediately thereafter he, is said, commenced frequenting the Lamb's Club, a place that seldom saw him during the past two years, when the Friars commanded all of his club attention.

SANITARY FRANKFURTERS.

The decree has been cast that frankfurters, popcorn, candy, ice cream and hoky poky, soft drinks and everything in the way of eatables must undergo strict sanitary inspection at the hands of the Board of Health of New York.

A special staff of 40 inspectors will make the rounds of all the summer resorts, particularly Coney Island and the beaches, and see that all the outdoor stands and carts are screened from dust and flies. No coloring will be permitted in lemonade or other drinks.

VAUDEVILLE AT FRISCO GAIETY.

San Francisco, April 14.

The Ackerman-Harris interests controlling the Western States Vaudeville Association have concluded negotiations with the Anderson Gaiety Co., and that house will come under their management April 25.

The new directors of the Gaiety will install a pop vaudeville policy at 10-15. The Gaiety has been dark for the past several weeks, the plans pending for a continuation of the musical comedy policy having fallen through.

The same agency will place vaudeville into the Valencia theatre, splitting the bills with the Victory, San Jose.

AFTER THE IMPOSSIBLE.

Pittsburgh, April 14.

"The Society for the Suppression of Ragtime Music in America," the pioneer organization of its kind, was organized by students of Bethany College, Bethany, W. Va., at a meeting. Officers were elected who say they expect the movement to sweep the country.

The society will urge the reinstatement in public favor of "the beautiful lullabys and touching love songs of grandmother's time."

LA SALLE'S MUSICAL STOCK.

Chicago, April 14.

The La Salle will house a musical stock company, opening about May 15 or June 10. It is planned to produce old La Salle theatre successes at 10-20-30-50.

"Three Weeks," the feature film, at the La Salle is expected to run about four weeks.

COHAN'S FILM FIGURE, \$250,000.

It has been persistently rumored of late that George M. Cohan had signed a flat contract to do 12 pictures for the Universal at a pretty figure, but this was denied Wednesday.

George Jordan, of the Sanger & Jordan firm which has the placement of the Cohan plays in stock, said that Cohan wouldn't think of going into pictures for less than \$250,000, and maybe not then.

ENGLAND PURIFYING "REVUES" BY UNOFFICIAL NOTIFICATION

Lord Chamberlain Lets It be Known Suggestive Productions Will Result in Revocation of License. Provinces Following London's Lead. Death-knell for American Burlesque Pieces on Other Side.

London, April 14.

The Lord Chamberlain has unofficially notified theatre managers here that any house playing a suggestive revue will lose its license.

Provincial cities have followed London's lead. In the provinces each Monday a dress rehearsal is now held, with the costuming and dialog carefully censored by the management.

This reform wave will effectually stop any contemplated playing of shows culled from the American burlesque field or idea, inclusive of the use of some of the material and "business" from those shows that under ordinary circumstances might be accepted with much favor by English audiences.

AUTHOR REFUSES ROYALTY.

London, April 14.

Sir James M. Barrie does not like the revue he wrote and which Charles Frohman produced at the Duke of York's, with Gaby Deslys starred. It is "Rosy Rapture."

Royalty due him for the piece, also a curtain raiser in the same program, has been declined by Mr. Barrie, through the dislike he has for his own writings in this instance.

Though the author has taken this odd stand, Mr. Frohman and Gaby are dividing \$4,000 weekly profit the production is yielding them, and the libraries are making heavy purchases of tickets.

HIP'S REVUE TITLE.

London, April 14.

The name of the new Hippodrome revue will be "Push and Go." Shirley Kellogg is to be in the cast.

AMERICAN ACTS BOOKED?

London agents are claiming hundreds of American acts have been booked to come to England immediately. In all cases, however, where a claim of this nature is made, the agent refuses to divulge names of acts engaged.

No unusual booking of American turns for the other side has been entered of late, other than those reported in *VARIETY*, mostly placed abroad by the H. B. Marinelli and Charles Bornhaupt agencies. Several of the turns booked by these New York agencies have been for London revues.

While others have also been placed for future dates, with the names withheld until near day of sailing, they are not in large enough numbers to create undue comment.

There is an advertisement in this issue of *VARIETY*, inserted by George

Foster, an important and well known London agent, which seems to reflect the English opinion regarding the desire of American turns to play abroad during war time. The statements made in the advertisement are endorsed by Jack Norworth, an American artist of repute, who has been abroad for some time, having been extremely successful in London, where he is now accepted as a popular favorite.

MARINELLI APPEAL LOST.

London, April 14.

The H. B. Marinelli agency license matter, on appeal, was decided against the agency last Friday. It is unlikely Marinelli will appeal from the last decision, allowing the matter to rest until the war has ended.

The Marinelli office is moving today to Golden's Green, outside the Metropolitan District, where an agency license is not necessary. The office will handle bookings (mostly American) from that point. Johnston, of the London office, sails this Saturday (Lusitania) for New York, where he will enter the Marinelli agency there.

Fred De Bondy, formerly in the United Booking Offices, goes into the Marinelli New York office next Monday.

GABY OFFER RAISED.

London, April 14.

The offer made by Charles Dillingham to Gaby Deslys of \$3,000 weekly for her on an American tour, has been raised by the New York manager to \$3,500. It will probably be closed on that basis.



EMILY STEVENS

Featured in a forthcoming Rolfe film production of "Cora."

IN LONDON

London, April 14.

The censorship of all news in England, instead of becoming more liberal, is being gradually tightened until it is now almost impossible to publish anything concerning the war other than official communications. All letters from the front, from the soldiers to their relatives, now bear the stamp, "the contents of this letter must not be communicated to the press."

The embargo against dealing with Germans continues without abatement and any inhabitant of England trading with an alien enemy is subject to imprisonment. But there is one very marked exception in the person of a German firm which manufactures magnetos. This concern is running at full speed with day and night shifts turning out electrical equipment for the war department under the supervision of a government official. Not that they love this German concern at all, but it happens to be the only one that can do the work required. Its factory of German workmen is operated under an armed guard.

Theatrical effects have been put to use by the English during the present crisis. A favorite trick at the front is said to be the creating of the impression of a cavalry charge by the men in the trenches working the coconut shells, and when the Germans jump up to meet the "onslaught" they are picked off by English snipers.

The Germans have not been slow to take advantage of anything that could be learned from the theatrical world. Their commissariat is said to have been fashioned after that of the Barnum and Bailey circus when that show toured Germany a few years ago.

Performances for the entertainment of the wounded are being constantly given, but it is likely that some of the material will have to be scrutinized before being given. Recently one of the artists stood on a box in a large hospital ward, the beds of which were occupied by seriously wounded soldiers, and sang: "We Don't Want to Lose You, But We Think You Ought to Go."

The war has done one thing with respect to music hall bookings, and that is the failure of the managers to continue the practice of booking turns for years ahead. This has been abandoned, and, from all accounts will probably never be restored to favor. In the olden days the managers figured that an act that was worth a modest salary at that time would never be worth less for the next ten years and were quite willing to contract for annual tours for their circuits. With several it worked splendidly, but in other instances it is not always the most favorable thing. For instance, Marie Lloyd is playing a lot of dates booked years ago at a salary of £60 (\$300). She probably is not worth that much now to any of them. Marie has gone back and will continue to go back.

SAILINGS.

London, April 14.

April 17 (for South Africa), Gintaro Gladys, Mauvius Manual Francois, Happy Atwood, Edna Lyall.

LLOYD-McNAUGHTON SHOW

There is a probability that Alice Lloyd, and her husband, Tom McNaughton, may be co-stars in a legitimate production on Broadway next season. It is to be a musical piece.

Miss Lloyd finishes her vaudeville season at Detroit May 16. Mr. McNaughton has been principal comedian in "Fads and Fancies" at the Knickerbocker, at a salary of \$600 weekly. When his wife returns to New York Mr. McNaughton will confer with her on the starring proposition he has received.

Despite the bad times west, Alice Lloyd has upheld her reputation as a drawing card and has gone over all of the Orpheum Circuit, including Winnipeg. She is at the Palace, Chicago, this week.

CRITERION'S SUCCESS.

London, April 14.

The Criterion has a success. It opened April 10, and is "The Elixir of Youth," renamed for the Criterion engagement, "Three Spoonfuls."

The newspaper notices on the piece were enthusiastic. They acclaimed Zillah Covington for fine character acting in the play.

Despite the favorable reviews the play received, it was necessary to paper the house Monday night, to make a showing.

CONSIDINE COMING EAST.

John W. Considine is to arrive in New York the last week of this month so as to be on the ground May 1, when there is an important move expected in connection with the final arrangements in connection with the taking of the Sullivan-Considine houses by the Loew circuit.

REJANE'S DRAMA POOR.

London, April 14.

Rejane opened at the Court Monday in "Alsace," a poor drama that, however, contains a fine role for the star. Rejane put on the same play a couple of years ago at her own theatre in Paris. It was written by Gaston Leroux and Lucien Camille.

The title gives an inkling of the story, which should have proven of greater interest to London in this time.

FARCE A FAILURE.

London, April 14.

"The Half Sister," produced at the Apollo Monday is an unqualified failure. It is a farce by Agnes Croysdale.

Vernon Davidson, Lawrence Robbins, Margot Kelly, Netta Westcott and Mona Harrison are in the cast.

Harry Vernon Has a Son.

London, April 14.

A son was born yesterday in the Harry Vernon family.

If you don't advertise in *VARIETY*, don't advertise.

N. Y. VAUDEVILLE MANAGERS TESTING THE TABLOID POLICY

**Union Square Theatre Introducing First Practical "Tab" for
Two Weeks' Experimental Engagement. Complete
Eastern Route to Follow Success of New Policy.
U. B. O. Will Maintain Tabloid
Department.**

The Union Square theater will undergo a temporary change of policy next week when Ben Kahn will introduce Tom Eland's tabloid musical show for a two-week engagement, playing one vaudeville act between the two parts. The tabloid idea is being tried out by the B. F. Keith people and if successful at the Union Square under Eland's direction, will remain there permanently, while the same brand will be arranged for the National, Boston, two theaters booked through the United Booking Offices' Family Department in Philadelphia, one house in Baltimore, and one in Syracuse. The ultimate success of the venture will decide the advisability of operating a tabloid department in the U. B. O. and alternating around the Family time between vaudeville and the new style of shows.

This is New York's first practical test of the musical tabloid, as popularized in the middle-west during the past few seasons, the "tab" producers heretofore centering their interest west of Chicago, although a few shows were tried on the Wilmer & Vincent time last season without creating any unusual interest. If the new policy does business at the Square it will be continued through the summer under Eland's direction with an occasional change of principals and a weekly or semi-weekly change of book.

The first week's offering will be "Nobody Home" with Johnny and Irene Galvin. The book is a condensed version of a former popular musical production and will necessitate the employment of 20 odd people including the chorus. The second show will be "Little Miss Mix-Up," a "tab" that holds records in the middle-west and has served the Galvins for the past few seasons.

In the west the average tabloid show is routed at a salary running between \$500 and \$800 weekly, playing three shows daily at popular prices. The "tab" invasion around Chicago attracted a number of prominent writers who provided complete books at a reasonable royalty, but the fad began to wane just as the better grade shows were coming to the surface.

The producers have shied at an eastern route because of the argument that small towns in the east are plentifully provided with the larger musical shows where the middle-west and west must be content with the "tabs" or a second class company.

U. B. O.'S SUMMER POLICY.

The United Booking Offices has definitely decided upon the summer policy for the majority of its big time houses, the change to go into effect in several towns May 17. Feature pictures will replace vaudeville at Cleveland, Toledo and Columbus on that date, with Louisville, Indianapolis and Cincinnati following shortly after.

The Keith big time theatres in New York will play a grade of vaudeville constructed to oppose the small time theatres booked by the Loew office. In Greater New York, where Loew is a direct competitor while in the others a straight picture policy will be maintained. Where the pictures alone are shown the admission will be 25 cents with a 10-15-25 gate for the vaudeville programs.

CINCINNATI EMPRESS CLOSED.

Cincinnati, April 14.

Loew's Empress in this city, after a hard, hard season has given up. George A. Bovyer manager of the theatre, and his wife are on their way to their home in San Francisco.

The future of the Empress is problematical: Owing to its location and the smallness, it is questionable whether the Empress will be used again for anything but pictures.

TANGUAY OVERCROWDS HIP.

Cleveland, April 14.

With B. F. Keith's immense Hippodrome seating 3,500, three extra rows of seats have been placed in the theatre to accommodate the crowds flocking there to see Eva Tanguay, the Hip's feature this week.

The big house has been completely filled nightly since Miss Tanguay opened and the prospects for the Hip's biggest week of the season are bright just now.

Archie Bell, the noted Cleveland critic, who always writes what he thinks, handed Miss Tanguay about the nicest notice in his paper she has ever received.

WIRRIE REGAL DYING.

Chicago, April 14.

Wirrie Regal, of the Four Regals, was taken from the National Hotel to a local hospital Monday in a dying condition. He is the big understander in the act.

Curry, Winter Garden's Manager.

Daniel C. Curry remains the manager of all he surveys at the Winter Garden. The wires got mixed somehow on the expected appointment of John B. Fitzpatrick to the position. Mr. Fitzpatrick retired from the direction of the Hippodrome, up on the picture policy being installed there.

RAY TANZER AS AN ACT.

With her two sisters indicted and her own indictment assured, Hammerstein's considered Ray Tanzer an eligible vaudeville feature Tuesday, when negotiations were opened for her appearance there as "an act."

Miss Tanzer is the young woman who mixed up her Osbornes, with the result James W. Osborne, the New York attorney, found himself sued for breach of promise or some little item like that. Mr. Osborne was vindicated by the girl's confession that it was another Osborne, called Oliver, who treaded upon her youthful affections. Ray received enough publicity up to two weeks ago to make her a Hammerstein headliner, but until then she hadn't done much besides suing a man.

With the federal authorities after her, criminally, that made it better, and it looks as though Ray will be singing a popular song with a piano accompaniment shortly in public, if she can bolster up her nerve. Although her nerve seemed in fine shape for several days when telling all about James W., there wasn't much of it left early this week, upon the Hammerstein emissaries approaching her for a stage debut. Tuesday Miss Tanzer ventured the assertion she couldn't appear on the stage with success, and the Hammerstein people were trying to tell her the word "success" had been removed from the dictionary. They even confided to her what they expected from Willard, the white man's favorite, and what they got, to make her believe popularity isn't necessarily a mark of approval for a Hammerstein drawing card.

If Miss Tanzer plays Hammerstein's she will be prompted, piloted and projected before the footlights by Loney Haskell, the pride of Seventh avenue.

HARD FIGHT ON "SPECS."

B. F. Keith's Alhambra in Harlem is still continuing its aggressive fight against the ticket speculators which have thronged about the theatre all season.

A determined effort has been made by the Alhambra management, acting under positive instructions from E. F. Albee, to rid the house of the speculating pest. Four detectives are constantly employed and signs have been posted warning intending purchasers not to buy of the speculators. Tickets so purchased are refused at the door, but so far the speculators have not been sufficiently discouraged to altogether retire. They have attempted to cause the management worry by complaints of one sort or another, mostly made anonymously or under fictitious names, but the Keith people have made up their minds to protect their patrons as far as possible and will keep up the speculating battle until the ticket men are driven away.

GEORGE H. BINNS MARRIES.

George H. Binns, of Binns and Bert, was married to Jerry Melville (of the Melville Sisters) at Saint Christopher Church, New York, by Rev. C. Moller.

Mr. and Mrs. Paul La Croix were bridesmaid and groomsman.

PITTSBURGH SCANDAL.

Pittsburgh, April 14.

One of the biggest scandals in Pittsburgh in recent years, suppressed by most of the local papers, and promising to develop an angle similar to the Tanzer case, came to light Friday when charges were filed against Ralph D. Ward, manager of the Ward Baking Co. plant here (Baur Brothers bakery). Ward was arrested and released under \$2,000 bail by the district attorney. The plaintiff is Mabel Rose Mitchel, actress and dancer, of New York City, and partner on the stage of Mae Hendricks.

Ward waived a hearing. Miss Mitchel alleges he bought her liquor until she became intoxicated, followed her to her room and attacked her.

The alleged act is alleged to have occurred in the Hotel Lincoln, Nov. 6, 1914. Miss Mitchel says the following day she was ill, but attempted to get into communication with Mr. Ward, without success. After several days of useless endeavor, she says, she consulted Attorney Rody P. Marshall, one of the county's leading criminal lawyers. Mr. Marshall is reported to have said he had heard of an effort to have Miss Mitchel arrested upon a charge of blackmail.

"She is innocent," he said, "and I do not think they would dare to arrest her. Miss Mitchel has been followed by detectives ever since she left here last winter. They followed her across the entire United States, watching her every movement. As a result, every time she would obtain a position, within a few days she would lose it because of the activities of the detectives."

Mr. Ward, in refusing to deny the charges against him, said he might make a statement later. He is socially prominent and wealthy.

IN AND OUT.

The Primrose Four did not open at the Palace Monday. Although programmed "No. 2," it was said the quartet's reason for leaving was the billing matter given it. McCloud and Carp stepped in.

Frank Crummit opened at the Colonial Monday matinee, replacing Herman Timberg, who had objected to the position ("No. 2") assigned him.

McWaters and Tyson left Chicago last Saturday night to open at the Orpheum, New Orleans, this week, in place of Leonard and Russell.

Parise dropped out of the Colonial, Chicago, the first half, going to New York where his wife is seriously ill. The Verdi Trio went into his place.

George Auger did not open at Waterloo, Ia., the first half of this week, through illness. The Four Rubes filled the gap at the Majestic.

Interstate's N. Y. Bookings.

The Interstate Circuit's New York booking representatives will be permanently located in the Orpheum Circuit suite, commencing about May 1. The booker will be Celia Bloom.

Karl Hoblitzelle, president of the Interstate, was in New York this week.

If you don't advertise in VARIETY,
don't advertise.

TWO VAUDEVILLE HEADLINERS FURNISH PECULIAR CONTRAST

Willard, World's Champion of Whom Much Was Expected at the Victoria, Disappoints Hammerstein's Box Office, While "Fashion Show," at Palace, Runs Away Beyond Expectation. Most Expensive Act in Vaudeville the Cheapest.

A funny contrast in vaudeville and its headliners became apparent to Broadway Tuesday, when it was admitted Jess Willard had practically fallen down in comparison with expectations as a drawing card for Hammerstein's, while "The Fashion Show," at the Palace, about which some doubt had been expressed (it being the initial appearance of such a turn), showed a record up to that time of four capacity audiences, something the Palace has not had at the opening of the week since Nazimova opened there.

The Willard slump was the most talked about. Hammerstein's played to \$2,150 Monday and \$1,500 Tuesday. Willard's salary is \$4,000, with ten per cent. additional of any amount of gross takings over \$10,000 on the week. Hammerstein's stage door had more than 3,000 people around it Monday afternoon and as many that night, waiting for Willard to arrive. The crowd was never big enough at the box office, however, to cause excitement, and at the Monday matinee, while the ticket racks were clean, the speculators were badly maimed. At night the demand for "lobby tickets" was even less, and \$2 for \$1.50 seats was the best that could be obtained. Any number of people at the matinee left the lobby when informed at the box office no choice seats were left. They walked right past the specs on their way out.

Tuesday matinee not a box was sold, and in the evening very few were occupied, with many rear orchestra seats vacant, while the upper portion of the house was not heavy at any time.

All "deadheads" were cut off for the Willard engagement. Eighty were turned away from the door by Solly Lee Monday afternoon and 100 at night. The Monday night attendance included 148 seats at \$1 each sold to the Friars, who bought them before Willard had been engaged, to watch their brother Friar, Jimmy Britt.

A possible cause for the attendance falling so far below what had been looked for was said to be the Boxing Commission's refusal to sanction a bout between Willard and one of his trainers. Another reason was given as the price, while others mentioned the light attendance at Willard's appearances on his way north from Havana, also that although 5,000 people were around the St. Nicholas Rink in New York last Saturday night, when Willard walked in there, but a bare 200 paid an admission to see him inside.

Tom Jones, Willard's manager, issued orders on the Hammerstein stage, Monday afternoon, that none of the sporting writers who called to see Jess

should be taken to him until they had first interviewed Jones. This was not relished by the newspaper men, and two or three are said to have expressed their feelings in the Tuesday papers. It was also directly opposite to the manner in which James J. Corbett had been exploited upon his return from defeating John L. Sullivan. William A. Brady was Corbett's manager, with Fred McCloy handling the publicity. Corbett showed at Madison Square Garden on the Saturday night following his victory, and although he had won the championship from the most popular American who ever held it up to that time, Corbett drew \$10,000 to the Garden, and became Sullivan's successor in popularity as well as the title.

This is Willard's only week in New York. Monday night he shows at Boston, receiving \$2,000, and will then take a train for Kansas City, where he is guaranteed \$4,000.

"The Fashion Show" at the Palace is the most expensive and yet cheapest act in vaudeville, for a headline attraction. There is represented in gowns and jewels nearly \$50,000. Both have been contributed by stores for the free advertising received, secured on the programs, in the advertising and upon the stage. Twenty-five people are in the turn. Audrey Munson, the "Panama-Pacific Girl," heads the list. She is said to cost the Palace management but a small amount, receiving a regular salary from the Exposition for exploiting it in her travels. Another of the women is Peggy Hopkins, from Washington, who received the niftiest press work vaudeville has seen in many a day through the efforts of Walter J. Kingsley, the Palace publicist.

Beyond the salaries of the people (principals about \$100; girls, \$25 or \$30) and the necessary stage hands, with what amount May Tully, who put on the turn, receives for her work, the house management has no expense.

The "Show" will go to the Orpheum, Brooklyn, next week, playing but the B. F. Keith New York vaudeville theatres on this trip. Next fall it will probably be revived for another run and made a bi-yearly vaudeville feature. It is quite possible each big city will have a "Fashion Show" of its own, as the New York firms interested in the Palace display claim out-of-town advertising is of no value to them.

When Willard starts off on the road, Eddie Weil will be the champion's press representative.

he will be accompanied by Eddie Weil. Wednesday's matinee business at Hammerstein's, with the baseball season's opening in operation, was extremely light in view of the attraction.

TWO STARS FOR PALACE.

The names of Minnie Maddern Fiske and Grace George are soon to be added to the list of famous stars from the legitimate stage that have appeared in vaudeville at the Palace. Mrs. Fiske will be the first to appear, most likely at the Palace April 26. Although it has not been definitely settled as yet it is thought Miss George will appear the week following, providing she can obtain the consent of her husband-manager, William A. Brady, to the vaudeville debut.

The plays which will be used for the vaudeville appearances of both Mrs. Fiske and Miss George will be selected from the one-act plays that the twin stars of the legitimate were to present when a co-starring tour was contemplated for them a short while ago. These were to furnish the evening's entertainment with each of the stars to appear twice at each performance.

Marie Cahill is another reported possibility for a Palace program within the near future. Daniel V. Arthur, Miss Cahill's manager and husband, is reported as having refused ten weeks at \$1,500 weekly for the musical comedy star.

At the Wm. A. Brady office Wednesday it was said Miss George was in French Lick with her husband, and that she would be back Friday. As to vaudeville, they said that it was quite certain Miss George would not consider playing in the two-a-day under any circumstances.

EGG THROWING REVIVED.

"Egg throwing" is coming back as a rebuke to aspiring actors. Tuesday, at the Academy of Music on 14th street, where "Amateur Night" had been billed, five raw recruits presented themselves for the plaudits or amusement of the vaudeville lovers who patronize the William Fox theatre.

The first amateur to appear was called Harry Mullaney. He commenced to sing, and as he did so, a regular egg started toward him from out in front. By skillful foot-work Mr. Mullaney evaded the unhatched chicken, but forgot the lyric of the song. On the second attempt the house management doused the lights, which the amateur accepted as his cue to retire, with the house still in a turmoil.

None of the other amateurs could qualify as egg dodgers and they refused to go on.

BELLE ASHLYN QUITTING.

Belle Ashlyn will quit "Maid in America" at the Winter Garden tomorrow (Saturday) night. Miss Ashlyn handed in her notice last Friday night.

Helen Rook is also to leave the show and will return to vaudeville. She leaves the Winter Garden May 1, and the following Monday opens as a "single" at the Palace. Max Hayes secured the vaudeville time.

MACK AND ORTH SPLIT.

Mack and Orth have separated as a vaudeville act. Last week was the final one after several seasons together.

ASS'N. AGENTS

Chicago, April 14.

The agents sanctioned by the Western Vaudeville Managers' Association who will be allowed to reside in the Majestic Theatre building are expected to move in around May 1, which is a month later than was first expected. The building leases will be signed this week, but these have to have the sanction of General Manager Mort Singer before they become effective. It will probably not be known until the final signing of the leases what agents will be barred from the building. It is expected a few will be dropped.

One proviso for the taking of offices in the theatre building is that the agents will have to advance enough money to cover their first three months' rent.

The proposed partnership between Harry Spingold and James B. McKown came to a sudden break this week. The two men are agents who book acts with the Western Vaudeville Association. There has been no reason given out as to why the proposed combination fell through. As it stands now the two agents have taken adjacent offices for the future in the Majestic Theatre Building. Whether the locations will remain the same or not is not known, but the fact that came out this week states there will be no business relation between them.

There have been rumors about the past month which stated a shake-up in the booking staffs of the Association officers was imminent. Evidently it has started for Harry Bailey, who has been booking a number of houses up there for some time, has been dropped from the staff. The nine houses which Mr. Bailey has been booking will probably be looked after by Paul Goudron. Bailey will be connected with the Joe Sullivan agency in future.

In the race of the Chicago agents to New York in search of next year material, Dave Beehler is apt to be first for he will arrive there early next week.

HARRY FOX'S SINGLE ACT.

Harry Fox has decided upon a single turn for vaudeville and will be seen around New York for five or six weeks during the summer. After closing with the Winter Garden show ("Maid in America") Fox and Dolly will separate as a stage team, each joining a production.

SUED FOR WALK-OUT.

Lynn, Mass., April 14.

Rice Brothers, German comedians, have been sued by the Olympia Theatres Co., it claiming they broke their contract twice in not playing the Central Square theatre.

The Rices came here but objected to their position on the program. They were told to play or leave. They left and their salary was trusted as a preliminary step in legal proceedings.

ROGERS STEPS OUT.

William Rogers left Lydell, Rogers and Lydell last week in Atlanta, Lydell engaging another principal to replace Rogers and continuing over the Interstate circuit.

CABARETS

A story about that the legitimate and vaudeville managers would take concerted action against players in restaurant revues through agreeing not to engage an artist for the legit or vaudeville stage who had appeared in a cabaret production, could not be traced down. No producing manager would admit the step was contemplated, and at the United Booking Offices (the big time vaudeville agency), it was stated no such instructions to that effect had been issued. This week at the Colonial the U. B. O. booked Frank Crumitt to replace Herman Timberg, Crumitt is at Maxim's. However it was reported that when William Solar joined the Wallick show, eight weeks that had been laid out for him on the big time vaudeville routes had been taken away. The legit managers are still complaining about the restaurants giving a theatrical performance on the floor, changing costumes and using girls, without licenses or exits, but have done nothing to date beyond talk about it. In the case of the New York Roof a couple of years ago, it was held that if no scenery nor a stage were employed, a theatrical licence (\$500 yearly) would not be required. William Morris thereupon removed his performance from the stage to the floor, putting the orchestra upon the stage, and dispensed with all scenery.

"Hold Fast" is the title picked by Dan Dody for the revue running at the College Inn on 125th street, near Eighth avenue. Joe Ward recently took over the Inn, temporarily closing down for extensive interior repairs. The revue was written and staged by Dody and is probably the first to reach the Harlem district where regular cabarets are few and far between. The revue is merely a conglomeration of numbers in which a sextet of chorus girls are featured in preference to the principals, but Dody has accomplished better than average results under existing circumstances. Ward is prominent, opening with a prolog, following by an ensemble number "Back to the Farm," with Ward leading. Billy Schaeffer leads the next song. Dave Fox, Schaeffer and Ward come next in order with talk, with Schaeffer singing "Bird of Paradise," "Dublin Bay" and "My Little Dream Girl," the latter number soloed, after which Ward temporarily discontinues his managerial duties long enough to sing a rag. A comedy by Ward and Fox follows with the finale shortly after. The girls are lively and apparently ambitious, if ambition ever enters the professional portals of the cabaret, and include such notable beauties (for Harlem) as Gertie Mason, Lily Clarke, Belle Dyer, Sadie Preis, Florence Devere and Gertie Moyer.

A certain class of "men" who are using the dancing cabarets as lounging places is held responsible for the loss

of a \$5,000 necklace by a woman one evening last week in a prominent restaurant. The loss was not reported to the police. It was while dancing the woman had the necklace "clipped." Another case is that of a woman who was relieved of the contents of her handbag while dancing. These fellows with no visible means of support, and who make the places they haunt almost disreputable by their presence alone, may be the means yet of causing strict surveillance of the dancing places, if they are not the means of eventually closing them up. They are an awful bunch. Many have a regular route and probably regular collections. It is said some are charging women from 50 cents to a dollar or more per dance, but these are the minor boys, mere apprentices. Some of the more experienced are working as procurers, acting as go-betweens and doing it openly on some restaurant floors. One restaurant on Broadway with a proprietor who realizes the danger from this class, has barred them out of his place. The other afternoon two started to walk in together when the proprietor himself walked over to them, saying "There's no room for you in here, and don't try it again."

A travesty on "Trilby" was given Monday night in "The Midnight Frolic" on the Amsterdam Roof, with Will West and May Leslie taking the principal roles. Mr. West was Sven-gali and Miss Leslie, Trilby, the latter chosen for the role because of her voice. George White and Isabella Jason opened in the Ziegfeld show the same evening, doing their double "Ballin th' Jack" dance, with Mr. White appearing later in his single specialty. The dancers scored both times.

The Riviera at Broadway and 96th street, will become a roof picture place when necessary alterations have been made. It is a William Fox house, starting shortly after Fox's Audubon opened, as a dance resort, with popular prices for each dance. The Riviera for many months drew capacity, but of late the orchestra has been larger in numbers than the patrons. As a picture house the roof will hold about 1,500.

Business As Usual
Still on Top.
The Top-Liner that Makes Good the Position.
MOSS TOUR



M. S. BENTHAM, Mgr.

MIDGETS AT McVICKER'S.

Chicago, April 14.
The Royal Lilliputians, or Singer's Midgets, with the road show that accompanies them, will open at McVicker's probably May 2, remaining there for a run of four weeks at least, playing the house on percentage.

Frank Bohm, who organized the road show, made the arrangements for the Chicago engagement.

BAD EYESIGHT OR MEMORY.

Lynn, Mass., April 14.

John Taylor, a stage carpenter of Sacramento, Cal., while attending a performance of "The Three Twins" at the Auditorium Tuesday night, thought he recognized his wife in the sextet. With a wild shout Taylor jumped from the twelfth row and dashed to the stage, clasping the woman in his arms. The audience and players became confused and the curtain was lowered.

After the excitement had settled, Taylor discovered he had made a mistake. The woman was Ethel Ryder, wife of the stage manager, Joseph Guthrie. The police were called and Taylor examined the woman's shoulder for a birth-mark, whereupon he sadly confessed his error. Taylor, who has been separated from his wife for two years, left the city immediately and was not molested. The manager explained the incident to the audience and the show went on.

MOTOR BOAT JUMPS.

After three weeks more of touring in "A Pair of Sixes," Paul Nicholson and Miss Norton will return to vaudeville, accepting engagements, according to their present plans, which will allow the couple to make the jumps in their motor boat.

Accordingly Mr. Nicholson and Miss Norton do not expect to play more often than every other week.

They are now with the H. H. Frazee production in New England, playing a week of one-nighters.

"PASSING SHOW" PEOPLE.

The Shuberts have started the chorus rehearsals of "The Passing Show of 1915," to be the next attraction at the Winter Garden. It is scheduled to open at Harmanus Bleeker Hall in Albany May 21, and to come into New York a week later.

Among the principals settled upon are Howard and Howard, Marilyn Miller, Lettie York and Daphne Pollard. John Thomas who was one of the hits of the Trentini show, is also to be in the company.

PICTURES REPLACING.

Pittsburgh, April 14.

A season of film is announced for the Schenley theatre. The Miles (Loew time) is the first regular house to announce pictures for the summer. "Cabrira" next week.

Billy Halligan Leaves Show.

Billy Halligan retired from the cast of "Watch Your Step" last week, leaving the show without the customary two weeks' advance notice after an argument with the management. Dama Sykes (Mrs. Halligan) remains.

Halligan and Francis X. Conlin are framing a two-act for vaudeville.

PEGGY O'NEIL

Peggy O'Neil, who has won everlasting fame from coast to coast as "Peg o' Everybody's Heart," aspires to even greater things than those already accomplished. She wants to do something different, as far as the theatre-going public is concerned, and free herself from the rut that necessarily follows the enacting of one character role for a long time—the narrow-minded idea that she is only fitted for one style of part.

Miss O'Neil, whose likenesses grace the front cover of this issue, has not been spoiled by the remarkable success that has come to her in her meteoric career of two brief years. Nine of every ten girls of Peggy O'Neil's youth would have had their heads turned with less than one half the fame and success that fortune (and hard work and study) have thrust upon her. She is a great believer in opportunity.

That opportunity seems not far off. Oliver Morosco, the western producer, has completed plans to give Miss O'Neil a thorough schooling in the drama. He will take her to Los Angeles this summer, after her tour in "Peg o' My Heart" closes and offer her in a series of plays, widely diversified and intended to bring out latent talent the clever little star has not already shown.

While Miss O'Neil has not yet appeared in New York as "Peg," the press of the western states is unanimous in praise of her human and artistic work. She has been credited with having the tear-compelling tones of a Warfield, accompanied with a wonderful gift of humor and a method of propelling her work over the footlights, which, with her limited experience, almost puts her in the genius class. Mr. Morosco banks very highly on the future of Peggy O'Neil. He is searching far and wide for a new play for her, and not necessarily an Irish one.

BUYING ASBURY PARK.

Asbury Park, N. J., April 14.

Walter Rosenberg is negotiating with the city council for the summer use of the Casino. Rosenberg promises to increase the revenue of the city by \$25,000 should he secure the Casino together with the bathing privileges. The council is considering the proposition and may return a definite answer this week.

"PARADISE" ON AGAIN.

Once more the Shuberts have decided that they will do "A Day In Paradise," and accordingly started to look about this week for a cast suitable for the piece. It is understood that rehearsals will be started within the week.

Barrie Not with Joan Sawyer.

Chicago, April 14.

Nigel Barrie was billed as the partner of Joan Sawyer at the Majestic until Monday morning. In some of Tuesday's Chicago dailies appeared a letter from Nigel saying Miss Sawyer was using his name for advertising purposes only. The bills were changed in front of the theatre accordingly.

The emphatic and unalterable determination of all of the producing managers to rigidly adhere to the clean, new and better performance decision naturally reduces the work of the censor committee. Moreover, it does away entirely with the necessity of house managers watching the shows. At the same time such enthusiasts for clean performances as Johnson, of Omaha; Ward, of Buffalo; Henry, of Toronto, and Daniels, of Brooklyn, will be spared the expense and the hardship of their weekly trips since the only object of watching the shows and going out of town to look them over was to order the elimination of objectionable lines and bits of business that constitute offensiveness.

Every producer and player knows exactly what is meant by indecency. The faculty of discernment between cleanliness and uncleanness is not possessed solely by house managers. It would be a shocking commentary upon the intelligence of those who are responsible for the observance of propriety in putting on the shows to assert they cannot recognize vulgarity when they see it. This would indeed indicate a degree of ignorance and an utter lack of comprehension no sane person would like to be charged with. It would reveal the possession of a mind perverted either innately or by long association with indecency. And to anticipate the possible necessity of having to inspect any of next season's shows for the purpose of discovering anything even slightly unsavory would be to admit a feeling of uncertainty of the mental and moral status of at least some of the producers.

But since it may be taken for granted there is no occasion for alarm on these grounds, the work of the censor committee will necessarily be confined to suggestions for the improvement of the performance in the matter of casts and of equipment and of arrangement of materials. House managers have nothing to do with such details and for this reason there will be no necessity for their censorship before or after the shows reach their houses. Assuredly this is a felicitous condition of affairs for which the recently-held convention may be thanked.

The disposition to give employment to men and women who have no qualification for stage work, and for no other reason than that they are related in one way or another to people who are of value, is one that should be vigorously discouraged. Sentiment and personal desire frequently influence the engagement of incompetent people with results damaging to shows that would otherwise be entirely acceptable. Leading comedians who insist upon having their wives, or others in whom they are interested, placed in positions they are not qualified to occupy, and managers and agents who urge the same considerations should be told frankly capability alone justifies employment. The appearance in these shows of unattractive chorus girls and the assignment of chorus girls to lead

numbers, and the allotting of parts to individuals, both male and female, who are wholly lacking in ability, simply to comply with a request or a demand, or to suit the convenience of a manager, or agent, or leading player or a member of a stage crew, is all wrong and should not be permitted. Owners of shows owe it to themselves to resist appeals of this kind from whatever source they may emanate.

NELLIE FLOREDE DIES.

Nellie Florede, prima donna of "The Golden Crook" up to the time of her enforced retirement through illness last fall, died at her home in Chicago Tuesday. Miss Florede had suffered from pulmonary trouble for a long time and it was known that death was only a matter of a short time. She was distinguished as the most brilliant vocalist in burlesque and was greatly admired.

BIRMINGHAM BURLESQUE.

Birmingham, Ala., April 14.

Burlesque will be the policy at the Grand under its newest management, backed by E. A. Turner, president of the company formed to operate the theatre. E. A. Turner, his son, is treasurer. J. A. Wall will be manager.

The first week of the new regime, starting next Monday, will have vaudeville.

Nothing is reported as to where the Grand will secure its burlesque shows from nor regular bookings for vaudeville bills, if that policy should later be decided upon.

MAYBE POOL ST. LOUIS.

L. M. Crawford is trying to have the Gayety, St. Louis, reinstated as a burlesque house. If negotiations pending with the Columbia Amusement Co. are consummated, burlesque business in St. Louis after this season will probably be pooled.

STANDARD THROUGH.

The Standard, Cincinnati, will end its career as a burlesque house Saturday night, May 8. Thereafter there will be no Extended Circuit theatre in that city and the main circuit shows will play the Olympic.

Buffalo-Detroit Managerial Switch.

John M. Ward, manager of the Gayety, Buffalo, has been transferred to the Gayety, Detroit, to take effect next fall. Mr. Ward will be succeeded in Buffalo by George Chenet, now in charge of the Detroit house. The Columbia Amusement Co. has purchased Thomas E. Newton's half interest in the Gayety, Detroit, for \$75,000.

Pictures in Gayety, Louisville.

The Gayety, Louisville, where Columbia shows were played prior to the merger with the Empire Circuit, and which has since been occupied by Stair & Havlin attractions, will become a picture house on the order of the Strand, New York, commencing next season.

"City Belles" Retiring Permanently.

"The City Belles" will close in St. Louis this week and retire permanently.

WINNING WIDOWS.

The star of "The Winning Widows" is the chorus. But for the remarkable work of those 18 uncommonly attractive girls in the many well chosen and excellently rendered musical numbers, there would be mighty little left to attract patronage, except a brilliant display of superbly beautiful costumes.

In every production Max Spiegel has made he has succeeded in achieving results in these particulars that have established him firmly in the list of the most resourceful and competent producers of musical shows in this country. Originality in costume designing, perfection in color blending, unhackneyed stage direction and dissimilarity in the selection of songs have invariably stamped Spiegel productions with a distinction all their own.

But heretofore Mr. Spiegel has accomplished more than this. He has assembled casts capable of giving a performance of such strong appeal the chorus work was of secondary consideration instead of being the dominant factor as in the case of "The Winning Widows." While the book offers little opportunities to any of the principals, the shortcomings of the performance cannot be wholly attributable to that fact. In these burlesque shows it happens more frequently than otherwise that capable work of the players more than offsets the lack of good authorship.

Harry Ward, for instance, goes through this performance in an aimless, pointless way, depending entirely upon his own striking individuality to score. Mr. Ward receives no help from the dialog nor from the situations that have been provided for him, and the laughs he gets are due solely to the exertion of those methods that long ago established him among the best all around players in burlesque. The singing and dancing specialty introduced by Mr. Ward and Hatty Raymond in the second act is about the only spot in the entire performance that resembles anything approaching a "punch" so far as the work of the principals is concerned.

Beatrice, the ragtime violinist, has made no noticeable improvement. Originally the best in her line, this young woman fails to stir her audience to the enthusiastic acclaim that accompanied her efforts in former appearances. Emilie Benner, strikingly beautiful in several exquisite gowns, displays a deep contralto voice that is startling although unmusical. Miss Benner has been unfortunate in the selection of songs.

Thomas Grady, a thoroughly capable Irish comedian, gets all that is possible out of a stereotyped part, and Jimmie Hunter, on the rare occasions for the display of ability that are offered him, demonstrates the possession of exceptional skill. In Mr. Hunter's case, as in those of Ward, Grady and Hatty Raymond, the general impression is that they suffer from restrictions imposed upon them by short-sighted stage direction and that hold them close to a manuscript whose paucity of effective material does not admit of convincing work.

WILLES HEARD FROM.

Sydney, Feb. 28, 1915.

Secretary White Rats, New York, U. S. A.

Dear Sir—Hoping that the affiliation with the International Artisten Loge, Berlin, is still in existence, I beg you to inform them that I, as well as my wife, am still alive. I am, of course, a prisoner of war, up to now on parole. I have managed up to the present time in hard struggle to keep us afloat without being interned at the Prisoner's Camp, but I feel that we cannot manage much longer. We have all our relations in Germany and have not heard a line from them since the outbreak of war. We also have our only boy, two years of age, in Germany, whom we have not been able to support since August. We are very worried about his whereabouts and health.

There may be some relation of mine at present in the U. S. A. who are as follows: Mae and Fritz Petram, performing animals; Dan Carlos, alias Willy Kessely's Marionettes, or Paul and Henry Wille, acrobats. Kindly inform them if they are there; if not, please communicate with the I. A. L., Berlin. I will be very thankful to you if you would notify the I. A. L. of our whereabouts and send me a letter from home through your office.

I cannot write anything political as I have had to swear the oath of allegiance to the King of England and the British Empire. Yours faithfully,

Gustav Wille.

Helene Wille.

Address to Mr. Bedford, 8 New South Head Road, Puddington, Sydney, Australia.

SUMMER MUSICAL STOCKS.

Rudy Heller, of Philadelphia, will have musical stock companies during the summer in Ocean City, Beauville, Cape May, N. J., and a couple of Pennsylvania towns.

Edward Hanford is organizing four musical stock companies to play summer parks.

Feldman and Christie are reorganizing a musical stock company which will open Monday at Herkimer, N. Y. The troupe will stay out for a while, coming into some house for a run during the summer. The company was recruited through the Lewis Hallett agency.

HARRY HART'S FRANCHISE.

Harry Hart, manager of the Standard, Cincinnati, who will next season transfer his activities in a similar capacity to the Olympic in that city, has been granted a franchise on the Extended for next season. Jake Lieberman will organize and handle the show for Mr. Hart.

Jack Reed's Extended Franchise.

The Empress, Milwaukee, where Jack Reid has been playing stock, closes April 17. Mr. Reid has arranged to fill in the time of "The London Belles" for the remainder of the present season, and has been awarded a franchise on the Extended for next season.

If you don't advertise in VARIETY, don't advertise.

VARIETY

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ADVERTISEMENTS

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Vol. XXXVIII No. 7

Jesse Lasky left New York Wednesday for the Coast.

Carl Gantvoort has joined "The Lilac Domino."

The Pollard Opera Co. is now playing the Fox time around New York.

Anna Bussert has joined "Sweethearts."

Mollie King does not open with Nobody Home" at the Princess.

Mary Hall returns to the Harris Players in Pittsburgh next week.

Byers' "The Girl and the Tramp," closed April 10 in Altoona, Pa.

Bessie Bennett has joined the Robert Sherman act.

"The Parson on the Trail" has been taken to the road.

F. D. Whitten will have out a tent show, starting May 24, with 12 people and orchestra.

Lucille La Verne has been engaged by Oliver Morosco for "The Song Bird."

Frank Mahara's "The Divorce Question" reopened its road tour Easter Sunday in Peru, Ill.

The Casino, Chicago, closed for about a month, has reopened with six acts and pictures, at 10-20-30.

The Broadway, Philadelphia, will probably adopt a picture entertainment shortly, for over the summer.

Teddy Webb has replaced James Blakely in the London Gaiety production of "Tonight's the Night."

"The Wolf" has gone out again, taking to the sticks this week under the direction of Pringle & Lynch.

Frank J. Libschik (Chick and Chicklets), recently injured in an automobile accident, is recovering.

Ralph Lemaire has left the Epstein Agency to accept a position under Edgar Allen at the Fox Agency.

Al Jundt, at Bellevue Hospital, was reported Wednesday to be in a serious condition.

Rita Redmond is recovering from appendicitis accompanied by severe complications. She is convalescing at her home in Lynbrook, L. I.

Sydney Harris returned to New York Sunday, from St. Louis, and Monday underwent an operation in a hospital.

Cyril Maud is booked until July 3 when he closes his road season in "Grumpy" at Winnipeg. At present he is playing northwestern territory.

The Shuberts have accepted a new farce by Joseph Noel, entitled "Wild Game."

Barry and Wolford have canceled their time, owing to Miss Wolford suffering from throat trouble.

Joe and Lew Cooper have signed contracts for the Loew time, placed by their brother, Irving Cooper, the agent.

Harrison Ford left the cast of "The Bubble" after a misunderstanding with the star. He has been replaced by Donald Cameron.

After laying off Holy Week, "The Dummy" reopened its tour in Philadelphia, where it will remain several weeks. George A. Kingsbury is managing the company.

Frank Smithson staged "A Modern Eve," which opened Monday in Boston, and he is now at work on "The Lady in Red," in which Valli Valli is to star, opening April 19 at Atlantic City.

The reported marriage of Lillian Hudson (with Tom Linton and "Jungle Girls") to Cecil Boyle, electrician of the Harris theatre, Pittsburgh, been denied by both parties.

Caites Bros. and Van and Schenk have secured London bookings through Charles Bornhaupt. The brothers will sail May 17 to open May 31. Van and Schenk will open on the other side June 7.

Barney Myers still insists he is going to San Francisco in his car, starting May 2, and taking along Mrs.

rection of O. E. Wee. Kennedy was formerly under Wee's management for five years. Of late he has been appearing in vaudeville in a comedy playlet.

C. W. Boyer of Hagertown, Mo., who has several companies on tour each season, has taken over the Hedge Holmes musical comedy company and will keep it out all summer. The Holmes troupe numbers 24 people, plays six bills a week and will make full week stands.

Word has been received in Calgary, Canada, that James Leatherby, formerly treasurer of the Sherman Grand theatre there, was killed in battle while fighting at the front as a member of the famous English regiment known as the Princess Pat regiment. Leatherby was well known by traveling managers and agents.

The annual card party given by Mrs. Gordon Ritchie for the members of the Professional Women's League will be held April 19 at the League rooms at 1999 Broadway. The party is for the benefit of the Philanthropic fund. The third of the series of plays will be given in the club auditorium April 29, 30 and May 1.

Does a hoodoo hang over the role of Uncle Billy in the road company of "The Trail of the Lonesome Pine"? Three men cast for the part this season have died, the last being George Staley, aged 60 years who was found dead in the dressing room of the Hippodrome, Elizabeth, N. J., where he had been attending a rehearsal of the role April 6. Griff Evans, who had the role, died about four months ago, while his successor, Mr. Palmer, dropped dead a fortnight ago. Staley was starred years ago as a German comedian in "The Royal Pass," direction of Harry Doel Parker, and at one time appeared in "George Martin's Secret" and was of the original "The King of the Opium Ring." Staley, who was a Buffalo Elk, was buried under the auspices of the Actors' Fund last Friday in New York. A widow survives.

An alimony action in a Brooklyn court caused a couple of New York showmen to travel over to that Borough several times to wait until called to testify in the action, about which neither knew anything. Anna V. Nagley had brought the suit against Carlton L. Nagley. H. Whitman Bennet of the Lasky executive staff, and Charles Feleky, of the Orpheum Circuit, were the men bothered. It appeared from the testimony that when Nagley remained out away from home all night he explained it to his wife by saying he was assisting Mr. Feleky in producing acts for vaudeville. At this time, according to the witnesses, Nagley was a clerk in a shoe store at \$16 weekly. He claimed a business connection with Bennet. On the stand Nagley testified he had never met Feleky and "just used him as an excuse," while also stating that the H. W. Bennett he referred to in his letters to his wife was not H. Whitman, but another man now in Los Angeles. The wife was awarded \$12 weekly.

CORRESPONDENTS WANTED

Variety has an attractive proposition to submit to those wishing to become Variety correspondents. The proposal will not interfere with other pursuits. It can be used to advantage in any city and active people may develop it into a permanent income.

Aulger Brothers have a summer season planned for "An Aristocratic Tramp," with Thomas R. Beatty as the tramp.

Sarah Adler, an actress, living at 68 Lenox avenue, has filed a petition in bankruptcy, placing her liabilities at \$5,875 and no assets.

The policy of the Brighton Beach Music Hall for this summer will be determined at a meeting of the directors, to be held April 21.

The Lumberg, Utica, N. Y., is now playing vaudeville the first half, three times daily. Burlesque is in the house the last three days.

The Garrick theatre, on West 35th street, leased by Walter Rosenberg, for pictures, will start May 1, remaining open all night.

Paul Gilmore has framed up a spring tour in "Captain Alvarez" and has engaged as his principal feminine support Mabel Juline Scott, who has engaged to play next season with the Fiske O'Hara Company.

Sam Shannon was removed to the Polyclinic hospital, Thursday evening last, and operated upon for appendicitis the same evening.

Myers and Maude Raymond. A chauffeur will drive all the way. The lake trip from Buffalo to Chicago, they say, is a fine sail.

Henry Kolker, who played thirteen weeks in the Princess, Chicago, has started a road tour with "Our Children" and is in Ohio this week. A new route may be planned for the remainder of the spring although he will not play in New York this season.

That the Actors' Fund has been doing exceptionally worthy work is best attested by the fact that eight members of the profession were buried under the auspices of the Fund within the past ten days. The Fund realized a nice little sum from the Allied Arts' Ball held in the Hotel Astor last week.

George P. Murphy was to have sailed for England last Saturday to appear on the other side in several of the English productions of the Lasky acts, but George couldn't do it. He had his steamer reservations and also a submarine protector but Gus Dreyer could not arrange the comedian's passport because a birth certificate was not available.

James Kennedy is preparing to take to the road shortly for an extended tour in popular repertoire under the di-

"FOLLIES" SUNDAY NIGHT BALL ON AMSTERDAM THEATRE ROOF

**Flo Ziegfeld Will Exhibit to Invited Guests May 8 Numbers
in Show All Season, Putting 100 People on Dance Floor.
Sam Bernard May be in New "Follies."**

The Sunday (May 8) after Flo Ziegfeld's "Follies of 1914" closed its season at Milwaukee, May 5, will witness a "Follies Ball" on the Amsterdam Roof, where nightly during the week Mr. Ziegfeld disports his \$2 restaurant entertainment, "The Midnight Frolic."

The Sunday night ball will be made the occasion to exhibit to invited guests the condition of the "Follies" after a season on the road. Several numbers will be given on the ballroom floor, as they are done in the performance; 100 people will be placed on the cabaret floor.

Ziegfeld's next "Follies" will commence to rehearse immediately upon the present troupe reaching New York. Sam Bernard may be a member of the new organization, which will include several in the current "Follies," among them Bert Williams, Leon Erroll and Ann Pennington. Bernard and Ziegfeld are said to have met a stumbling block in reaching an agreement over salary, billing, and so on.

Mr. Bernard was approached for a vaudeville engagement, but wanted several weeks given him, all around New York. A satisfactory agreement with the managers could not be reached.

Annette Kellermann, the diving girl, is to be a feature of the "Follies" show. Mr. Ziegfeld is preparing a suitable setting for her accomplishments. She recently closed a brief starring tour in "The Model Girl."

June 7 is the date now set for "The Follies of 1915" to open at the Amsterdam theatre, where "Watch Your Step" is now running. The same night on the roof above an entirely new edition of "The Midnight Frolic" will be given, with a separate set of girls for each entertainment. Bernard Granville, now leading "The Frolic" will remain and may also appear in "The Follies."

While in San Francisco for two weeks, "The Follies" did \$28,000, as against \$37,000 for the two weeks there the last time. On its present visit to Frisco, the show got \$13,000 the first week, and \$15,000 the second.

WOMEN'S ALL STAR GAMBOL

The women of the profession are to organize an all women all-star gambol in aid of the Actor's Fund. The idea was conceived by Martin Sabine and has been sanctioned by the Actor's Fund. Sabine is arranging the details of the management. There are to be women performers, advance agents, a woman orchestra and the manager back with the show is also to be of the same sex.

It is the intention to open the show at the Metropolitan opera house, New York, May 31. The show will then be

routed to play one-night stands in the principal cities between New York and Chicago, much after the fashion followed the last few years by the Friars and Lambs.

The Committee of Mercy is to be the chief beneficiary of the tour if the arrangements are finally completed. This War Charity is to receive 66 2-3 per cent. of the net profit while the Actor's Fund is to have the balance. At present it is decided to play six of the principal cities between New York and Chicago. The Committee of Mercy is standing for the preliminary expense in arranging the tour.

WON'T BE DICTATED TO.

It is said that "The Herald" is to follow in the footsteps of another morning daily and "drop" certain theatre advertising in New York. The move is only contemplated at present but those interested state the Bennett publication is seriously considering the step.

The reason given is that an executive head of a department in the theatrical firm's office tried to dictate to the editorial and business staff of "The Herald," as to what policy that publication should assume toward the productions this particular management sponsored.

The same firm has already been dropped from the advertising columns of "The Times." By both "The Herald" and "The Times" refusing the advertising for these theatres the management will have practically the best mediums for reaching a two-dollar audience closed to them. "The Times" yearly business from this source amounted to \$35,000.

It was at the instigation of "The Times" that a bill was introduced before the State Legislature in Albany this week, the import of which is to prohibit theatre managers from exercising the right of discrimination.

At a meeting of the Codes Committee of the Managers' United Protective Association Tuesday evening a vote was taken on the New York Times vs. Shuberts controversy.

The full quota of the Codes Committee was not there, but the vote showed the trend of the managers' opinion in the matter now in the Supreme Court.

Revival On and Off.

The Shuberts decided last week they would like to present an all-star revival of "Mrs. Dane's Defense." Friday they changed their mind. The reason given was that the managers were unable to secure the "names" that they wanted for the cast.

"BABY PLEA'S" KICK-BACK.

The City of New York has started an action against the Winter Garden and the Messrs. Shuberts which will come up for a hearing in the City Court today. The result may be the license of the Garden may be revoked and a general prohibition in the matter of Sunday performances all over the city.

The present case is the outcome of a suit to recover \$600 back salary from the Shuberts, instituted by Kathleen Clifford some time ago. Miss Clifford when signing for the Winter Garden for four Sunday nights was appearing in "Little Boy Blue." After the run of that piece she went to Europe and it was on her return to this country the Shuberts insisted that she play the four Sundays. She was to receive \$150 for each appearance, and the managers agreed, according to Miss Clifford, to furnish a chorus behind her. She only appeared for one performance and alleges she was not paid for that. She further stated that when she tried to fulfill her contract the managers would not permit her to appear. She sued to recover for the full four performances.

In their answer the Shuberts said the plaintiff had no cause of action as the performances that she was engaged for were illegal and in violation of the Sunday law. On the strength of the answer the Clifford case was thrown out of Court and to all appearances Miss Clifford let the matter drop.

On her return from Europe recently she again took up the matter and this time appealed to the Corporation Counsel who, on the strength of the admission of the Shuberts the performances they were giving Sunday in their playhouse were in violation of the Sunday law, has taken it upon himself to summon the managers to court to show why the license for the house should not be taken from them because of this admission.

"COMMON CLAY" AT ELTINGE.

"Common Clay," the Harvard prize play which has been secured by A. H. Woods, will be the opening attraction at the Eltinge theatre next season. The opening date at present is set for Aug. 14. Mr. Woods will have practically an all-star cast in the production. Those that are settled upon at present include John Mason, Irene Fenwick, Conway Tearle and William Morris.

BLINN OPENS IN CHICAGO.

The elaborate version of "Across the Border," in which Holbrook Blinn is to star with Lillian Albertson as his leading woman, is scheduled to open in Chicago May 3.

Judgment for Scenery.

Syracuse, April 14.
Judgment for \$225 was given James B. Swafford, manager of a "Sins of the Father" company, against the New York Central Railroad this week in city court in payment of scenery smashed up in a wreck at Palmyra several months ago. Swafford sued for \$528.67.

If you don't advertise in VARIETY,
don't advertise.

HIGH RATES; BAD BUSINESS.

According to the statement of managers the raise in rates by the Trunk Line Association is going to hit the traveling companies a wallop next season unless the Interstate Commerce Commission comes to their rescue. It may result in wholesale cutting down of traveling rosters next fall.

The Theatrical Managers' Association, as reported last week, is going to wage a bitter fight for Interstate Commerce regulation and Lignon Johnson, attorney for the Association, is now preparing facts and data to submit to the Commission.

Attorney Johnson Wednesday said that there would be no need of any kind of players' contract next season except for stock, if the railways persist in booming their rates skyward. Attorney Johnson says the general tilt means about 125 per cent. increase in traveling and baggage rates.

BELASCO'S "BOOMERANG."

Atlantic City, April 14.

"The Boomerang," David Belasco's newest production, in three acts, produced at the Apollo April 8 for Belasco to get a line on it for next season in New York, proved a delightful satire on love. The comedy by Victor Mapes and Winchell Smith, jokes good-natured fun at the oldest game in the universe and satirically reveals the efforts of a philosophical and psychological physician for the treatment of the disease.

Arthur Byron was excellent as the doctor. Martha Hedman, as a nurse, scored in a part that gave her little to do. Wallace Eddinger handled well his role. Grace Rutter and Gilbert Douglas were acceptable.

"The Boomerang" went to Baltimore from here and will then be shelved until fall.

"MONTMARTRE" SMART.

Los Angeles April 14.

"Montmartre," a comedy drama, translated from the English stage by A. E. Thomas from the French, with the leads played by Jane Cowl, William Courtleigh and Orme Caldare, was produced under its original French title here Sunday by Oliver Morosco.

It is very Frenchy, with smart lines, but seemingly too talky in spots. "Montmartre" is in four acts, three laid in the Bohemian section of Paris, and the other in Ostend.

Miss Cowl splendidly enacted her role, and the audience gave her big applause. Courtleigh and Caldare were well received.

The show is to go into Chicago, opening there April 25 under the Morosco management.

FRISCO CORT ON MARKET.

San Francisco, April 14.

A recent report to the effect that the A. J. Rich Realty Co. was sending out letters to amusement promoters offering the Cort theatre for a term of years at \$35,000 annual rental was strenuously denied by the local representative for the Cort interests, although the same individual intimated the house could be purchased, provided the price offered was high enough.

SHOWS AT THE BOX OFFICE IN THE METROPOLITAN CITY

Passing of Lent Caused Box Office Receipts to Jump. Revivals Getting Big Share of Patronage. Hebrew Holidays Proved Big Help During Holy Week.

With the passing of Lent the business all over town took a boom. Holy Week was a wonderful surprise to the managers, it happening the Hebrew holiday attendant to the Feast of the Passover fell coincidentally, with the result business held almost at normal.

There are a round dozen of new productions on Broadway since VARIETY last printed its box office estimate. Of these there are several that look to be substantial hits. One or two will die off before the current month has passed. The biggest slump of the month just passed is the failure of the K. & E. revue, "Fads and Fancies," which closes Saturday night.

"A Celebrated Case" (Revival) (Empire) (2d Week).—The much heralded revival produced under the joint direction of Charles Frohman and David Belasco. Included in the cast are Nat Goodwin, Otis Skinner, Helen Ware, Ann Murdock, Florence Reed and Robert Warwick. The production opened last week and got over very big. Is in for a limited engagement, closing May 29. Estimated takings first week in neighborhood of \$9,000.

"A Pair of Silk Stockings" (Little) (26th Week). This English comedy will finish over the season here. The box office is getting between \$3,000 and \$3,400 a week.

"Beverly's Balance" (Margaret Anglin) (Lyceum) (1st Week). Opened this week. Notices good.

"Chin Chin" (Montgomery and Stone) (Clobe) (26th Week). The one show in town that has held up throughout the season and still playing to standing room. The show has averaged over \$18,000 weekly and a total around \$400,000 so far this season. Seats are selling until July 3, with the hotels still taking their full share. On a season of 37 weeks in New York City alone the show will do a gross of approximately \$665,000.

Classical Repertoire (Granville Barker and Lillah McCarthy) (Wallack's) (12th Week). "Androcles and the Lion," "The Man Who Married a Dumb Wife," "The Doctor's Dilemma" and "A Midsummer Night's Dream" are the plays in the Barker repertoire now. The season at Wallack's will end May. Theatre to be dismantled after that date. About \$10,000 weekly.

"Daddy Long Legs" (Gaiety) (29th Week). Got \$6,100 Holy Week. Last week there was a distinct jump and the gross was a little over \$8,000.

"Experience" (Casino) (25th Week). Still playing to capacity at practically half prices through the medium of W. E. L., P. L. and J. L. tickets. In regular money the show is not getting more than \$6,600 weekly.

"Fads and Fancies" (Knickerbocker) (6th Week). The K. & E. revue closes this week and is to be followed by

Charles Frohman's production of "The Hyphen" Monday night. The revue has fared very badly and its managers are reported losers to the extent of \$100,000 on the production. Holy Week it played to \$6,700; last week, \$6,300. Notice of closing was not posted until Monday night. The revue is to reopen in Atlantic City about Sept. 1 and then go to Boston.

"Inside the Lines" (Lewis Stone) (Longacre) (10th Week). Has caught on and business getting better as it goes along. Some "regular" cut rate tickets to be had for the show on Sixth avenue. Last week it did about \$6,500, about \$500 more than Holy Week.

"It Pays To Advertise" (Cohan) (30th Week). Business falling off slowly; \$7,200 Holy Week.

"Kick In" (Manhattan O. H.) (2d Week). This attraction has been in New York for 27 weeks, 25 of which it played at the Longacre and Republic theatres and the last two at the Manhattan O. H. It will leave there this week to be followed by David Warfield in "The Auctioneer" for a limited engagement.

"Maid in America" (Winter Garden) (9th Week). Second of the Winter Garden productions of the year and it has proved a most unlucky one. The show was not up to the standard in the first place and business naturally suffered. In addition there have been internal rows among the principals continuously so that when the show moves to Chicago next month there will be but few of the original cast left in the production. Business at the Garden has been all shot to pieces with the gross takings in the neighborhood of \$12,000, although the house looks well through the medium of "paper."

"Marie-Odile" (Frances Starr) (Belasco) (11th Week). It seems rather regrettable this production is not getting stronger support from the public. Holy Week was particularly bad and last week was not much better. The show got almost \$7,500 Holy week and jumped over \$8,000 last week.

"On Trial" (Candler) (35th Week). Still getting money with the assistance of "cut rate" tickets. Doing \$8,000 weekly.

"Polygamy" (Park) (18th Week). Last week. A surprise the show held on so long. The gross at the Park has at no time been greater than \$4,200 during the run.

"Song of Songs" (Eltinge) (15th Week). Filling the house through the medium of League and Joe Leblang tickets. Getting about \$7,500.

"Sinners" (Playhouse) (14th Week). One of the hits of the town through cut rate tickets. Doing turnover business at half prices with the weekly gross in the neighborhood of \$7,200.

"Taking Chances" (Lou-Tellegen)

(39th Street) (3d Week). The Shuberts achieved a coup in putting on this piece in New York and incidentally put something over on the critics not heretofore been attempted outside of vaudeville. Knowing the critics will not stand for the suggestive in plays, the Shuberts dropped one of the scenes on the opening night. Then in fear the reviewers would not say the play was suggestive, they managed to get an advertisement over to the effect the piece was "clean" in spite of what might be printed about it. On the second night the bed-room scene was replaced in the play in all its glory and the advertising of it was left to the public. But withal the show is not doing business and the Shuberts are looking about for another vehicle for their Parisian star. Gross last week a little over \$4,000.

"The Birth of a Nation" (Liberty) (7th Week). Still attracting capacity audiences. Holy Week's gross, \$14,200. With the house on a rental leaves a neat profit for the film producers.

"The Bubble" (Louis Mann) (Booth) (2d Week). Louis Mann personally acclaimed by the critics in his new play. The play itself was praised because capably acted. Second week and looks as though it will finish the season at the Booth. Last week about \$6,500. Will do almost \$7,000 this week.

"The Clever Ones" (Punch and Judy) (12th Week). Little playhouse holding on with this piece and playing to a gross of about \$3,000 weekly. Will close shortly.

"The Eternal City" (Astor) (1st Week). The Famous Players' feature opened at the Astor Monday.

"The Importance of Coming and Going" (Bramhall Playhouse) (3d Week). The title of the opening play at this house seems to have been exceedingly well chosen, for the producer is doing his best to live up to it. Changes have already taken place in the business staff and more are to occur. The house is located at 27th street and Lexington avenue, away off the general run of traffic. It is one of the theatres of the 299 seats variety. Because of its location plays of an extraordinary drawing capacity will have to be staged to attract.

"The Lie" (Margaret Illington) (Harris) (18th Week). Business being held up through cut-rate tickets, the show getting about \$4,800 Holy Week and \$4,500 last week.

"The Natural Law" (Republic) (2d Week). This is the piece closed in Boston by the Mayor. In New York it was subjected to police censorship before opening and at the opening performance and permitted to go on. The critics "panned" unmercifully, with the result the show is just about managing to hang on. The first week was very bad, a little over \$3,800. This week will be worse. The show management rented the theatre outright for six weeks at \$1,500 weekly.

"The Only Girl" (Lyric) (24th Week). Remaining in town through cut-rate tickets. The business Holy Week was fair, but there was a considerable falling off last week.

"The Peasant Girl" (Emma Trentini-Clifton Crawford) (44th Street)

(7th Week). One of the musical hits of the season. Got in the neighborhood of \$12,000 Holy Week, but fell to almost \$10,000 last week.

"The Revolt" (Maxine Elliott) (2d Week). With fair notices it looks as though the show would attract little business for a few weeks.

"The Show Shop" (Douglas Fairbanks) (Hudson) (15th Week). Doing fairly well through cut-rate coupons and agencies. Got almost capacity at reduced rates Holy Week, and fell off to about \$5,600 last week.

"The White Feather" (Comedy) (10th Week). Still doing between \$6,000 and \$7,000 weekly. Is being well patronized by society.

"Tribby" (Revival) (Shubert) (2d Week). The Brooks-Shubert revival of "Tribby" with an all-star cast is proving one of the most successful of the season. The notices were simply wonderful and the business for the first week tremendous. With practically capacity at every performance the show got about \$14,000 on the week.

"Twin Beds" (Fulton) (35th Week). This farce still attracting houses although cut-rate tickets are being used. Returns averaging about \$6,000 weekly.

"Under Cover" (Cort) (33d Week). Still doing business. About \$6,800 Holy Week and fell off about \$500 the week following.

"Watch Your Step" (Amsterdam) (18th Week). This piece has not been holding up as it should have. Holy Week played to a gross of \$13,100. Picked up after Easter and did \$16,000 last week.

"You Never Can Tell" (Arnold Daly) (Garrick) (2d Week). Daly has revived Shaw's best comedy and incidentally restored the Garrick theatre to the map of Broadway. Gross the first week about \$6,100.

SHOWS IN BOSTON.

Boston, April 14.

Next week brings "The Law of the Land" to the Majestic for an indefinite engagement, Christie MacDonald in "Sweethearts," to the Colonial, Ethel Barrymore, in "The Shadow," to the Hollis Street, and "The Younger Generation" to the Plymouth. The latter production will be by the same company which has not been doing any too flourishing a business with "The Sin of David." Claude Beerbohm is managing the company, composed exclusively of English players.

April 26 will bring to the Colonial George Cohan and William Collier in "Hello Broadway."

SHOWS IN FRISCO.

San Francisco, April 14.

"Potash and Perlmutter" took in nearly \$15,000 at the Columbia last week, in itself a fair indication for another successful period this week.

"Under Cover," at the Cort, attracted a fair assemblage the early part of the week.

Kolb and Dill opened at the Alcazar Thursday to their usual business, the local papers universally commending the new production which may insure a successful run when coupled with the popularity of the principals.

The Gaiety is still dark.

BILLS NEXT WEEK (April 19)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. M. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"M." James C. Matthews (Chicago).

New York

HAMMERSTEIN'S

(uho)

Blossom Seeley

Clara Morton

R. L. Goldberg

"Red Cross Mary"

Keno & Green

Muller & Stanley

J. & L. Cooper

"Aurora of Light"

Sylvia Loyal

Miller & Vincent

Mallia Bart Co

Orville Stum

Lockett & Waldron

PALACE (orph)

David Bispham

Conroy & LeMaire

Campbell Sisters

Diamond & Brennan

C. Alhambra Troupe

G. Aldo Randegger

El Roy Sisters

(Two to fill)

COLONIAL (uho)

Bertha Kallio Co

Barney & Crawford

Clair Rochester

Avon Comedy

I. B. Smith

Genia D'Agaroff

Howard's Animals

Smith & Austin

ALHAMBRA (uho)

Gertrude Hoffman

G. F. Usher

Glenn & Fox

Duffy & Lorenz

Pipifax & Panto

Adeline Francis

Dancing LaVare

ROYAL (uho)

"War Brides"

Hermine Shone Co

Willie Holt Wakeland

The Volunteers

Jackson & McLaren

Byal & Early

Will Ward Girls

L. & M. Humming

Queenie Dunedin

PROCTOR'S 23D

Conway Sisters

Turrelly

Eva Fay

"One in Million"

Harry Gray

McRea & LaPort

2d half

Robie & Robie

Minnie Palmer Co

St Elmo & Lewis

George Reeves

Eva Fay

PROCTOR'S 58TH

Eugene & Roberts

Bicknell & Gibney

Location Deu

Hallday Grant & H

Five Saturdays

2d half

Saunders & Von Kuntz

8 Conway Sisters

Cavanna Duo

8 Komical Kops

Harry Gray

Kalma Co

PROCTOR'S 125TH

Rooney & Russell

The Stillings

Cavanna Duo

Dore Opera Co

Saunders & Von Kuntz

2d half

Eugene & Roberts

Edie White

2d half

Hearn & Rutter

Shriner & Richards

Divine Girls

Wm Sisto

Brooklyn Comedy 4

Davis & Matthews

(Two to fill)

HIPPOTRONE (loew)

Harry Rose

Geo & Lily Garden

Walter S Howe Co

Burke & Harris

Robert Gascoyne

(Two to fill)

BOULEVARD (loew)

Musical Avolios

Jim Reynolds

Princeton & Yale

Ashley & Canfield

Ward Sisters

(One to fill)

Edwin & Herzog

Ed Ford's Revue

"White Lie"

The Cleverlands

Landry Bros

(One to fill)

ORPHEUM (loew)

Avon Comedy

Golden West

Weber & Elliott

Mysterious Mr Russell

Smith & Austin

(Three to fill)

2d half

Eddie Borden

Slayman All's Arabs

Cameron DeWitt Co

Josephine Davis

Emmy's Pets

(Two to fill)

NATIONAL (loew)

Davis & Matthews

Ethel Clifton Co

Gray & Graham

The Stations

Slayman All's Arabs

(Two to fill)

2d half

Purcella Bros

Holmes & Riley

Nichols Sisters

Mysterious Mr Russell

Edie Borden

Rose & Ellis

(One to fill)

7TH AVE (loew)

Holmes & Riley

Thos P Jackson Co

Nichols Sisters

Joe Whitehead

4 Corners

(Two to fill)

2d half

The Stantons

"Girl from Macy's"

John Neff

The Neases

(Three to fill)

GREENEY (loew)

Joyce & West

"On the Veranda"

Wm Sisto

"Fired from Yale"

Francis & Jones

Les Cassados

(Two to fill)

2d half

Frank Ward

Princeton & Yale

Bush & Shapiro

Ballalaika Orchestra

Haydn Burton & H

Polsin Bros

(One to fill)

"The Tamer"

Meredith & Snosner

"School Days"

Louis Stepp 3

The LaValls

(One to fill)

FULTON (loew)

Leighton & Robinson

John Neff

Ryan Richfield Co

3 Dolce Sisters

Polsin Bros

(One to fill)

2d half

Wilson & Wilson

Anna Kent

Ryan Richfield Co

Delmore & Light

Wanda

(One to fill)

COLUMBIA (loew)

Paul Petching Co

Wrong or Right

(Four to fill)

2d half

"Rival Detectives"

"What's the Use?"

Plano & Bingham

Alpine 4

"Count & Maid"

(One to fill)

FLATBUSH (loew)

Hearn & Rutter

Work & Play

"School Days"

Evelyn & Harriett

E E Olive Co

Delmore & Light

The Belfours

"Courtney Sisters"

"Tango Shoes"

(One to fill)

2d half

Nelson

Lawrence & Harrington

W W Waters

Maurice Samuels Co

Edie Borden

Musical Hedges

Joe Whitehead

(One to fill)

BIJOU (loew)

Shriner & Richards

Bobbe & Dale

Swengall

Edie Borden

Swain's Animals

(Two to fill)

2d half

Roubie Sims

Togler & Carman

Bell Boy 8

Swengall

Ethel Clifton Co

(Two to fill)

Albany, N. Y.

PROCTOR'S

Dynes & Jan Epps

"Neptune's Garden"

Reddy & Currier

Natalie Normand

Ethel Hune Co

(Two to fill)

2d half

Gallagher & Martin

"Neptune's Garden"

Murray K Hill

The Cheaters

(Two to fill)

Albion, Pa.

ORPHEUM (uho)

(Easton split)

1st half

Will Morris

Guy Bartlett

4 Slickers

Morris & Meeker

(One to fill)

Billingham, Mont.

BABCOCK (loew)

1st half

Billy Kinkaid

Von Hampton & Jonse-

lyn

"The Tangle"

Gertrude Barnes

Equille Bros

(One to fill)

2d half

Wilton Bros & Dunham

Burnham & Irwin

Lorraine & Dudley

Rosie Lloyd

Lory Gillette

(One to fill)

2d half

Stone & Hughes

Jones & Johnson

Hugo Koch Co

Hershel Hendler

French Girls

(One to fill)

2d half

KEITH'S (uho)

Beatrice Herford

Manuel Quigro

Chip & Marble

Harry Fern Co

Madame Hermann

"Courtney Sisters"

"Tango Shoes

<p>Cervo Loughlin's Dogs Rigoletto Bros Valerie Bergere Co Hursley Troupe</p> <p>Little Rock, Ark. MAJESTIC (inter) Royal Hussar Girls Colonial Maids Mary Gray Claudia Tracy Mile Martha Co 2d half Dunlay & Merrill Minnie Allen Nick's Girls Murray & Storm (One to fill)</p> <p>Los Angeles. ORPHEUM Cressy & Dwyne Mme Donald Ayer "Green Beetle" Lambert Bontia & Hearn Brown & Newman The Sharrock Enecho Ring Co EMPRESS (loew) Blanche Sloan Brierre & King Oscar Lorraine "When We Grow Up" Allen & Francis "Vaude in Mykylad" PANTAGES (m) Chas L Gill Co Great Lester Tasmanian Vandiemans Green & Parker Bernivici Bros Juggling Barretts</p> <p>Louisville. KEITH'S (ubo) Cien Gascoline Collins & Hart Emmett Devoy Co Britt Wood Van & Schenck 7 Romans (Two to fill)</p> <p>Lowell, Mass. KEITH'S (ubo) Julia Edwards Hodge & Lowell Am Trupers Manetta Duo Walter Milton Co Harry Breen "School Playground"</p> <p>Madison, Wis. ORPHEUM (wva) Broughton & Turner Demichie Bros (Three to fill) 2d half Fred & Minnie Brad Raymond & Bain Carlie & Romer Sid Lewis Primrose Minstrel Mason City, Ia. REGENT (wva) Amber Bros (One to fill) 2d half The Leavals Sullivan & Mason</p> <p>Memphis. ORPHEUM Montgomery & Moore H Beresford Co Dorothy Toye Brunelle Sisters 3 Leightons Hal & Frances Rayno's Dogs</p> <p>Miles City, Mont. OPERA HOUSE (loew) 2d half (Same bill as Billings this issue)</p> <p>Milwaukee. MAJESTIC (orph) Lulu Glaser Co Cross & Josephine Bendix Players Willie Weston Brenner & Wheeler Henshaw & Avery Hartman & Verady M Franks & Partner</p> <p>Minneapolis. ORPHEUM Els & French Jack Kennedy Co Elizabeth Murray Bickel & Watson Tom Kump (One to fill) 2d half Dixon Sisters Wilkins & Wilkins "Her Name Was Den- nie" Lee Barth 3 Alex</p> <p>Montreal. ORPHEUM (ubo) King Bros Ethel McDonough C Rosine Co The Langdons Stuart & Donahue Eddie Foy Family Bert Errol</p> <p>Mt. Vernon, N. Y. PROCTOR'S Kalma Co Ray L Royce Dorsch & Russell Roble & Roble "Fun in Switzerland" 2d half Dore Opera Co Freddy James Kitty Flynn</p>	<p>Gordon B & Kangaroo (One to fill)</p> <p>Newark, N. J. MAJESTIC (loew) Frank Ward Togler & Carman The Cleveland "Girl from Macy's" Bell Boy Trio Wanna (One to fill) 2d half Carnaris & Cleo Jim Reynolds Kingsbury & Munson Sampson & Douglas Ashley & Canfield Cycling McNatts (One to fill)</p> <p>New Haven, Conn. POLI'S (ubo) Cadix Le Vern & Allyn McManus & Don C Pierlot Ferber Co Troy & Robinson (One to fill) 2d half Pilot & Schofield Irwin & Heros Katherine Cameron Co Health & Perry (Two to fill) BIJOU (ubo) John Cutty PANTAGES (m) (Three to fill) 2d half 3 Brownies (Three to fill)</p> <p>New Orleans. ORPHEUM Edwards Song Revue Eleanor Haber Co Mr and Mrs J Barry Eileen Stanley Albert & Irving Dainty English 3 New Rochelle, N. Y. LOEW Lawrence & Harrington Mack Albright & M Tbe Naesses 2d half Musical Avollos Swain's Animals (One to fill)</p> <p>Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half Leonard & Arnold Silvers Bill Pruitt Beaux & Belles (One to fill)</p> <p>Oakland. ORPHEUM (Open Sun Mat) Kerville Family Colonial Maids Lew Hawkins Abe Attel Goe Damerel Co Brabson Lowther Mason Keeler Co Lucille & Lucas PANTAGES (m) (Opens Sun mat) Ronald Bradbury Co Hennings Lewis Co Morton Jewell Tr Gibson & Dyso Renello & Sister Carl McCullough</p> <p>Ogden, Utah. ORPHEUM (loew) Zoeller Trio Gaye & Mynn Caesar Rivoli Chas Deland Co Charles Vance Brunett Sisters Oklahoma City, Ok. EMPRESS (wva) Hall & Sharkey 2d half Tbe 1 usaders Omaha ORPHEUM F & L Bruch Milt Collins "Woman Proposes" Horelik Troupe Renee Florigny Loyal's Animals Newcom & Phelps EMPRESS (wva) Kipp & Kippy Cooper & Ricardo Robt E O'Connor Co Four Rubes 2d half Hushe Musical 3 Herbert Brooks Co Elliott Juggling Mowatts</p> <p>Ottawa. DOMINION (ubo) Vannie Kaufman Morris & Parks Ruth Ross Bolon Singers Frank Gilmore Co (Others to fill)</p> <p>Peoria, Ill. ORPHEUM (wva) Stone & Hughes Hallen & Hunter Moses Koch Co Willing Bentler & W Sebastian Merrill Co 2d half Kinco Kelly & Drake Fred V Bowers Co Shedder & Williams Hanlon Bros</p>	<p>Philadelphia. KEITH'S (ubo) 8 Whalens Dainty Marie DuCollon Cantora & Lee Regina Connell Co Calve Clark & Verdi Metzetti Troupe GRAND (ubo) White & Cahn Moseoni Bros Weston & Young Rely LaRocca "Lonesome Lassies" (One to fill) PALACE (loew) Dixon & Dixon Grace DeWinters Dora Dean Co Harcourt Barton & Lovera 2d half Johnson's Dogs Gerard & West Daly & McCloud Alice Hanson L.HAMBRA (loew) Johnson's Dogs Gerard & West Daly & McCloud Alice Hanson Belle & Caron 2d half Dixon & Dixon Dora DeWinters Dora Dean Co Harcourt Barton & Lovera</p> <p>Pittsburgh. HARRIS (ubo) Kling Quartet Carlisle Circus Chas Howe Co Spink & Tate Dave Vanfield Dudley & Thorpe "SHERIDAN SQ (ubo) Kurtis Boosters Skinner & Woods "Lis" Harry L Mason The Berrens Oxford 3</p> <p>Plainfield, N. J. PROCTOR'S Hardeen Martini & Maxmillian George Reeves Dunn Sisters 2d half Redy & Currier Gardner & Leonard Silverton Girls Hardeen</p> <p>Portchester, N. Y. PROCTOR'S Louise Kay Gordon B & Kangaroo Friedland & Clark (One to fill) 2d half Dunn Sisters Riva Larsen Tr Marlon & Cumberland Dave McFayden</p> <p>Portland, Ore. ORPHEUM Emma Carus Harry Cooper Cheebert's Manchus Tracy & Cranston Two Carltons (One to fill) EMPRESS (loew) John Deimore Co Clarence Wilbur Klass & Bernie Macart & Bradford Beth Chaille Damann Troupe PANTAGES (m) 8 Forgetmenots Versatile Harmony 5 Nat Leffingwell Co Neal Abel 3 Belver Bros Milt Wood</p> <p>Providence, R. I. EMERY (loew) Blanche Leslie Cunningham & Marlon Cameron Devitt Co Brown Harris & B Original Honeyboys Belle & Jones James Grady Co Ray Conlin Nichols Nelson Tr (One to fill)</p> <p>Richmond, Va. BIJOU (ubo) (Norfolk split) 1st half Baptiste & Francini R & K Henry Murphy & Nichols Arthur Geary (One to fill)</p> <p>Rochester, N. Y. TEMPLE (ubo) The Riaks Coakley H & D Moses Koch Co Condon Devereaux Co Chief Capouillon Bell Family Hunting & Francis Seven Bracks SHUBERT (loew) Maestro Jenkins & Covert</p>	<p>DeWitt & Stewart "Birthday Party" Geo Yeomans Alvin & Kenny</p> <p>Rockford, Ill. PALACE (wva) Dixon Sisters Corelli & Gillette Three Lyses Sid Lewis Those French Girls 2d half Nanlaw Japs Hawley & Hawley "Inside the Lines" (Two to fill)</p> <p>Sacramento. ORPHEUM (19-20) John Higgins Parillo & Frabito Hyams & McIntyre Lina Arabella Jursley Troupe (Others to fill) EMPRESS (loew) (Open Sun Mat) Ben & Hazel Mann Gypsy Countess Owen McDiveney Rockwell & Wood Ech Tip Co</p> <p>Saginaw, Mich. JEFFERS (ubo) (Lansing split) 1st half Hodges & Tynes (One to fill)</p> <p>St. Louis. COLUMBIA (orph) Alice Lloyd Fannie Brice Paul Conchas Mr Hyamak Bert Lamont Co Jane Connolly Co Webb & Burns Lobbe & Sterling HIPPODROME (loew) Juggling Delisle Stuart Black Co Crawford & Broderick "Te Olde Hallowe'en" Tom Mahoney Ergotti's Lilliputians (Two to fill) EMPRESS (wva) Tryon's Dogs Venetian Four Hamilton & Barnes Grant Jensen (One to fill) 2d half Togan & Geneva Chabot & Dixon Imperial Opera Co (Two to fill) GRAND (wva) E & T Tiller Eddie Badger Bertie Ford Copeland Draper Co The Skatelites "Whirl of Mirth"</p> <p>St. Paul. ORPHEUM (Open Sun Mat) Brown Fletcher 3 Davies Family Haveman's Animals Chas Grapevine Co Hoey & Lee Eugene Bowen Co W C Fields (One to fill) EMPRESS (loew) (Open Sun Mat) Lawton Klein Bros "On the Riviera" Groveetta LaVondre Co</p> <p>Salt Lake. ORPHEUM (Open Sun Mat) MaBelle & Ballet Rae Samuels Big City Four Bertish Prelle's Dicks Wood & Wyde Jack Kennedy Co EMPRESS (loew) (Open Sun Mat) Chas Ledeger Mario T. Trette Cook & Stevens Inez McCauley Co James J Morton 8 Keltons PANTAGES (m) (Opens Wed Mat) Leo Cooper Co Musical Nosses Marco Twins Howard & Mason 3 Arleys</p> <p>San Antonio. MAJESTIC (inter) Chas Carter "Lion's Bride" Edmond Hayes Co McKay & Ardine 3 Dancing Ford Hendricks & Mills The Tyrells</p> <p>San Diego. PANTAGES (m) H B Cleveland Co Williams Bros Mr & Mrs Robyns Wright & Davis Menomoe Aiken Co Pierce & Roslyn</p>	<p>San Francisco. ORPHEUM (Open Sun Mat) B W & Crocker Morton & Moore Alan Brooks Co "Bride Shop" F J Ardath Co Al Rover & Sister Geo M Rosemer Helen Scholder EMPRESS (loew) (Open Sun Mat) Stewart & Dakin O'Neill Sisters Lou Hoffman "Between 8 & 9" Sandy Shaw Old Soldier Fiddlers PANTAGES (m) (Opens Sun mat) Bothwell Browne Co Rosa Marston Co Archie Nicholson Co Jimmy Green Grace Ladell Co</p> <p>San Jose, Cal. VICTORY (orph) (21-22) (Same bill as at Sacra- mento this issue)</p> <p>Schenectady, N. Y. PROCTOR'S Leonard Donovan & Lee Roeders Inventond Daniels Stewart Co Gilbert & Barrett 2d half Natalie Normandie Ethel Hune Co Maud D'Lora "6 Peaches & a Pair" Piccolo Midgets</p> <p>Seranton, Pa. POLI'S (ubo) Keene & White "Eloping" Parisian 3 Frank Tabor Al Burton "Hall of Antwerp" (One to fill)</p> <p>Seattle. ORPHEUM 4 Amaranths Hankoff & Gille Tom Lewis Co Lew Docketader Gertrude Long Mr & Mrs G Wilde (Others to fill) EMPRESS (loew) (Open Sun Mat) Leonard & Louie Mrs L James Co Margaret Farrell Ned Nestor Girls (One to fill) PANTAGES (m) Tate's Motoring VonKlein & Gibson Curtis & Hobard Johnson Howard & L Taylor & Arnold Nolan & Nolan</p> <p>Stout Falls, S. D. ORPHEUM (wva) 2d half Kipp & Kippy Guerrero & Carmen Kelth & Demont Newhouse Snyder Co</p> <p>Stout City, Ia. ORPHEUM (Open Sun Mat) Pantzer Duo Brent Hayes Co Hugh Herbert Co Terada Bros Haviland & Thornton Creighton & Belmont Mme Jomelli Brandon Hurst Co</p> <p>South Bend, Ind. ORPHEUM (wva) Lady Alice's Pets Madelyn Sack Chauncey Monroe Co Ball & West Redford & Winchester 2d half Hendricks Belle Isle Howard & Syman "Too Many Burglars" Burt Shephard Co Geo Wilson</p> <p>Spokane. ORPHEUM (loew) (Open Sun Mat) Dancing Kennedys Madge Maltland "Auto Bandit" Cbris Richards Fanton's Athletes PANTAGES (m) (Opens Sun mat) Cora Corson Nine Bob Albright Chas Wayne Co Holden & Harron Kennedy & Mac</p> <p>Springfield, Ill. MAJESTIC (wva) Fenner & Tallman Long Chaperon & G Saxo Sextet Warren & Conley Stan Stanley 3 2d half Zeno & Mandel Les Agout Family Hoyt's Minstrels Dave Ferguson Nible's Birds</p>	<p>Springfield, Mass. PALACE (ubo) Two Leows Brown & McCormack Godfrey & Henderson The Prescotts Tyrolian Troubadours Chas & Templeton Piccianni Troupe 2d half The De Marcos McManus & Don C Martini & Fabrinl Tom Davis Co Mason & Murray (One to fill)</p> <p>Springfield, Mo. JEFFERSON (wva) Mitchell & Grant Grant Gardner Harry A Davis Co 2d half Rooney Girls Bertie Fowler Hufford & Lockhart 3</p> <p>Stockton, Cal. YOSEMITE (orph) (21-22) (Same bill as at Sacra- mento this issue)</p> <p>Superior, Wis. PEOPLE'S (wva) Montambo & Wells Hodge & Lavelle Marie McNeal & Girls Balancing Stevens 2d half Juggling Wilbur Cassidy & Longton Eul & Lavigne Sis Jack & Foris</p> <p>Syracuse, N. Y. GRAND (ubo) Leo Jackson & May M Van Bergen Eddie Carr Co Aubrey & Rich Mack & Walker Tricie Frigiana Lyons & Yasco Leach Wallen 3 TEMPLE (ubo) The Tabors Field Barnes Julia Ring Co "Dream of Orient" Brooks & Bowen Mario & Duffy</p> <p>Tacoma. PANTAGES (m) "Land of Make B" Dolan & Lenhar Gertrude VandYck Tom Kelly Beeman & Anderson</p> <p>Terre Haute, Ind. HIPPODROME (ubo) (Evansville split) 1st half Leo Dendattis Geo Wilson Ray & Hillard Long Chaperon & G Booth & Leander</p> <p>Toledo. KEITH'S (ubo) Salas Adler & Arline Farrell Taylor 3 Thanhouser Kids 3 Hickey Bros McConnell & Simpson Belle Baker Long Tack Sam</p> <p>Toronto. SHEA'S (ubo) McRae & Glegg Hope Vernon Bert Levy John & Mae Burke H Brookbank Co Grace La Rue Raymond & Caverly YONGE ST (loew) Sprague & McNeese John LaVier Bud & Nellie Helm Hinnodrome 4 6 Steppers Holmes & Holliston Frank Bush Kennedy Bros</p> <p>Troy, N. Y. PROCTOR'S Murray K Hill Maud D'Lora "6 Peaches & a Pair" Elsie White Piccolo Midgets 2d half Daniels Stewart Co Horus & Hardy Dvnce & Van Epps Martini & Maxmillian (One to fill)</p> <p>Union Hill, N. J. HUPRON (ubo) Ed Gignras Oty Gyl Hazel Kirke 3 "Telephone Tangle" Lillian Herlein Webb & Goodwin Mullen & Coogan "Act Beautiful" Vancouver, B. C. LOEW'S Von Cello Elsie Sherman Brian Sumner Co Johnson & Deen Joe Welch Cook & Rothert PANTAGES (m) Garden of Rajah Florence Modena Co</p>	<p>Barber & Jackson Alken Figg & D Three Shentons Victoria, B. C. PANTAGES (m) Ed Reynard A Burt Wesner Co Rose Garden Chas & Hart Deltos Marensa & D</p> <p>Washington. KEITH'S (ubo) Belgian Girls Moran & Wiser Cibick Sales Carolina White Sam Mann Co Schwars Bros</p> <p>Waterbury, Conn. POLI'S (ubo) Great Walters Lady Sen Mol Mr & Mrs M Murphy Laypo & Benjamin Marconi Bros "Fascinating Filrta" 2d half Lewis's Dogs E J Moore Harmon Zarnes & D Wm Weston Co Troy & Robinson Piccianni Troupe</p> <p>Wilkesbarre, Pa. POLI'S (ubo) Morin Sisters Case & Alma Wm Lytell Co Milton & De Long (Two to fill)</p> <p>Worcester, Mass. POLI'S (ubo) The De Marcoa E J Moore Harmon Zarnes & D Wm Weston Co Mason & Murray De Pace Opera Co 2d half Wernts Duo Frances & Ross Pierlot Ferber Co Marconi Bros Chas & Templeton "Fascinating Filrta"</p>	<p>Rena Arnold Scott & Marke Kirk & Fogarty "Monte Carlo Girls" 2d half Lynch & Zeller B & M Keller Wm Lytell Co O'Brien Moore & C Milton & DeLong 3</p> <p>Winipeg. ORPHEUM Frances Nordstrom Co Mr & Mrs C DeHaven Little Nap Harris & Manyon Musical Byrons (Others to fill) PANTAGES (m) Sarah Padden Co Friend & Downing Dorothy Vaughan West & VanSiclen Isihkawa Japs Randow Trio</p>
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OBITUARY.

Billy Mannix of the American box office staff died suddenly Sunday morning of pneumonia. He was stricken early last week. He was 22 years old.

In Loving Remembrance of
DANIEL MENDOZA
Who passed away April 16, 1914
Father of
Harry M. Carter and Mac M. Carter
Gone but not Forgotten

Warren L. Corey, for several seasons with the Barnum and Bailey show, and recently property man with the Taylor Stock Co., died suddenly in New London, Conn., April 11.

San Francisco, April 14.

Nat Mann, brother of Louis Mann, and a traveling representative for the Jos. W. Stern Music Co., died here Monday after a short illness. The remains were cremated today and sent to New York.

REVIVING "SAID PASHA."

"Said Pasha" is to be revived next season. Frank Becker and Robert Hamilton will reproduce it next fall.

DICKEY REHEARSING PLAY.

Paul Dickey is at present directing the rehearsals of a four-act version of his vaudeville playlet, "The Comeback," in which he has successfully appeared. In the cast are Edward Abeles, Marion Murray, Inez Plummer and Everett Butterfield.

SPECIAL NOTICE.

The regular meeting
of the
White Rats Actors' Union
will be held
Tuesday, April 20,

in the White Rats Building, 227 West 46th street, New York City, at 11.30 P. M. sharp, Big Chief Fogarty presiding.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

G. Aldo Randegger, Palace.
"Red Cross Mary," Hammerstein's.
Smith and Austin, Colonial.
Genia D'Agarioff, Colonial.
"War Brides" (No. 2 Co.) Royal.
Harry Holman and Co. (New Act),
Orpheum.
Corbett, Shepherd and Donovan,
Prospect.
D'Almore and Douglass, Bushwick.

Willard Mack and Co. (3).
"Blindman's Buff" (Dramatic).
21 Mins.; Full Stage (Interior).
Palace.

There are some among vaudeville's patronage who will acclaim Willard Mack's latest literary effort an artistic gem while others will undoubtedly consider it extremely morbid. Mack's auditors will undoubtedly be divided likewise as to his individual work, some appreciating his quiet delivery and distinctive personality, while the remainder will lose complete sight of the redeeming features to magnify the faults of his dramatic endeavor. "Blindman's Buff" carries a queer and equally daring theme, the story of a doctor who, suspecting his wife's pronounced friendship for his best friend, masquerades as a blind man for several months and collects indisputable evidence of his wife's iniquity. The friend, taking advantage of the doctor's blindness, attempts to poison him. The glasses are switched with the inevitable result and as the wife is forced to face the corpse, her husband advises her a leper colony exists in the city for such women as she. Mack portrayed the role of Dr. Mayo, with Margaret Greene and William Gibon in support. The work of the trio was acceptable throughout, although Mack faltered somewhat at the finale where emotion replaced the dialog. The story is rather bald in spots, so much so it carried a shock, but perhaps the moral evens matters. Intensely dramatic, it serves the required purpose, holding the situation up to a strong climax and the Palace audience while visibly uncomfortable at times, responded with solid applause at the final curtain.

Wynn.

Murphy and Drew.
Songs and Violin.
10 Mins.; One.
Academy of Music.

Murphy and Drew offer a "sister act." One girl sings while the other plays the violin. The former first appears in old fashioned dress, using an old Irish ballad. The violin girl plays an Irish song and then the singer offers a number with the orchestra joining in verbally. Musician plays popular medley, with the other girl returning in Italian street garb to sing "Sympathy" (Trentini's song) with violin accompaniment. Act will pass in the pop houses.

Mark.

Palace Fashion Show.
Dress Display.
26 Mins.; Full Stage (Special Set).
Palace.

Vaudeville has finally located another novelty, thanks to May Tully, in the spring fashion show of 1915 which combines a gigantic advertising proposition with one of the grandest feminine sights extant, the display of spring fashions created by a score of New York's foremost modistes has been cleverly constructed into an entertaining vaudeville specialty with a surrounding that fairly shrieks of style and expense. The fashion show as staged at the Palace introduces Sam Ash as Beau Brummel, with a flock of perfect thirty-sixes exhibiting milady's styles for the current season. The stage shows a lawr with an enlarged cover of "Vogue" in the background, through which the models saunter in different modes to take up picturesque positions in groups on the stage. The first display brings an exhibition of morning styles with the afternoon, evening and boudoir fashions following in order. The arrangement eliminates all expected stage waits and an unusual assortment of styles are shown in less than a half hour. Ash introduced the specialty with a verse and later offered "My Bird of Paradise" to allow the necessary changes. Audrey Munson is featured above the company of models. The women found occasion to discuss the details of the affair while the men simply concluded they were going to wear 'em a little shorter and fuller around the ankles this summer, occasionally tearing loose a gasp at one or another model who managed to excel her sisters in any particular display. A display of hats with a black cloth spread across the stage to erase the view of the garments was included. The cloth arrangement should be replaced with something more attractive, for it spelled the one faulty feature. An attempt to describe the individual beauty of the wardrobe exhibited would drive an average man perilously near the foolish house. The affair is bigger than anything of its kind ever previously attempted and while its advertising qualities are prominent, Miss Tully has tactfully staged the offering to bring the best possible portion of entertaining qualities contained to the surface and has succeeded beyond imagination. It closed the Palace program and held every single patron right to the finale. This appears to be the sort of a turn that women can not resist, and if the women want it, the men don't have to be considered.

Wynn.

"Carnival Day in Dixie."
Colored, Girl Act.
22 Mins.; Full Stage.
Union Square.

Another of the ordinary girl-act of the present day, though this outfit is composed of six girls and two men, all colored. Usual talk and songs. The best number is "On the Alamo," led by the straight of the two men. The comedian gets good results with the card-game songs so often used by Bert Williams. The act displays good costumes.

Jess Willard.
Athletic.
13 Mins.; Full Stage (Exterior).
Hammerstein's.

The heavyweight champion of the world was greeted with 40 seconds of applause upon his appearance Monday night at Hammerstein's. The Monday matinee reception lasted 20 seconds. The attendance at both performances was about the same, although the matinee may have found the house slightly heavier upstairs. A few "still" pictures preceded the opening of the turn. They were quiet views of Willard, and a scene here and there during the fight. Although substituting as best they could for the moving pictures of the fray (which could not be shown), the "stills" amounted to little, if anything at all. After the picture sheet was taken up, Loney Haskell (the champion announcer of Broadway, with a speed record for getting on the stage more often in one evening than any other man in the world), informed the expectant house Willard had no chance to "frame an act"—in fact, he would have to appear in his ring costume instead of some silk tights ordered. Before bringing on the champion, Mr. Haskell introduced Freddie Welch, Willie Ritchie, Jack Curley, Bob Vernon and Tom Jones, in that order. Welch and Ritchie are champions also, Curley is the fight promoter, Vernon is handsome and a boomer for Pommery wine (besides having acted as stake holder on the big fight) and Jones is Willard's manager. Mr. Jones wears his hair in the red shade, and had evening dress. He didn't talk as long as Mr. Haskell, and did a little introducing himself, firstly, Jack Temple of Frisco, then Walter Moynihan of Los Angeles, two of Willard's trainers. After that came the tall scrapper himself. When the noise had run out on him, Jess said that as a talker he wasn't there, immediately proceeding to a light exercise on the ropes, then shadow dancing, after which he held out his stomach for Temple and Moynihan to throw the medicine ball at. They never missed him nor the stomach with it. That's something new in stage exhibitions, using a stomach for a target. Jess should take his stomach to some of these dancing cabarets and give it a real test. When the medicine ball had had enough of a work-out, Willard displayed his favorite punches. There weren't many, but they included the double one he used on Johnson in the 26th. Temple took the punches in the evening; Moynihan in the afternoon. It doesn't make any difference what kind of an "act" Willard presents, although a sparring match couldn't hurt. Anybody who pays to see him on the stage just wants to see him, and he is some little guy to look at, standing up above everyone. Jess is a pleasant looking fellow, even in ring costume, and seemed to take his New York stage debut as a matter of fact. He might have gotten his experience from some previous display in burlesque, when he wasn't as well known and hadn't knocked daylight out of darkness.

Stine.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Nobody Home," Princess (April 19).
"The Hyphen," Knickerbocker (April 19).

"The Radium Spectre."
Posing Illusions.

10 Mins.; Three (Special Frame).
Colonial.

The program says that Charles De Soria offers "The Radium Spectre" with the first application of radium to amusements. Barring a touch or two of new illusions with an electrical illumination the average audience will be unable to see where "radium" plays a sensational part in this turn. However it makes a nice, pleasing little "sight" offering, with the "poses" similar to those seen in other electrical posing turns. When one woman assumes poses to fit the divers colored lights and figures turned upon her by the machine at the footlights, some of the minor shapes in the pictures, such as a fish or a boat are placed in motion upon the sheet. At one time a skeleton steps forth from the framelike apparatus upstage and moves about in time to the music. It is propelled by a person dressed in black who walks in back of it. The stage is darkened so the dancing skeleton impression is fairly well carried out. Another illusion is the dancing girl with the illuminated outfit. Little electric lights of different colored bulbs, the lights operated by small batteries concealed about the dress and worked by the dancer, flash back and forth as the woman moves about on the stage. (Two women are carried for the act.) For an opening act "The Radium Spectre" will do nicely although it brings little new to the stage. That word "radium" is nearly new to vaudeville and is bound to help create interest wherever shown.

Mark.

Clara De Mahr.
Songs.
10 Mins.; One.
Union Square.

Miss De Mahr does four numbers. For the first song, "Roll On, Silvery Moon," she wears an up-to-date costume the average woman likes to marvel at. A seeming disinclination to throw her voice far into the audience, at times, prevents some from hearing the lyrics. A song with little dummies, announced as her own composition, is weak and should be dropped. Her second song, "My Little Dream Girl," was one of her best, though rather new to the Fourteenth streeters, after which she sings "Chinatown" in a pretty costume. Miss De Mahr is a comely brunet and her gowns make the act effective. On "No. 2" at the Union Square she did very well.

Joyce and West.
Dancing.
10 Mins.; Full Stage.
American Roof.

Clever exponents of an art that is gradually strangling its commercial value for vaudeville, i. e., modern dancing.

Wynn.

Walter LeRoy, Emily Lytton and Co.
(1).
"Neighbors" (Comedy).
12 Mins.; Full Stage (Special).
Prospect.

Walter LeRoy, of "Hogan" fame, assisted by Emily Lytton and Walter Booth, Jr., in a delightful bit of comedy entitled "Neighbors," by Junie McCree. In its playing "Neighbors" recites the love story of two old neighbors in a suburban town. One is a widower and the other a widow, with a son almost twenty. The general idea is based on a play in which Louis Mann appeared two seasons ago. The old couple wish to marry but first have to obtain the consent of the younger generation. The scene is at the fence dividing the property of the two. Walter LeRoy is a typical well-to-do retired Irishman. He declares he is a man of action, but nevertheless it has taken him ten years to propose to the widow. Finally he learns her property is to be sold over her head because of overdue taxes and he pays them for her, after which he secures a marriage license and proceeds to the widow's. The proposal is full of bright lines that bring many laughs. Miss Lytton is delightful as the widow and the role of the youth is well handled by Mr. Booth. The sketch abounds in the quiet type of comedy that denotes "class." At the Prospect the offering was very well received.

Fred.

Nina Morgana.
Operatic.
15 Mins.; One.
Palace.

Trailing the vaudeville parade of operatic celebrities comes little Nina Morgana with a repertoire of three choice classics, accompanied by one Frank Longo, whose awkwardness fairly shouts grand opera over the footlights. Nina Morgana, from Italy, is 100 per cent. ability which leaves little room for appearance, a valuable asset in vaudeville but evidently not essential for opera. Opening with "Shadow Song" the prima donna wandered on through "Last Rose of Summer" and closed with a selection from "Lucia di Lammermoor" that in itself earned her a half dozen curtain calls and finally stopped proceedings for a final bow, after the stage crew had become active on the succeeding scene. For those who like their music in operatic portions Nina Morgana is a supreme treat and the Palace patrons must be numbered among that brand of clientele, judging by the reception accorded the singer after her final effort. She was the biggest hit of the evening from every possible angle.

Wynn.

"The Royal Cabaret."
Dancing.
12 Mins.; Full Stage (Special).
Fifth Avenue.

In a set representing the interior of a restaurant, two dancing teams and an orchestra of four present "The Royal Cabaret." This consists of several numbers by the orchestra and three dances by the couples, as a duet and quartet. The act is exceedingly small time, and, even to pass there, will have to acquire speed.

Fred.

Martin Van Bergen.
Cowboy Singer.
11 Mins.; One.
Prospect.

A cowboy minstrel who has personality, knowledge of the value of quiet humor and how to put it over, and a voice. Martin Van Bergen didn't need anything else to put himself over at the Prospect Monday night. He had the second spot and opened with a song that will prove a riot the moment the orchestra starts the overture on a Monday afternoon if he ever plays Hammerstein's. He is programmed as "The Boy from Kansas," which holds especial interest at present because Jess Willard picked the same state. His opening song is a "clean" adaptation of "Frankie and Johnny" which he puts over in a quiet manner with a display of much nervousness. It is the latter as much as the song that wins a place for him immediately in the good graces of the audience. His second number is a tirade against "ragtime" which is a rag itself. At the finish of it he introduces the chorus of "Garden of Roses" and sings to indicate a trained voice. His third number is "Annie Laurie" which won him much applause and to close he is using a plaintive ballad which he sings with intense feeling. Van Bergen is well worth an early spot on any big time bill in the country.

Fred.

Frank Crumit.
Songs.
10 Mins.; One.
Colonial.

Frank Crumit does not rely wholly upon topical songs for his act. He carries a guitar and plays his own accompaniments when singing some of the old songs. Crumit tells several little stories but does his best with his song routine. He injects a southern accent which ran to coon songs more than anything else. One of his numbers was an imitation of a Hawaiian minstrel singing a song with the instrumental accompaniment familiar to the music circles of those tropical islands. Crumit's act isn't in the best shape possible and he could strengthen his routine in several ways. He has a pleasing voice. In an early position he appears able to hold his own. It was an emergency turn for the Colonial, going in for the Monday matinee without previous notice. Mr. Crumit is also the leader in the restaurant revue, "Keep Moving," at Maxim's.

Mark.

Tuttle's Parrots.
7 Mins.; Two.
Prospect.

A woman handling seven or eight of the common or garden variety of green parrots, puts the birds through a routine that could be enhanced if the woman were surer of herself and worked a little faster with her talk. Madam Tuttle's birds are really cleverly trained but they seem to fight shy of doing their tricks on a first request, and it is in these moments leading to the final showing of the trick that showmanship is lacking. When the woman is more at ease, the act will do to fill in the closing spot on the smaller big time bills.

Fred.

STOCK

LEFTWICK PLAYERS IN TROUBLE.

Savannah, April 14.

The Leftwick Players, after eight weeks at the Liberty, came to a sudden halt this week with the arrest of two members and the presence of a number of attachments filed against the individuals of the aggregation and Manager Leftwick, who sponsored the engagement.

The largest attachment is for \$350 for back rent, while several members hold claims for salaries due. A benefit performance will be staged during the current week in an endeavor to adjust the financial difficulties.

The Liberty seems to have the inevitable "jinx" since nothing has ever managed to arouse any noticeable interest at the house.

STOCK OPPOSITION.

A stock battle is on in Brooklyn between the Grand and Crescent companies. The Grand has reorganized and backed by the A. I. Namm dry-goods people, is going the limit in paying royalties for big Broadway pieces. Next week "Kick In" will be offered at the Grand, while the Crescent troupe will play "Seven Keys to Baldpate."

The royalty for the respective plays is said to be \$1,000, and just where the houses expect to make money at popular prices is beyond street conjecturing.

GRAVES LEASES THEATRE.

Pittsfield, Mass., April 14.

Robert Graves, Jr., who has presented a summer stock organization here for several seasons past has taken a year's lease of the Colonial, from June 1.

He will open with stock with Joseph Luckett as the manager. Malcolm Duncan will be the leading man and Edith Luckett the leading woman.

STOCK RIGHT RECORD.

"The Red Widow" is to be released for stock May 1. This has not been generally known but at the Witmark office it is said the stock rights for the pitce are in such demand a record has been created. Already twelve weeks are laid out for the piece.

The Aborns have engaged William Pruitt, Jr., and Annette Bauer to play their original roles, in Baltimore and Washington.

Orpheum Stock Director Resigns.

Cincinnati, April 14.

Karl Dietz, former director of the Orpheum Stock Co., resigned this week as instructor at the Cincinnati School of Expression, following a disagreement with the Manheimer sisters, who opposed his method of conducting rehearsals. Dietz will open an independent studio here and promote the proposed Little Theatre plan.

If you don't advertise in VARIETY, don't advertise.

STOCKS OPENING.

Schenectady, N. Y., April 14.

The Malley-Dennison Stock opened at the Van Curler April 12 for a permanent summer run with "Within the Law" as the first attraction. Gertrude Fowler and F. A. Le Dike have the leads. Others in the cast include Clarence Chase, Pearl Gray, T. E. B. Henry, Myron T. Paulson, Marie Longnecker, John B. Mack, Caroline Lowe, Marguerite Wolf, Vincent De Vita, Mae Nulty and Chester Miller.

Springfield, Mass., April 14.

Corse Payton is to put on stock at the Court Square beginning May 31. Over a decade ago he had a company there every summer playing to immense business.

Auburn, N. Y., April 14.

The vaudeville season at the Jefferson closes Saturday. Stock will open there Monday.

Ottawa, Can., April 14.

The Frances McHenry Players will open a season of stock at the Dominion Theatre here on May 3.

Salt Lake, April 14.

George Webb is managing the new stock opening here April 12. The company was organized by Paul Scott in New York.

Niagara Falls, April 14.

The Kantor Stock will open a season at the International April 26.

The Manhattan Players will open a season of stock at the Lyceum, Rochester, May 3.

DINGLE FOR MONTREAL.

Charles Dingle has been engaged as leading man for the new stock that opens at His Majesty's Theatre, Montreal, April 26.

Dingle dipped into vaudeville this week, being an "added attraction" at Keeney's, Newark, the first half of this week.

RUTH GATES AT OMAHA.

Ruth Gates is under contract as leading woman for the Burgess Stock Co., Boyd Theatre, Omaha, opening there Monday week.

Edward E. Lynch is going to the Omaha stock as leading man.

"DON'T SHOOT" IN NEW YORK.

If A. H. Woods' production of "Don't Shoot," opening last night at Wilkes-Barre, Pa., is a success, it will likely be brought into New York within the next two weeks, possibly opening at the Republic, though the exact house to hold it has not been fixed upon.

PALACE.

Capacity prevailed at the Palace Monday night with the Palace Theatre's Spring Fashion Show of 1915 (New Acts) possibly responsible, although an entertaining program was scheduled. The Fashion exhibition closed the bill without a visible walkout which in itself suggests the attractiveness of the specialty. The Primrose Four failed to show at the Monday night performance, replaced by McCloud and Carp, without altering the running order, although the substitute hardly measured up to the speed and strength of the quartet.

Maxine Brothers and Bobby opened with their routine of acrobatics in which the dog is prominently featured. The pair gave the show a reasonably good start, after which McCloud and Carp made their appearance in "One" with a repertoire of popular numbers on the violin and banjo. Under ordinary circumstances the men should have done better, but the circumstances surrounding a musical turn of this nature at the Palace must be construed as extraordinary, consequently their humble efforts were not properly appreciated and the specialty merely faded.

Billy Van and the Beaumont Sisters monopolized the comedy honors with their "Spooks," a vehicle that hardly measures up to the comedy standard of "Props." Van's character work is a bit distinctive and being a good showman, he snags every available opportunity. The Palace thoroughly enjoyed the company. Nina Morgana and Willard Mack and Co. (New Acts) followed in order with the intermission period immediately after.

The opening of the second introduced Beatrice Herford, a bad spot for a turn of this kind where the dialog and situations created by the theme of the monolog must carry themselves through unaided. Herford, however, soon overcame the difficulties and finished with the evening's honors safely earned after a 21-minute effort.

Mercedes and Mme. Stanton held interest nicely through their stay, with Mercedes working in the theme of mystery to her high summit. Mercedes is decidedly convincing and carries a fund of personality that makes him a great showman for his adapted line.

Bernard Granville was a pronounced hit with a routine of numbers, recitations and dances. Granville preceded the fashion aggregation in next to closing position. Wynn.

HAMMERSTEIN'S.

The Hammerstein bill this week is founded on Jess Willard (New Acts). He closes the show and nobody walks out until his appearance.

Besides the new champ, Jimmy Britt was there, with 148 Friers in the first six rows waiting for him. Sometimes one is almost impelled to the thought that Loney Haskell frames the Hammerstein bills for Loney Haskell. He was again in the Britt turn, mentioning how the Friers had been in the seats at one dollar per, also dwelling upon the favorable regard in which Jimmy is held by the Friers, and in proof, gave Jimmy, on behalf of the dollar seat holders, a small casket of shirt studs. It took Loney a long time to get his finish, but Jimmy worked more quickly, thanking the Friers and the Friers' money, which he will draw down for the Hammerstein date. Jimmy said the house paid fighters according to size; that Willard gets \$5,000 for the week, but as he, through no fault of his own, is but half Willard's size, of course—and that he took it to the audience figure out, and that Jimmy Britt, the popular and talented Brooklyn boy as Willard was fully exhibited on his appearance and disappearance, regardless of the 148 under the scale sitters. Mr. Britt puts over a very nice act.

Loney came on once more to announce Willard, but had no other opportunity during the evening, for the program had been laid down which needed explanation. Tough on Loney and his derby hat that is always with him on the speech-making trips. Only Loney always carries his hat in his hand when talking, just as the singers do when singing a ballad.

Commencing "No. 1" on the bill there was the overture by Geo. May and his band, next came a Keystone, only a week old, then Seabury and Price, who draw pretty pictures while singing ballads that could be replaced by more popular tunes. And to just make the same Oppenheimer feel he is not altogether neglected, the cartoonists have one sketch built for "The Little House Upon the Hill," but they didn't sing it, although they ought to. The two sketchers are a man and woman in the velvet artist dress. It was too early anyway, opening the show, but they could speed up the act with pop songs. "Blanket Bed" was one of their numbers.

"No. 4" was Alexander and Scott, in blackface, who sang, one doing his wench impersonation, getting him a lot upon the disclosure, which showed how long it is since they last appeared around. Then were Regina Connell and Co. in "The Lollard," a silly farce taken an alto tempo for the playing and which was never meant for Hammerstein audience. Fine for the Alhambra, probably, or family parties, even if they must witness a young wife in pajamas seat herself next to a perfect stranger of a man, on a sofa, at midnight or after. Still those who think well of Miss Bonnell (and there seem to be any number who do) will like the sketch because she is in it. Harriet Mariotte as the character dress-maker with a couple of "My God" lines scored the laughter and laughing hit of the playlet Edgar Allan Woolf wrote and staged.

After Jimmy Britt there the Ralph Dunbar Bonnell (and there seem to be any number who do) will like the sketch because she is in it. Harriet Mariotte as the character dress-maker with a couple of "My God" lines scored the laughter and laughing hit of the playlet Edgar Allan Woolf wrote and staged.

Billy B. Hall and Jennie Colburn picked up the comedy hit of the show in the sixth spot, with their protean playlet, wherein Mr. Hall

says "I will now sing my brother's latest comedy three comedy characters, closing strongly with his finishing one, a race track tout. The act appears to have been rewritten or at least much improved upon since some time ago. Hammerstein's great comedy playlet, wherein were Harry and Eva Puck, brother and sister, reunited and now grown up. Their first two numbers brought them little, and the opening is too stereotyped. The girl drops her prop dog, and the boy coming on, finds it. Really it looks as though they were flirting, and then they sing a duet, which is a great deal better than the audience to whistle "House Upon the Hill" and they close in "one." "Dancing Neath the Irish Moon" is also sung by them. Miss Puck position." With all these announcements why couldn't Jack Boyle say for instance, "Our next bit of comedy is a little thing thought out by my partner, Jimmie Huxley."

Rocky Monkey Music Hall made 'em laugh. It always does. The monk orchestra leader is made funny by the manipulation, and the entire idea of the turn is humorous. One of the monk card bearers has almost a "clay" walk. The house got it but couldn't make up its mind whether they should laugh. The final act, closing the show with his routine of celebs. The show was over at 11:03. Sims.

COLONIAL.

The Colonial Monday night had the hardest time imaginable in getting a regular vaudeville start. The show went along like a slow freight and when it did hit up regulation speed the pardon came too late. The program did not run true to printed form and several acts not expected to register much put over clean scores. Several acts expected to accomplish more than others failed to start anything. Business was away off and judging from the way the show was unable to get started until it was almost over it's not likely the Monday audience went away raving about the performance.

A woman headlined the bill. She was Carolina White, the opera singer. Upon the strength of the operatic connection the Colonial thought it might do something at the box-office. But it didn't Monday night. Miss White acted as though she were pestered about something. She sang in a hurry, and was indifferent. Her voice didn't appear to be in the best trim imaginable. At times her high notes sounded harsh and metallic.

The Chaplin picture, "The Tramp," was carded to open the show, but instead they switched it into the "No. 3" spot. An electrical and posing turn, "Radium Spectre" (New Acts) opened, with Frank Crummit (New Acts) following.

Herman Timberg was originally carded for "No. 2" but Crummit was substituted instead Monday. Harry Fern and Co. were also "No. 2." He was a veteran one-act which has true dramatic atmosphere mingled with sufficient comedy to make it entertaining all the way. People hereabouts may not know much about state soldiers' homes but on the road Fern and Co. should prove a clean up. It's time to life and well put together for vaudeville. The "No. 3" act, "The Yachts," with a touch of pathos and a comedy vein, is of the wholesome sort that will give any bill a breath of fresh air.

Lady Sen Mei fooled them all. This fair young creature from the land of the fireworks and the poppies didn't make much of an impression on the first half, but she came out on a solid hit. Lady Sen Mei has an attractive personality, a handsome wardrobe and one of the heaviest plush curtains with its Chinese lettering that has been seen at the Colonial in a long time. In addition to these she has a sweet voice that grows on one the longer she sings. The little lady appeared under her own register Monday night and this was especially true in the last number when the orchestra skidded and threw the singer off the key. Otherwise her turn went along beautifully. Her voice has music and a sweet melodious kind that pleases.

Claude and Ethel Usher and "Sparrerts" in their splendid little sketch added a touch of nature that impressed most favorably. Fannie Usher's conception of the goodhearted little girl stricken temporarily blind is an admirable stage characterization. The Ushers were on just before intermission. Keno and Green started the second half. They were working much along the lines of the former act with dancing the piece de resistance. For an encore they offer a cakewalk that landed big. Oh, yes, they sang a song about winter at the opening with Joe Keno wearing a straw hat.

After Miss White had offered a few testimonials as to her program connected with the defunct Cohan-Philadelphi G. O. Co. Swor and Mack yanked the show back into its vaudeville regularity in a manner both amusing and invigorating. These boys romped home with that dancing travesty at the close. The Water Lilies closed the show. Novelty of women diving worn off but the vari-colored lights give the turn a dash of color. Mark.

PROSPECT.

Two things "all wrong" at the Prospect Monday night were the audience and the manner in which the bill was laid out. The trouble with the audience was that it did not wake up and realize a show was passing in review until the second half got under way. Then it remained for two singing acts, following each other to clean up. One of those singing turns would have fitted nicely in the first half and helped a lot. The placing of a bird act and a dog and pony act, both in the last half, was questionable display of judgment.

Valeska Suratt is the headliner, closing the first half. Monday night the act did not get over as it usually does. Perhaps "Black Cattle and Diamonds" has been seen about New York

too frequently of late, or perhaps it was because Miss Suratt took it upon herself to "kid" through the turn. The audience did not even enthuse over Honey and Honey who are generally "sure fire" and an applause with their dancing. Miss Suratt has several new gowns since seen early in the season at the Colonial, and also one new hit of headgear, which may be but still isn't a hat. The manner in which she wears the latter is good for a laugh at least.

Lew and Mollie Hunting preceded the Suratt turn and did a comedy talk, a bit of dancing and one song. The latter is used to close. The talk at the opening shows there was something of a plot intended, but said plot does not remain in evidence very long. The manner in which both members break away from the thread of the story to get a "gag" or a dance bit in, is most abrupt. A little smoothing out will help considerably. Walter LeRoy, Emily Lytton and Company (New Acts) in "Neighbors" were on ahead of the Hunting. Martin Van Bergen (New Acts) held the second spot and the Musical Hunters were the openers. The musical team did very nicely in that position, singing the boys' act. The final act, closing the show with his routine of celebs. The show was over at 11:03. Sims.

The second half of the show was comprised of two singing acts and two others that came under the "dumb" classification, and a Chaplin film which opened the intermission.

Following the picture Howard's animals held the stage and won an applause with the closing hit, the dogs riding the ponies. Lightner and Jordan, the two girls who sing and play, on next, opened with a double number "I Wonder What You're Thinking Of" that started them off nicely. Their second number was "When the Winter Comes Around, We'll Be Here." The girls have a particularly effective double arrangement for this number. "Saving All My Love For You" proved a good follow-up number and a rag was used to close. This was the first act on the bill that looked anything like an applause hit.

The real hit of the bill followed immediately after when the Avon Comedy Four appeared. The girls preceding them had paved the way for them. The burlesque acrobatic bit that was done for an encore got over very well. Tuttle's Parrots (New Acts) closed the show and held the audience. Fred.

BUSHWICK.

The Bushwick has a show this week that can rival any at the biggest and highest priced vaudeville theatre in the city. The regular patrons packed the house Monday night.

The big name for the week is Orville Harrold, first time there. He was placed next to closing and went through his songs very quickly, leaving a good impression with the music lovers present. A musical publisher makes a wise recommendation that the song is not possessed of any marvelous catchiness, Harrold will put it over. He was easily one of the evening's hits.

The bill is long on sketches, two coming together in the first part, with the second coming during the best of the two. The first sketch, "The Office Boy," was the first gathering a number of laughs during the running, but lacked steam at the finish. A more stinging closing bit could be employed. Comfort and King, who followed with their "Coon Town Divorcement," put over the first big hit of the bill "No. 4." The sketch was presented by Joseph Jefferson and Co., "Poor Old Jim." Laughs aplenty greeted it. The man taking the doctor role looks more as if dancing were his profession, rather than medicine. Blanche Bender in the sketch is an attractive young woman dressed in pink negligee.

The second half held a quantity of hits, starting with Romy La Rocca who opened after intermission. This young man's harp was liked as much as anything on the bill, the audience calling him back a number of times, never failing to enjoy his work. The whistling as done by La Rocca is pleasing, the entire house, including the lower portions, joining in the whistling of the tune. The audience closed the show and held the house in a man.

The show opened with Merle's Cockatoos, rather quiet for one of these bird acts which generally consist of screeching creatures that make it decidedly unpleasant. The man keeps the birds quiet while his partner goes through the tricks. It is thought it would be a good idea to get a new name for the performing bird as "Cockie" is at present being used by all acts of this kind for their best performer.

Harriet Burt, "No. 2," sang a few songs and then retired quietly. Miss Burt is not very up-to-date with her numbers and is wearing a red dress that looks old.

The show ran late owing to "Safety First" taking up 40 minutes and a comedy picture used for closing.

AMERICAN.

The American program ran rather slowly during the first period, principally because of the individual inability of the turns, but the construction of the bill brought the second period along at incredibly rapid and the interest accordingly rose until there were few present who seemed dissatisfied with the show on the whole.

The opening spot fell to the Polzin Brothers, a pair of comedy acrobats with a good fast routine of tumbling and head work. The top-mouth is especially strong and the foot-dance, while the men offer little away from the usual grade of tricks, they make a splendid opener for a "pop" bill.

Evans and Wilson followed with a turn that embraces nothing novel beyond the opening which brings the female member on in a baby carriage. The man has a good light voice of

the tenor specie, but could stand considerable improvement in the delivery of the talk. The best returns were gained from an odd bit of comedy at the finale. This brought them sufficient applause to warrant their presence, but since they probably maintain ambitions for better things, a general revamping might be suggested.

Burke and McDonald provided some comedy with "My Good Friend," after which Tim Heald, a pleasant mannered young man with rather aged routine, entertained in "one." Reynolds can handle a song, gets his points over nicely, but seems to run strongly for ancient material. His appearance could be improved as well.

"The Saint and the Sinner" is a dramatic turn apparently picked for its small time qualifications. The principals led by Ethel Clifton held their respective parts as well as could be expected, the main section of the diatribe falling to two women, but there is nothing to the vehicle, after the idea that appeals beyond the "pop" average. It closed the first part.

During intermission a Keystone followed by a vaudeville act, which carried the honors of the show. Both are clever, the big feature of their work being the delivery and speed. The comedian has a style somewhat different and kept the points in action continually.

The Jungman Family of wire walkers followed their usual returns, with Miss Francis coming next. Miss Francis is certainly a repository of popular numbers with changes. Her routine has been carefully constructed to bring out its merits. Miss Francis is decidedly pretty, has a good idea of wardrobe and properly handled should eventually develop into a big time attraction. Joyce and West (New Acts) closed the bill. Wynn.

FIFTH AVENUE.

It is hard to say what attracted the audience at the Fifth Avenue the first half, but Tuesday night the house held practically capacity. One thing is certain and that is that the Song Writers' Contest was not the draw, for when that event started there was hardly half a house left to witness it. However, the "Contest" is great as a closer on the small time bills and as it doesn't cost anything except \$50 and holds over practically two weeks it is very cheap investment even if it is a little time Tuesday night there were three entries sung at the opening of the act and the balance of the time was given over to song plugging, during which a poor imitation of "My Bird of Paradise" was pushed without result. The actual time consumed by the turn was 37 minutes. The show itself comprised seven acts of vaudeville and pictures. There were three or four reels run at the opening, then three acts followed by a short scene and a Chaplin (Keystone), after which the four acts of the closing section were run through.

The openers were Fleier and Scofield with their combination of singing, comedy and juggling. One act proved a good type of small time opening act. They were followed by Gallagher and Martin (New Acts) in songs and talk.

Helen Lowell and Co. (New Acts), in "MacDougal's Alley," preceded the pictures. Moore, Gardner and Rose (New Acts), a different sort of a three act, followed the pictures and were the last of the bill.

"The Royal Cabaret" (New Acts), with four dancers and an orchestra of four, had the next spot, and did but passing well with a fast Texas Tommy used for the closing feature.

McMahon and Chapelle were down next to closing and were the real hit of the show in closing. Hubby missed the train. The same old gag told in the same old manner. They were hailed as friends by those present and the new generation of vaudeville goers laughed uproariously as the points were put over.

Closing the show Leon's Models offered a series of poses that earned frequent applause. Fred.

86TH STREET.

With Charlie Chaplin and Jess Willard well displayed all over the front of the house, the box-office witnessed a rush round 8 o'clock Monday night. The way they are advertising Charlie Chaplin around the smaller circuits takes up most of the room heretofore used for the acts.

Joe Kennedy did not take long at opening before he found them easy. His little English bit before doing his closing dance on skates proved funny and the returns placed him in the hit column. Marino Sisters sang their usual operatic selections. The voices lack volume, although it did not hinder them in registering.

Then Buckley and Co. in a comedy sketch kept things moving. It is just the kind of stuff "pop" audiences laugh at. After a poor Kalem three-reeler, Duffy, Geisler and Lewis found things hard. A few seconds after the picture had finished the audience was still dreamy. The trio worked hard but the spot was not right. Four Texas Tommy Dancers, the only dancing act on the bill, were next. The second team are a much better pair of steppers than the first and it did not take them long to judge this for themselves. An "Apache" number by the first couple was well done.

Wilson and Aubrey cleaned up the house. Their patter is fast and funny and the laughs registered were tremendous. The member playing the Hebrew comedian is funny, and some of his parodies hit them a knockout. For a closer they have a jewel number in "Bobbing Up Like This."

Wilson and Aubrey found a few walking out on the punch, but here the remainder of the comedy wrestling bout. Jess Willard in "The Heart Punch" (film) was greeted by rounds of applause.

If you don't advertise in VARIETY, don't advertise.

750 DAYS FOR FIRST RUN OFFERED BY ONE CIRCUIT

United Booking Offices Feature Film Department Wants Feature Film for That Series of Houses. Longest First Run Play from One Office on Record. Dickering for Terms.

"The Juggernaut," a Vitagraph feature film, can be assured of 750 first run days, on one booking, if it agrees with the United Booking Offices Feature Film Department on terms. According to report the Vita is asking \$75 a day for the feature. Through the long play the U. B. O. can give A. Duffy, in charge of that department, is said to have submitted a proposal to pay the Vita \$50 daily, guaranteeing it the run of 750 days.

Mr. Duffy, according to report, has laid out a run for features that embraces the theatres of the U. B. O. big and small time vaudeville houses, also those connected with the Western Vaudeville Managers' Association in Chicago, besides the picture theatres of the various managers associated with those agencies.

The travel will include 50 days in New Jersey, and 75 days in New York City. New England is excluded and also the south excepting Texas, while nothing west of the Mississippi is contained in the proffered time, the longest run for a feature ever offered out of one office.

"NATION" PASSES IN BOSTON.

Boston, April 14.

"A Birth of a Nation," the Griffith feature film, has been the centre of a bitter storm of dissension in this city through protests originally made by the negro organizations and later picked up and furthered by various white organizations, including the Wendell Phillips Memorial Association.

Mayor Curley at the private performance Friday night requested portions of the film in addition to the New York cuts be made including the scene where a negro member of Legislature removes his shoes and the Legislature, by a unanimous vote against orders him to replace them.

The negroes charge that all through the film they are treated unfairly, including the scenes where a negro renegade chases a young white girl who throws herself off a cliff to save her honor and where an attempt is made to ravish a protesting white girl by means of a trick marriage.

The mayor said the showing of a negro as a degenerate did not prove all negroes degenerates any more than the showing the assassination of Lincoln by Booth meant that every white man was of Booth's calibre.

It was finally discovered that the films were safe from prosecution at the Tremont through the fact that the local law applies only to immorality or obscenity in a theatrical performance and even then it can only be stopped by the joint condemnation of the may-

or and police commissioner. Both these dignitaries sent official censors who said the film is "within the law."

VITA'S STARS AND FILMS.

Now that the Vitagraph has joined the new feature distributing organization of Vita, Lubin, Selig, and Essanay, it plans to do "features" upon a more expensive scale by engaging some of the legit stars for camera work.

Edeson is to do a six-part picture of "Mort Maine" ("The Dead Hand") with Muriel Ostriche. Marguerite Bertsch picturized the Edeson feature. Others in the company are Donald Hall, J. Herbert Frank, Edward Elkus, with Theodore Marston directing.

Ethel Barrymore is also under contract to the Vita and will start feature work at the Flushing studios within the near future.

A signal honor has been bestowed upon S. Rankin Drew, son of Sidney Drew, the Vita promoting the young man to a full directorship.

Virginia Pearson, late of "Nearly Married," is now under a long Vita contract, and is working with Joseph Kilgour in a feature, "The Turn of the Road."

Charles L. Gaskell and Helen Gardner have severed all connections with the Vita.

The Vita plans to make the Edeson, Frank Daniels and Barrymore pictures the Edition De Luxe, distribution through the new service.

IMPORTING KEYSTONES.

A business is being made of importing the Keystone comedies carrying Charlie Chaplin, from the other side, where they were sent. These are the non-copyrighted prints. With the demand for Chaplin that now exists one concern is said to have gone into the purchase of Keystones abroad on an extensive scale, paying \$20 a reel on the other side and renting the film over here at \$7.50 daily.

The Mutual, which formerly distributed the Chaplin-Keystones, is reported to have sent an order abroad to buy up all obtainable.

The Keystone people allowd Essanay to secure Chaplin, Kessler & Bauman having been frightened at the cost to retain him, as the latest figure reported paid Chaplin by the Essanay is \$80,000 a year.

ROLFE'S HOWARD PIECE.

The B. F. Rolfe Film Company handed George Bronson Howard \$1,000 this week as advance royalty for the picture rights to his story, "An Enemy to Society." The company will produce the picture this summer.

PARAMOUNT'S LONG CONTRACTS.

The Paramount Pictures Corporation this week entered into new contracts with its three leading picture makers, Famous Players, Jesse L. Lasky and Bosworth, Inc., each company signing for a term of 25 years.

The Paramount has yet to pass its first year of existence. With the making of the new contracts it practically assures bigger productions for the Paramount program. The producers having signed for the long term feel they can enlarge on their productions and are assured of a safe return. The service company on the other hand can also branch out, certain of its productions.

Probably the most important thing outside of the length of time the producers have signed for (which is a record in the feature film business) is that the Paramount practically controls the Select Film Booking Office, formed some time ago to handle the extra large features turned out by the Famous Players. It was thought upon the forming of this it would cause friction between F. P. and Paramount owing to the pictures of that concern being played in opposition in some places to the regular Paramount program. With the new contracts Paramount gains control of the Select and thereby protects its regular exhibitors.

LAURA NELSON HALL FILM.

Laura Nelson Hall has accepted a contract from The Art Film Co., of Philadelphia, for a series of feature pictures and will make her initial bow to the screen patrons early in May in the photo production of Clyde Fitch's "The Stubbornness of Geraldine."

The picture carries five reels, the



Laura Nelson Hall.

first taken in Hungary, the second and third in London, the fourth en route to New York, with the fifth in the city.

Supporting Miss Hall in this feature will be Marie Empress, Mary Moore, Daisy Belmont, Vernon Steele, Stanley Harrison and Paul Ferrer.

Donlin With the Vita.

Mike Donlin, vaudeville actor and for many years mighty ball swatter for the Giants, is to be featured in a baseball scenario by the Vitagraph. The deal is to be closed some time this week.

BIG OPEN-AIR SEASON

According to men long affiliated with pictures this coming summer is going to prove the biggest the open air photograph theatre or airdome has yet experienced. They base their prediction upon the great growth of the summer theatre.

Two big exchanges have already lined up hundreds of new open air movies and there is an increase also for features in point of comparison with last summer.

Last summer was not so profitable for the airdomes in certain sections of the east owing to the continued rains, but other territory made up for it, and the exchanges say that the business as a whole was very satisfactory.

The Bronx and upper Manhattan, also Brooklyn, will be fairly dotted with open air movies and most expect to get started before Decoration Day.

CHAPLIN RELEASES SHORT.

The Charles Chaplin release by the Essanay Monday of this week fell short of the demand in New York. It became necessary for exhibitors to agree to double with another house for each Chaplin film before it could be secured.

The Chaplin comedies, now running in two reels, are bringing the Essanay \$25 daily for the first run privileges. About 250 prints of each Chaplin picture are made, it is said, and securing Chaplin by that film concern has replaced the Essanay on the picture map.

NO SUBWAY TRANSPORTATION.

Today before the Board of Aldermen of New York an ordinance will come up prohibiting the transportation of film in the Subway. It will very likely be passed and signed by the Mayor.

This will oblige the exchanges to do their own deliveries by auto, probably, in the same manner as they are now collecting the film at night.

FILM CROOKS.

Several of the larger exchanges intend to place special officers in uniforms in their offices, to protect film from being stolen. The General Film Co. has already done so.

Most of the thefts have been made from reel-carrying boys who left their cases, with film inside, for a moment or so, long enough for the thieves to operate.

STANDING FOR "SWITCHING."

Several of the New York exchanges are said to be standing for the switching of reels among exhibitors, charging, where this is done with their consent, 25 per cent. over the first run price.

Opposition is said to be the principal cause, although the enmity between two exchanges is reported to have first brought the "switching" about.

Picture Players Arrested for Assault.

Los Angeles, April 14.

Barney Sherry, Harry Woodruff and Harry Clark, picture actors, were arrested here on the complaint of William Faber, who claims the trio attacked him while in the Venice Dance Pavilion. The defendants were released on bail for a later hearing.

FILM FLASHES

Max Karger, general manager of the B. A. Rolfe picture company, arrived in New York Monday after a month's business and pleasure trip to the Rolfe studios in Los Angeles. Karger brought with him the first print of the new feature, "Cora," which was photographed on the Coast with Emily Stevens in the title role. Miss Stevens has remained in Los Angeles to do some picture work for Oliver Morosco.

Edison has completed its Buster Brown series, twenty-five in all, which featured the clever kid Constance Robinson.

Claire Whitney is in Dahongna, Ga., with the William Farnum Co., where the Fox Corporation is photoplaying "The Plunderer."

Sam Bernard, in addition to playing some early summer vaudeville dates, will also start soon in the photoplay for the Famous Players of "The Dangerous Maid," adapted from his former "Rolling Girl" play.

Fred H. James, who once swam from the Battery to Sandy Hook in 7 hours and 20 minutes, has joined the VMA scenario staff.

Vera de Cordova is appearing in pictures made by Tom Terriss in Jamaica.

Efforts are being made to get "In Old Kentucky" and "Blue Jeans" for the pictures.

Frank J. Baum is going to call his new picture organization the Dramatic Producing Company.

The Vitagraph ball at Stauch's, Coney Island, April 7, proved a big success. Some of the dancers remained over for a morning dip in the sea.

Muriel Ostriche is now with the Vita stock players.

George K. Rolands, undaunted by the failure of his Frank Case film to receive favorable censorship, is shortly to bring out another feature.

Francis Powers, formerly of the Famous Players, is now enrolled with the Baum picture company and is now directing "The Little Grey Nun of Belgium" feature.

Bess Meredith is assistant scenario chief to Louis Joseph Vance of the Fiction Pictures, Inc. She's a former newspaper woman of Providence, R. I.

A newspaper graduate who is a scenario chief is Russell E. Smith, formerly of the New York papers, now with the Majestic-Reliance on the Coast.

Edwina Robbins, who did an auto girl act in vaudeville, is playing character leads opposite Frank Daniels in the forthcoming Daniels comedy feature by the Vita.

William B. Courtney, a former newspaper man of Washington, is now writing scenarios from some of the General Film companies.

The Lackawanna Amusement Co. has filed articles of incorporation in Harrisburg, Pa., capitalized at \$10,000. The company proposes to build and operate picture houses. The incorporators are: Edward Neureiter, president; Thomas McDermott, secretary; Alderman John U. Schwenker, treasurer, and John Lonsdorf, Anthony Stelmets, Peter Klein and John Lenser.

Valentine Grant has been engaged to play the principal feminine role in the Walker Whitehead feature of "The Melting Pot." Miss Grant is a Seattle girl who gave up the study of music to do film work.

The Church and School Service Bureau, Dr. William Carter at its head, has obtained the privilege of using the Frohman Amusement Corporation's "The Fairy and the Wolf" in the churches and schools, taking the service of the bureau.

Joe Farnham is reported as being in London, where he is getting ready to leap with his camera experts right into the heart of the war.

Frank Beal has been signed by the United Film Service to direct for their productions made by the Ideal brand. Beal left this week for the Coast, where he will take up headquarters at the Los Angeles plant of the company.

Lubin has placed Marie Dressler under contract to appear in feature pictures.

May 15 has been set as the release date for the first of the Lubin comedies featuring Billie Reeves (the original drunk). Jack Holt is now with the Western Lubin company.

Mary Fuller and Matt Moore have the lead in the three-part feature, "The Honor of the Ormsby's" (Victor).

Henry McBae has turned out another wild animal picture, "The War of the Wilds."

Neva Gerber is now a member of the American, to play leads.

The Laemmle Co. has just turned out a new three-part feature entitled "Mavis of the Glen," with Ella Hall and Robert Leonard in the leads.

The Balboa claims Henry Walthall is still under contract to it while the reports are that he is back with the M. W. Griffith forces. As a matter of fact Walthall is now billed in three part features for the Pathe (western) Co. One of them is "The Rode of Wrath," with Eleanor Woodruff and M. O. Penn supporting him.

Sidney L. Cohen was in Chicago last week exploiting some war films made by the Gaumont Co. Mr. Cohen represented Gaumont in London before and during the war. He has been making an effort to interest the vaudeville booking men in placing these films in their houses.

Lightning Hopper of the Essanay forces has replaced Ed Lawrence as director of World Comedy Stars productions. Hopper has been engaged making the "Sweedie" comedies for S and A.

Several of the California Motion Picture Corporation officials are East, bringing the first print of "Poverty Flat" featuring Beatrice Michelena.

Ernest Shipman, a leading director of the Universal, leaves his connection April 17, leaving for the coast. Upon his return to New York he will sail for Bermuda to produce the seven-reel "The Mermaid."

Harry Weiss, Chicago manager of the World Film, celebrated his first year with the World this week.

The Dryden Co. is going to release a picture feature of "Four Feathers" and has engaged Howard Eatabrook to enact the principal role in it. The Dryden has sent a photoplaying company south to get some atmosphere for the forthcoming feature.

Ad. Kessel, Jr., has deferred his departure from the Pacific Coast until the early part of

May and remains in Los Angeles to put the finishing touches to some executive work upon the new studio of the New York Co. and the starting of new features.

Henry Woodruff is going to do "The Beckoning Flame," a four-part feature, under Charles Swickard's direction.

The Rolfe people have selected Ed. Connie to play the title role in the forthcoming George Ade feature, "Marne Covington."

Although Frank Hopkinson Smith, the famous writer, died last week, his demise will not interfere with the proposed film production of Smith's "Colonel Carter of Cartersville," which the newly organized Burr McIntosh Picture Company is to make.

Another of Ople Read's novels, "A Yankee From the West," is being made into a feature by the Majestic-Reliance on the Coast, with Wallace Reid now slated to handle the Billy Millard role. Henry Walthall was originally scheduled for this feature, but Walthall is now working in a photoplay version of Ibsen's "Ghosts." George Siegmann is doing the directing.

"Cabrila" is to have its Havana, Cuba, premier on April 17 preceding the grand opera season at the National theatre there. Harry Raver will personally handle the engagement.

"An Enemy to Society" will be filmed by Rolfe, the rights to the book having been transferred this week.

TORONTO FILM FIRE.

Toronto, April 14.

In a fire which broke out in the Richmond Chambers last Sunday, a number of tenants occupying studios suffered serious losses, the heaviest being that of the Canadian Universal Film Co. Eight hundred films, measuring over 15,000 feet of negatives, were destroyed, the estimated loss being \$50,000. A fresh supply was immediately shipped from the headquarters in New York. The Ramo Film Co. suffered a loss of \$800 in the blaze.

COAST PICTURE NEWS.

BY GUY PRICE.

Phillips Smalley and Lois Weber will again appear in pictures at Universal City.

Stella Raseto, with the Selig, is recovering from a spell of sickness.

Belle Bennett is being starred by the Minnehaha Co. in Minnesota.

Courtenay Foote has arranged to appear in "Up From the Depths," to be made at the Reliance studios at Hollywood.

Adele Lane starts her engagement with the Universal on the first of April.

Fritzi Scheff has returned to New York after fulfilling her picture contract with Morosco.

Charles Ray has been enjoying one of those rare times when one is not cast.

Dorothy E. Gish and her sister, Lillian D., have revealed what their middle initials stand for. It is Dorothy Elisabeth and Lillian Dianah.

Director F. A. Kelsey is getting on nicely with his Mutual Juvenile company, which consists of Mildred Ralston, Bobby Fuchrer, and Paul Willis.

Cora Drew, one of the Reliance and Majestic leading character actresses, carries on quite an extensive correspondence with celebrities of the profession.

James Spencer, long associated with the Regal theatre in Los Angeles, is now in pictures.

Bessie Barriscale will next make her appearance under the direction of Raymond B. West.

Broncho Kay-Bee and Domino players made merry last week at an Easter celebration arranged for them by Eugene H. Allen.

Tom Ince has a new limousine.

Dorothy Dalton-Cody, stock leading woman of Portland, Me., is en route to Los Angeles to fill a picture contract.

Marion Parsons has returned from New York and will work in Coast films.

Art Acord, champion broncho buster and picture star, got into a fracas and had his fingers and cheeks badly bitten by a negro.

CLEMENS STILL G. M.

The persistent rumors circulated recently dealing with the affairs of the Kriterion and stating that B. E. Clemens was not connected with the concern are unfounded according to an official of the company. Mr. Clemens remains general manager of the company in New York. A. M. Kennedy, recently elected president, has a broken leg, but is still in New York.

The company has a new exchange, to be opened April 19, in Detroit, with branches located at Toledo and Grand Rapids. Ralph E. Peckham will be in charge of the Detroit office.

Negotiations have been completed between the Manhattan exchange of the Kriterion and Joe Daly, of the U. B. O. film department, to have the theatres playing family department vaudeville use two of the Kriterion pictures a week.

The Fritzi Brunette dramatic two-reelers have been chosen and will be shown for the first time in the vaudeville houses beginning next week. The bookings will cover Southern New York (including New York City) and New Jersey.

Pictures Regularly for Convicts.

Pittsburgh, April 14.

In accordance with an order issued several weeks ago by the West Virginia board of control, convicts in the Moundsville State Penitentiary will be entertained twice weekly with pictures. The first to have been given Tuesday and Friday, each taking an hour. Educational pictures and a few comedies and dramas are shown. They are supplied free by an independent firm in Wheeling.

RELEASED NEXT WEEK (Apr. 19 to Apr. 24, inc.)

GENERAL		MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:	
GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitagraph V	Imp I	American A	Gaumont Gau
Biograph B	Bison B101	Keystone Key	Superba Sup
Kalem K	Nestor N	Reliance Rel	Empress Emp
Lubin L	Powers P	Majestic Maj	St. Louis St L
Pathe Pthe	Eclair Eclr	Thanhouser Th	Thistle Th
Selig S	Rejlander R	Key-Bee K B	Humanoid H
Essanay S-A	Victor Vic	Domino Dom	Luna Luna
Kleine Kl	Gold Seal G S	Mutual M	Grandin Grand
Melies Mel	Joker J	Princess Pr	Ramo Ramo
Ambrosio Amb	Universal Ike U I	Komic K	Ideal Ideal
Columbus Col	Sterling Ster	Beauty Be	Starlight Star
Mina Mi	Big U B U	Apollo Apo	Regent Reg
	L. K. O. L. K O	Royal R	Miller Bros 101
	Laemmle Llc	Hepworth H	Premier M B
		Falstaff F	Cameo Cam

The subject is in one reel of about 1,000 feet unless otherwise noted.

APRIL 19—MONDAY.

MUTUAL—The Castle Ranch, 2-reel dr. A; Keystone title not announced; The Stain of Dishonor, dr. Rel.

GENERAL—The Ebbing Tide, dr. B; The Face of the Madonna, 3-reel dr. K; The Silver Cup, dr. (3rd of the Road Q Strife series), L; The Great Experiment, 2-reel dr. and Hearst-Selig News Pictorial, No. 22, S; Done in Wax, dr. S-A; The Mystery of the Silent Death, dr. S-A; The Taming of Rita, com. V.

UNIVERSAL—The Stool Pigeon, 2-reel dr. V; The Fatal Kiss, com. J; Wild Blood, dr. I.

UNITED—Shadows of the Harbor, 2-reel dr. I.

APRIL 20—TUESDAY.

MUTUAL—The Undertow, 2-reel dr. T; The Story of a Story, dr. Maj; Oh! Dady, com-dr. B.

GENERAL—The Quicksands of Society, 2-reel dr. B; Lotta Coin's Ghost, com. K; Mixed Flats, com. L; The Conversion of Smiling Tom, dr. S; Martha's Romeo, com. E; The Snow Bird, 3-reel dr. S-A; The Closing of the Circuit, 2-reel dr. V.

UNIVERSAL—The Affair of the Terrace, dr. Rx; Eddie's Awful Predicament, com. and An Educational Subject, not announced, split-reel, N; The Whirling Disk, 2-reel dr. G S.

UNITED—Uncle's Last Letter, com. Sup; The Girl With the Camera, dr. Prem.

APRIL 21—WEDNESDAY.

MUTUAL—She Walketh Alone, dr. A; The Disillusionment of Jane, 2-reel dr. Br; Rose Leaves, dr. Rel.

GENERAL—Mike Donegal's Escape (13th of the "Girl Detective" series), 2-reel dr. K; The Terrible One, 3-reel dr. K; The Face at the Window, dr. S; The Tale of The Un-fettered Birds, com. S-A; The Gutter Snipe, com-dr. V.

UNIVERSAL—Mavis of the Glen, 3-reel dr. Llc; Universal Animated Weekly, No. 163, U.

UNITED—The Room Between, 2-reel dr. Emp.

APRIL 22—THURSDAY.

MUTUAL—The Artist's Model, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 18, M.

GENERAL—To Have and To Lose, dr. B; Delayed Reformation, 2-reel dr. L; Hearst-Selig News Pictorial, No. 22, S; Done in Wax, com. S-A; Feminine Wit, com. M; Sonny Jim and the Valentine, com-dr. V.

UNIVERSAL—The Fear Within, dr. B U; His Smashing Career, com, Ster; The Ladder of Fortune, 2-reel dr. Rx.

UNITED—You Need a Doctor, com. Star; Her New Job, com. Luna.

APRIL 23—FRIDAY.

MUTUAL—The Riddle of the Wooden Leg, 2-reel dr. K B; The Handicap of Beauty, com-dr. F; The Reformation of Peter and Paul, com-dr.

GENERAL—When Hearts Are Young, com-dr. B; Willie Whipple's Dream, com. K; Indiscretion, dr. L; The Idol of Fate, com. S; Out of the Ruins, 3-reel dr. E; His Wife's Secret, dr. S-A; Whose Husband?, com. V.

UNIVERSAL—At the Banquet Table, 2-reel dr. I; Two Hearts and a Ship, com. N; The Artist and the Vengeful One, dr. V.

UNITED—More and More, com. Emp.

APRIL 24—SATURDAY.

MUTUAL—God Is Love, 2-reel dr. Rel; Keystone title not announced; Hungry Hank at the Fair, com. R.

GENERAL—Jean the Faithful, dr. B; A Race for a Crossing, dr. (An Episode of the "Hazards of Helen" series), K; The Fresh Agent, and The Haunted Attic, split-reel com, L; The Tyrant of the Veil, dr. S; The Heart of the Wolf, dr. E; The Conspiracy at the Chateau, dr. S-A; Pawns of Mars, 3-reel dr. V.

UNIVERSAL—The Adventures of Uncle Jeremiah, com. J; Love and Handcuffs, dr. P; The War of the Wilds, 2-reel dr. B101.

UNITED—The Parasite's Double, 2-reel dr. Lar.

PEERLESS STUDIO.

The exceptionally fine weather the latter part of the past week was highly enjoyed by the picture people around New York. In the Peerless studio, where features of the World Film are made, things were going on at a great rate Friday last.

The Peerless plant is located in Fort Lee, N. J. and is under the direction of Henry Bayard, who has a corps of six directors working on the picture making walls. Bayard himself seen in the general operation of the studio. The World Film directors at this plant consist of three Frenchmen, Albert Cappellani, Maurice Tournear and Emil Chautard and three Americans, James Young, Fred Thompson and Frank Crane.

This World Film studio is one of the most modern in the country. It has all of the latest appliances for present day picture making. The main building is square, one half under glass and used for the photography, with the other half divided again in half, having the dressing rooms and office in one corner and in the other the paint shop, construction department and prop room and scenery storage racks.

The property rooms take up three floors, not including the scenery room.

In the paint and construction departments day and night shifts are used.

The picture making section of the building is covered with a steamed glass which casts no shadows. On clear days no overhead artificial lights are used, only a few banks on the sides being necessary. Dark days find the lights necessary. These are run on trolleys fastened to the roof on which they are moved with little confusion.

Friday the studio was given over to the filming of "The Boss" with Holbrook Blinn and Alice Brady. Several sets were struck for this picture, including the wedding scene, attractively set with a great abundance of flowers and plants. In fact the studio had the fragrance of a florist shop.

A couple of scenes were taken of "Trilby" with Wilton Lackaye and Clara Kimball Young.

Miss Brady made her appearance felt during her stay by finding fault with the director. "Temperament" of a star, probably. Miss Young on the other hand went about her business like a woman, saying little and finding no fault.

The Peerless studio is one of the busiest feature plants around New York.

SALAMBO.

The World Film is releasing this six-reel foreign feature this week at the Hippodrome. Like other historical pictures it tries for bigness and falls down noticeably. The story is laid in Carthage. A beautiful young daughter of the Carthaginian ruler is in love with a former slave who is at the time of the story a leader of a mercenary army. He has a great army composed of the soldiers of fortune. The leader is of wonderful stature, able to subdue any two ordinary men. He and his army join the Carthaginians against the Romans, using his army in cooperation with the Carthaginians with the understanding that he is to receive ten chests of gold. The allies are successful, the Romans losing a great number of men. The Carthaginians after their victory do not feel like paying the money agreed, and they palm off some counterfeit coin that is very quickly discovered by the other soldiers. Maltho, the leader of these men, decides to sack the city of Carthage. He has a faithful servant, a colored man, who follows him around like a dog. The two start to seek a place to enter the city unseen. They get into an aqueduct and think that they have found a way, when they are trapped. They manage to get out of this by having Maltho break some of the bars and the Carthaginians are awake all this time and decide they will have to get this man out of the way. They come upon his army unexpectedly and he is taken prisoner after a slaughter. Cast into a dungeon his fate is expected to be a cruel one. The colored servant manages to weather through the storm and secures the uniform of his master as one of the guards. He gives him a drug which he says will put him to sleep and the others will believe he is dead. The man drinks this and as he is to be killed before the gathered populace, he falls in a faint. The servant meanwhile is masquerading as a grave digger and carries his master out. He brings him too shortly. The man in the meantime has been given by her father to one of his officers. The girl hates the man. The servant tells his master all that has happened and how the woman he loves has been married to one she does not love. He rushes to her palace and there throws the husband out of the window. The colored man, wondering about, happens to come upon the holy place where the oracle whose wish is the law of the country is located and crawling into a dark hole the wise black waits until all of the priests have gathered together and then in loud sonorous tones tells them Maltho is to be the ruler of the country. They all go through the city crying this and upon Maltho's appearance he is pronounced ruler. The husband, thrown out of the window, is killed, and the new king marries the woman he loves. The picture is made from the novel of the same title by Gustave Flaubert. It was cut a great deal before being shown here. If the scenes out of the window had been a disappointment over there as well as it is here in its present form. All of the action takes place early in the film when the rival armies are battling. The handling of the great hordes of men is rather cleverly done. As the picture progresses and hokum about a holy veil being stolen is used,

it loses interest. When all of these men bow down to a man who carries the piece of cheese-cloth it seems absurd. The acting as in all of these pictures is as well as could be asked nothing in the way of real ability being needed. The leading man is a muscular marvel. He does all in the strong man line that can be asked of him. Such tasks as breaking iron bars and throwing men out of windows terrify him not in the least. The young woman playing Salambo had little to do. The picture production is heavy, some of the scenes well done, with good acting performed by the actors. The story is not there and it is not a picture that should have been brought into the Hippodrome, which is trying to put over something big in the picture line. "Salambo" may do in some houses, but not there at a 25-50 scale.

SNOBS.

Charles Disney.....Victor Moore
Ethel Hamilton.....Anita King
Mr. Phipps.....Ernest Joy
Laura Phipps.....Constance Johnson

George Bronson Howard's play "Snobs" in which Frank McIntyre appeared has been added for the screen as a five-part feature by Laasy and released through the Paramount. "Snobs" as a stage play did not fare very well but as a picture comedy it will answer its purpose more than passing well. At the Strand Sunday the audience laughed constantly and applauded enthusiastically. Victor Moore is starred in the role originally taken by Frank McIntyre and he makes the most of the opportunity. The story is of a milkman who suddenly falls heir to a title and \$20,000,000. He is immediately taken up by society and many a mother with an eligible daughter wishes that her child shall be fortunate enough to capture the prize. The American attorney who represents the London firm that has charge of the estate is the very one who bankrupted her and his sister decide that before anyone even the principal, shall learn of the fortune that is coming to Charles Disney, they will trick him into a marriage. They have him black-jacked and while he is unconscious they take his clothes from him and the sister acts as his nurse. The brother and sister enter into a social affair and Disney makes his escape, wearing a suit belonging to the lawyer. In the pocket there is the letter which holds the secret of his good fortune and as it is addressed to him he opens it and reads the contents. He immediately swells-up and begins a series of lavish expenditures that soon make him the laughing stock of the city, but he is tolerant as to his loss of wealth and title. At last the former milkman realizes he personally does not count and it is only because of his wealth that he is permitted within talking distance of the "smart set." With the awakening comes the realization that the girl he has set his heart upon will not have him and so he "chucks" the entire affair and returns to the milk route. The London lawyers will not let this and they persuade the "girl" to make him accept his responsibilities and Disney finally consents when the girl promises to share them with him. There is but one big scene in the picture and that is at the ball where the milkman-duke turns on his guests and informs them that he may appear a fool on the surface but that he is discovered the true reason of his friendship for him and labels them "snobs." The four principal characters are enumerated at the head of this review. Mr. Moore is convincing at all times and his comedy gets over to the audience. Miss King also gives an intelligent performance as the girl. Ernest Joy as Phipps the American lawyer is passable, but Constance Johnson as his sister did not live up to the requirements of the role and in the bed room scene she showed considerable lack of attention in the matter of her dressing.

THE JOCKEY OF DEATH.

London, March 29.

An Italian film in four reels designed solely for sensationalism and succeeding admirably from that standpoint. The story however is of a kind familiar, being given over to the depriving of a child of its inheritance and having it brought up as a circus performer. There is the faithful old servant who insists on righting everybody's wrongs and the hero who majestically declares: "I must fathom this mystery." The realism of the sensational points are carried out very effectively. There is shown a terrific act of crime with scenes in the ring which are not faked. When the little circus girl who is the rightful heir to the castle removes the tire from a bicycle and rides the wheel on its rim across a wire stretched above a running stream, with the hero on the back of the wheel, there is realism at its best. It is a pity the story is not more modern. The film takes its name from the hero who is made up as a skeleton and does a riding act in the circus in that garb. The adventures are fast and furious but terminate happily. The heroine is a genuine circus performer and does a full wire act in a huge arena which could not possibly be faked or doubled. The photography is excellent, the acting good, but the story lacks the force to make it stand as a through lack of novelty in its composition.

THE BLESSED MIRACLE

Lubin seems to have in its possession a collection of scenarios with plots dealing with the lives of women who are commonly known as sirens. "The Blessed Miracle," a three-reeler, made by this company, while not hav-

ing a real siren, has a woman after this sort. A young married couple look forward to the time when they will have a baby. Five years pass with the home still babyless. The husband spends much of his time away from home. The wife has a former school friend, who is looking for a husband with money, visit her. The girl looks the husband over and decides to have him for herself. When the wife is not present, she makes ardent love and George, the husband, is attracted by her beauty. He leaves his wife and goes to the home being in Chicago. The friend is not told of his going, but immediately upon finding it out she goes to the big town, locates George, and they become quite friendly. The wife is home, pining her young life away. George decides to go to Europe, but does not take the other woman along. Before sailing he writes his wife telling how miserable their lives have been and that he thought it would be better to be divorced. Just as he is writing this in New York the wife finds out that the great thing that they had been looking for was about to occur, they are going to have a baby. She writes telling of the good news. The husband does not get her letter, having left the hotel, but the girlhood friend and husband snatches dose. After the husband called she returns the letter to the wife without opening it, the address being on the back. The wife by this time has received hubby's letter and was nearly overcome. Time lapses and the wife had agreed to a divorce when her husband's lawyer called on her. The arrival of the baby is near at hand and the husband is returning from abroad to take up quarters in New York. Wife leaves to live at the same place, and be there when he arrives. The other woman also has an apartment, both on the same floor. Wife hardly arrives before the baby does. When George puts his appearance the clerk tells him his wife is in the hotel and tells him to go to her at once. He also finds out where the room of the other woman is. It is across the hall. He goes upstairs, and is met by the other woman, who induces him to come into her apartment. He goes, but conscience tells him he should go to his wife. After many attempts the husband-snatcher finds she cannot hold him. He runs across the hall and is greeted by a decidedly pale but happy wife, and the infant effects a reconciliation. The last scene shows them a happy family, with three youngsters. The picture has been put on very well, only the hotel lobby scene was rather poor. The acting is hot local and some of the scenes are into play. At times the picture looked blurred, improbable theme, but an interesting picture.

CAPTAIN COURTESY.

Captain Courtesy.....Dustin Farnum
Father Reinaldo.....Herbert Standing
Eleanor.....Winnifred Kingston
Granville.....Courtney Foote
Joscoe.....Carl von Schiller
Indian Girl Servant.....Winona Brown

"Captain Courtesy" is a five-reel production by Bosworth and scheduled for release April 10. The picture stars Dustin Farnum in the title role. The story is laid in California in 1840, when that part of the country was under the rule of Mexico. The few Americans and their lives jeopardized by the numerous raids of outlaw gangs of Mexicans. The Davis family, mother, father and son, are early settlers. The parents were killed early in the story and the son makes it his loved work to avenge the murders of his loved ones and also to rob the rich Mexicans on every opportunity he has. He takes the nom de plume of "Captain Courtesy" and plays havoc with the travelling Mexicans. The few Americans band together to offset the Mexican attacks. All of this spoils secured by the outlaw son are turned over to the cause of the Americans, but he does not let his identity be known. An old California mission, in which Father Reinaldo is leader, is the home of a beautiful young woman adopted by the old padre when left an orphan. The girl is the apple of the eye of the young men of the community, including Americans and Mexicans. Captain Courtesy is found in the old mission and a renegade spy of American birth informs the Mexicans of the whereabouts of the man they seek which leads to some exciting maneuvers by the Captain in order to escape. The renegade had murdered the old people early in the story but this is not known by the son. The mission is ordered to be captured by Castro who sends some of his army there to do it. The outlaw son gives up his dishonest business and becomes captain of the small American company. The outlaw gang is broken up and the renegade recently appointed captain manages to get away and after a long ride secures the aid of American troops who arrive just in time to save the old place and the people in it. The captain learns the renegade had killed his parents and is about to have revenge when the girl runs in and seeing the love in her eyes and knowing himself she was meant for him, she clinging to his arm, the yellow dog's neck when she asks him to do so to attest his love for her. It is a drama that has the punch; a story that is different, dealing with the great outdoor life with nothing make believe and is bound to please any audience. The picture has practically no studio sets. What interiors are shown have been made in California which is supposed to have occurred. Mr. Farnum is a proficient actor, a good horseman and a pleasing lover, although not particularly young in years for such a role. Courtney Foote is a convincing villain. Winnifred Kingston, the only woman in the cast with anything of a part, is a demure miss who does her work satisfactorily. The picture has been most

cleverly directed, some novel little bits being shown here and there that will catch the eyes of those who know the real worth of photo plays. A worthy production surrounds the picture.

A FIGHT FOR A MILLION.

A typical western. Rough riding and gun-play, with a roundup of the Jim Lindsay gang by the stalwart sheriff. It's one of the Warner's Features features, running in three parts, with the last two periods much better connected and staged than the opening session. "A Fight for a Million" has Old Man Winter, owner of the Western Star, a gold mine worth a million, dying in a cabin. He is attended by his daughter, Bessie. He tells where the location papers are hidden in the stone fireplace. Before cashing in, he has Bessie wire for his son, Jack Winter, 409 Flower street, Springfield, Ill. (The director may have passed through there once). Another old man named Lloyd and a rather sneaky looking individual try to get hold of the mine papers. Lloyd takes Bandit Lindsay into his son's room. Lindsay is to detain Bess at his cabin while he (Lloyd) secures the papers. Lindsay and his trustees not only double-cross Lloyd but they also rob a bank. This bank robbery by the way was very, very poorly done for feature work. Lindsay's sister, Sue, loves the sheriff. When the sheriff comes for his man, Sue all but Jim out of the first visit. In succession follow roughriding and horse play, with several fighting scenes, excellently done. The killing of Jim Lindsay, who did a dandy fall down a broken stair banister, was thrilling. The film needs retaking and a new first part. Otherwise it does well as a feature. One of the Lindsay band did a fall from a horse that was too realistic to believe he didn't get a pretty hard bump. Acting fairly good. Fraid due to the fact that the double bit that stood out. It was where the sheriff and Lindsay, seated at a table, discover a letter from the rifled Lloyd safe. A "close up" is shown with each man trying to peek the paper with his boot. It is this kind of a situation that will help any western assume a genuine ring.

EXILED.

The title and everything implied that "Exiled" was going to be one of those tearful affairs wherein the robust young hero and tender young heroine was destined to take a joy ride into the heart of Siberia but it isn't that kind of a picture. It is just another of the numerous species of Napoleonic films with the mighty soldier doing his great god when careering against Wellington at Waterloo. This picture tells again the Nap story in detail, including her exile to the island of Elba and his subsequent return to army strife, only to meet defeat. The best part of the film was that it ran a little over 3,000 feet. That was plenty to give Nap a farewell poon on the water as he headed toward Helena. This film as marketed by Warner's Features and seen last week in New York showed great wear. In fact, it needed a nice little bath about the only way to clean it up would be to retake it. That's not likely with new Napoleon idols cropping up during the present war abroad. There's a battle or war scene to be sure and the usual ensemble before the camera to signify there is general rejoicing among the victors. Little to the picture to hold big interest. Nap in this film appears to have great stature and the last time and he didn't seem to be such a lady-killer as shown by other features. "Exiled" has many captions and they were newer in spots than the camera work.

ANNA KARENINA.

In the role of Anna Karenina in the play of the same title which has been released by the Fox Film Corporation, Betty Nansen seems to be perfectly at home. As a feature the five reels show nothing extraordinary, but as there is hardly a school girl or grandmother in the country who hasn't read and wept over the trials of the ill-fated Anna there appears to be no plausible reason that can be advanced which would detract from the value of the film as a box office attraction. There is one thing however which should be made greater stock of and that is the fact that Betty Nansen is "The Bernhardt of Denmark." There have been but two Fox features realized which portray her artistry, and judging from her work in the present picture it is only a question of time before she develops a blizzard following in picturedom. But in the meantime the public have to be attracted and as Madam Nansen has not the advantage of acquaintance with the American public through the medium of the legitimate stage there seems to be no other means except to pound home the fact that she is a rival of the great Diva Sarah Bernhardt. It would not be surprising to learn that Madam Nansen's local film appearances are only part of a preliminary campaign designed to herald her for a tour as a regular attraction. If this was the original idea it has failed. In "Anna Karenina" she is doing some splendid work and her supporting cast is at all times adequate. True there are moments of faulty direction, but these are to be expected in the making of a picture. It was constant wearing of the same uniform throughout the picture by the Count. There are several clever "cut ins" from a weekly of skilful scenes and these furnish the real thrills to the picture. The two suicide scenes are so entirely theatrical the staging is most palpable to even the uninitiated.

"SWEETHEARTS" REVIVAL.

The Christie Macdonald Opera Co. has revived "Sweethearts," with its former star, Christie Macdonald, again in the lead. The piece opens Monday at the Colonial, Boston. It will play Pittsburgh, Cleveland and Detroit before closing for its brief season, to resume next fall.

The Macdonald Co. has agreed to pay Werba & Luescher \$2,000 in royalty for the use of the play the remainder of this and all of next season.

The girls first engaged for the revival sent a letter to *VARIETY* Wednesday, saying that while the old "Sweetheart" girls were given the preference after rehearsals started, they considered this only fair and wished to thank Miss MacDonald for considering them by paying the girls for the time spent in rehearsal, up to when they were replaced.

NOTICE.

All those who have not remitted on account of ball tickets for the recent White Rats' Ball, kindly do so, as we are making an effort to clean up the ball account.

CHAUNCEY IRELAND

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

Ed Hayman returned to Chicago last week after a stay in California.

John McCormick has been engaged to appear with the Chicago Opera Co. next season.

"The Lady We Love" closed last Sunday night after a run of exactly one week.

B. R. J. Hassell a Rockford amateur aviator was fished out of Lake Michigan after a flight on Sunday.

Elsie Fay was billed to appear at the Wilson the last half of last week but went east to play other United Time.

"The Calling of Dan Matthews" a production that started from Chicago to tour the towns of Wisconsin closed last Thursday.

"The Girl from Utah" will remain at the Illinois until May 1, good business warranting the extension.

Al White, of White and King, lost his voice last week while playing the American, and Al Walman finished the week in his place.

Spencer and Williams had to close at the Hippodrome on Thursday because of vocal trouble.

The La Salle opened with pictures on Thursday, "Three Weeks" being the feature. The picture was given much publicity before it passed the board of censors here.

Will Archie replaced Edgar Nelson in the cast of "The Lady We Love" at the La Salle.

Across the Lake week end parties started last Saturday when Walter Keefe, Tom Carmody, Sam Herwitz and "Tink" Humphries journeyed to Keefe's cottage in Springlake.

ATWELL OUT OF HIP.

Ben H. Atwell leaves the Hippodrome Saturday. The parting between Mr. Atwell and the Shuberts is marked by the friendliest feelings on both sides.

John Touhey, a very clever and capable press agent, will replace Mr. Atwell. He was recalled from the advance of "To-Night's the Night" to take his new berth.

Atwell has a newspaper syndicate service in the throes of formation and will have offices in the Longacre Building.

ELECTED TO MEMBERSHIP.

Wheeler Earl, Earl Carroll, Paul Dickey, Nate H. Cole, Frank Davis, Thos. Potter Dunne, Fred A. Pisano, Geo. R. Hartcourt, James H. Heron, C. Paul Schwager, Armand F. Cortes, Carl H. Vose, Joseph Greenwald, George L. Bobbe, Harry Linton and Hadj Ben Said were elected to membership in the White Rats at the meeting Tuesday, April 6.

If by chance any of these gentlemen have failed to receive official notification of their election same will cheerfully be sent upon receipt of next week's address.

The Purcello Brothers tried to work the four shows a day at the Colonial the first three days of last week but quit after doing one show on Tuesday.

The Majestic, Waterloo, booked by the Western Vaudeville Association closes its regular season this week. Only Sunday shows will be played during the summer.

In the coming base-ball game between the eleventh and twelfth floors of the Majestic building there is already the cry of "Ring-ers" in the air.

Tommy Burchill has taken over most of the bookings that Paul Gourdon was handling, Gourdon now taking care of the houses booked formerly by Harry Bailey.

The Strollers first annual revel will be held in one of the big theaters in the "Loop" on May 7. The Revel will be as near to a Lamb's Gambol as is possible. Tickets are being sold at two dollars each.

The Rev. F. A. Moore of this city handed Billy Sunday an awful panning last Sunday. The Reverend Moore is much against opposition and doesn't want Sunday to enter Chicago.

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The Studebaker which is at present housing the feature film "The Eternal City" is expected to have the picture there well into the summer. The average weekly business at the big house is said to be around \$4,000.

The Majestic in Waukegan, Ill., which last year played combination shows, will open with Saturday and Sunday vaudeville April 17. The house, booked by the Western Vaudeville Association, will be under the management of J. Krause.

This is vaudeville week at French Lick, Ind., many of the managerial end meeting there. Sam Kahl and Mark Helman left Chicago Sunday night to meet Martin Beck, Mort Singer and Charles Fayre who came to French Lick via New York.

A rumor gained some ground last few weeks that stated that the Majestic theatre here would close for repairs this summer. It has now been ascertained that the certain improvements are to be made in the big house this hot season, the theatre will remain open all the summer. The Majestic has not been closed a day since it opened. The work to be done will be carried on at night after the show.

Edward Turin was arrested on complaint of Charlotte Cole for alleged theft of a sketch manuscript on Monday here. Miss Cole claims she bought a sketch from Gilbert Shorter which was written by Will Bradshaw. Turin was at that time book-keeper for Shorter, who rehearsed the sketch casting Turin as the hero. Miss Cole paid \$100 for the sketch and \$50 to Shorter for rehearsing it. After playing the sketch two engagements of one show each, Miss Cole claims that Turin stole the manuscript from her and started to rehearse it with another woman.

Monday and Tuesday of last week were most important days around Chicago. The big fight happened on Monday and as Johnson was probably more unpopular here than in any other city in the country the interest was tremendous. The day following was the city election. After the smoke had cleared from the two days, men in show business started to figure out their bets. Andy Craig

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BETTY NANSEN

"ANNA KARENINA"

By Count Leo Tolstol

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a sporting man here is said to have picked the two losers, Johnson and Swettler to the tune of several thousands of dollars. Walter Keefe of the Loew office here tried to pick a double and backed Johnson and Thompson.

AUDITORIUM (Bernard Ulrich, mgr.)—"Life," Wm. A. Brady's melodrama, doing a nice business.

BLACKSTONE (Edwin Wappler, mgr.)—"Grumpy," with Cyril Maude, drawing good houses.

CORT (U. J. Hermann, mgr.)—"Keep Moving," doing well.

COHAN'S GRAND (Harry Ridings, mgr.)—"On Trial," attracting fair business for final fortnight.

COLUMBIA (William Roche, mgr.)—Billy Watson in "Krousemeyer in Japan."

CROWN (A. J. Kaufman, mgr.)—"Today," Garrick John J. Garrity, mgr.—Robert Mantell in Shakespeare, playing to just fair business.

ILLINOIS (Augustus Pitou, mgr.)—"The Girl from Utah," with Julia Sanderson, Donald Brian and Joseph Cawthorn, engagement has been extended to May 1.

IMPERIAL (Joe Pilgrim, mgr.)—"A Pair of Sixes."

LA SALLE (Joseph Branky, mgr.)—"Pictures."

NATIONAL (John Barrett, mgr.)—"With-in The Law."

OLYMPIC (George L. Warren, mgr.)—Chauncey Olcott in "The Heart of Paddy Whack," opened two weeks engagement.

POWERS (Harry J. Powers, mgr.)—"Out-cast," with Elsie Ferguson, business good.

PRINCESS (Sam P. Gerson, mgr.)—"Too Many Cooks," setting fair returns.

VICTORIA (Howard Brolaski, mgr.)—"Love's Model."

PALACE (Harry Slinger, mgr.; agt., Orph.)—Business was not up to the usual Monday afternoon, through no fault of the show, which though meritorious contained no big hit.

Singing plenty on the bill, six of the nine acts depending more or less on this form of entertainment. Alice Lloyd topping the bill in a repertoire of songs that include some excellent lyric numbers, carried off the honors of the show in true headline style. Her rendition of "Sister Susie's Sewing Shirts for Soldiers," the audience joining in the choruses, created enough enthusiasm to warrant the

many encores. Miss Lloyd also offered her familiar "Splash Me" number before giving way to Cross and Josephine, who followed her in No. 7. This clever couple showed considerable class and ability and scored heavily. Wellington Cross used "Nettie's Knitting Nighties for the Navy," and following so closely on Miss Lloyd's "Susie" song proved to be an exceptionally big winner. Eadie and Ramden were assigned the task of opening the show and despite this hard position for an act of their kind, they got over big. The woman has a fine voice, while the man's eccentric acrobatic dancing got big applause. Kolb and Harland followed with singing, talking and dancing, and with their ease and manner of delivery made good from the start. The suffragette number and Dutch character got good results. The attractive setting and splendid harmony earned a big hit for Bert Lamont and his Cowboys. Their comedy efforts gained them several laughs. Though following three singing and talking acts, Dorothy Frenner assisted by Bernard Wheeler in "The Candy Booth" offered more songs, talk and pedal work. Most commendable is Miss Bren-

ner's kid character, which she does in an artistic manner, receiving good support from Mr. Wheeler, who not only dances well but also has a pleasing voice. Mr. Hymack offered his lightning changes and as usual left his audience puzzled. Mr. and Mrs. Jack McGreevey met prompt approval in their rube skit and did very well in next to closing position, a late spot for their rather quiet act. Lohse and Sterling rounded out a good bill with some clever work on the rings and trapeze to a fast disappearing audience.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agt., W. V. M. A.)—The well balanced bills that are usually seen here reflect great credit upon Andy Talbot, who selects the acts for the Hip. This house has been doing a good business this season, due to the quality of shows and the prompt schedule on which they are given. No pictures are shown here. Tom Linton and his Jungle Girls are the feature of a very satisfactory seven-act bill here this week. This musical tab is nicely staged, and contains some neat comedy which is capably handled by Linton. The numbers fit in nicely. The act was well received. O'Neal and Wamsley, straight and silly kid comedy cross-fire talking act, got over big. Broughton and Turner offered a mixed talking and singing act. Their talk about Ireland is of particular merit, while the man displays an exceptionally good voice. The medley of Irish songs, their final number, put them over big. The Les Arados in the opening spot go through some clever twists and hand balancing in a lively manner. Belting and Snyder indulge in songs, with one of the men at the piano. Both have good voices, but they could

speed up their offering by using fewer songs. The Trans Atlantic Trio, two women and a man, offer songs and selections on the banjo in a masterly style. The imitation of the six voices from the sextet of Lucia on the banjos went big. Rosa Valerio sextet of wire walkers closed the show.

MAJESTIC (Chas. E. Kohl, mgr.; agt., Orph.)—Three of the acts on this week's bill made up part of a big show given at the Palace about three weeks ago. Joan Sawyer, assisted by George Harcourt and G. C. Smith, Fannie Brice and Doyle and Dixon, all were members of that bill and appear on this one as well. Joan Sawyer is the headliner and appears two from closing. In following the headline act Fannie Brice may have established a record, for if there were any in the audience that only went to see Miss Sawyer they also stayed for Fannie's fun. Outside of all this Fannie Brice scored the undisputed hit of the evening. In placing Joseph C. Smith, a one time big producer, in the act Miss Sawyer does not seem to have helped her turn any. George Harcourt, the other assisting one, does wonderfully well at all times. But Fannie Brice held up the heavy show at the last moment, when it threatened to border on a tiresome point. Bond and Caron in a singing act with a little dancing opened the show and managed to slide by to a small early audience. Webb and Burns came next, their patter and good singing establishing them a hit. Bob Dailey and his company in "Our Bob" were a hit due to the broad clowning. Doyle and Dixon worked their way to a hit on number four. William Pruette and Company would have had a tough

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time if it were not for the singing of a solo by Mr. Pruette and a quartette number, both of these numbers being down at the finish. They were both exceptionally well rendered and gained a goodly share of applause. Reine Davies and Co. were on number six. Miss Davies sang songs and Co. played the piano. Miss Davies was popular from the start, opening with a bride number, which made a good start for the act. Miss Davies is billed as "The Lady Beautiful of Vaudeville" and the Majestic audience seemed to accept her as such. The singer did wear some pretty costumes, changing for each number. Abou Ben Hamid's Arab acrobats and dancers closed the show in their own swift way. The drummer of colored hue in Joan Sawyer's band should come in for special credit, for that boy surely can slam out ragtime.

McVICKERS (J. G. Burch, mgr.; agt., Loew).—Probably La Belle Titcomb and her company may turn out to be a drawing attraction at the J. L. S. big house this week, but the reception given the act on Monday did not promise that way, though business started off big. At the same time there was a spring frost that might have driven them in the house which has proven popular lately. Titcomb is assisted by a company of one dancing girl and two dancing men and carries four chorus girls. The dancing girl in the act, according to the audience, was the one

bright spot in it. Titcomb's first and last costumes were flashy and that's where she finished. Dare Austin in his English sketch, "His Wedding Morning," started off in fine laughing style, but finished up a trifle slowly. The finish of the act could be quickened to advantage. The Melnotte Twins are popular in this city. The girls have a dandy routine of songs and some pleasing patter. The act was a real hit on Monday. Carlos Casaro lets cannon balls fall on his head and shakes them off with ease. The Human Gyroscope at the finish will always pull this act over big. Valentine Vox is a ventriloquist who whistles like Marshall Montgomery and attempts Arthur Prince's drinking trick with the same talk. Outside of this and using some old gag Vox's appearance and fair delivery makes him an acceptable act for the time on which he is playing. The Florenze Trio of acrobats fitted in nicely on the bill and were accorded the welcome hand throughout their performance. Van Alstyne and the Loos Brothers introduced some rag and ballad efforts. Van played some of his hits of former days. The three men are local favorites and received big applause before and after their act.

Henry and Adelaide are resting in town, due to an injury Henry sustained last week to his knee.



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ORPHEUM.—"The Bride Shop" was assigned the closing spot and proved successful. Fred J. Ardath and Co., most amusing with their Rube sketch. Brabason Lowther, billed as the "famous Celtic baritone," was acceptable. Lew Hawkins scored in his minstrel fashion. Frances Lucile and Jimmy Lucas, bully entertainers. 7 Colonial Belles (holdover) in the opening spot. Morton and Moore replaced Kerville Family and registered big hit. Lina Abarbanell (holdover), liked in her second week.

EMPRESS.—Owen McGivney headlined the bill. Countess Zechy, who was here two years ago, introduced her Gypsy Cymbalon to good effect. Ethel Whiteside and picks, amusing

and entertaining. Rockwell and Wood reported illness in the team and was replaced by a woman. Bob, Tip and Co., satisfactory. Bob and Hazel Mann, in closing position, successful. A cycling team, man and woman, had the opening spot and did well. Jue Chinese, a girl singer, was a new act on the bill. She was well received.

CORT (Homer F. Curran, mgr.).—"Under Cover" (second week).

COLUMBIA (Gottlob & Marx, mgrs.).—"Potash & Perlmutter" (second week).

GAIETY (Tom O'Day, mgr.).—Dark. WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Sam Harris of the W. S. V. A. is about again after a week's illness.

Immediately following Leat the business at most of the theaters showed a substantial increase.

The American theater, formerly considered a loser, appears to have landed among the winners with a picture policy.

Arthur Young (non-professional) has applied for a divorce from his actress wife Beth Wilson Young. Young alleges cruelty.

Wonderland opened on Market street last week and advertised itself as a vaudeville house. Upon investigation it proved to be more of a museum exhibiting a number of freaks.

Jack Golden, a hop priced musical comedy producer and German comedian, was hauled into court at the instance of his sister-in-law and after a thorough examination, pronounced insane. Golden was ordered to an asylum. His recovery is problematical.

A rumor in theatrical circles is to the effect if the Macdonough theater loses its suit against Constantino for breach of contract, the tenor will be held for more serious charges. But just what the charges are is not known. Since the Oakland episode, it is said, Constantino has had several concert dates cancelled.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—12, "Mutt and Jeff." 13, "Smart Set." 18, a new musical comedy entitled "The Lady in Red," with Edward Martindel, Vail Vail, Vincent Sullivan, Gertrude Vanderbilt and others.

NEW NIXON (Harry Brown, mgr.).—Miner's Burlesquers, 12, playing three days. Vaudeville has been cancelled. The house will be dark last three days of week. Sunday night concerts as usual.

KEITH'S GARDEN PIER (Chas. G. Anderson, mgr.).—Feature pictures ("Heart of Maryland" this week) will be played until June 1, when it expected vaudeville will be resumed. Concerts Sunday night.

Garden of Dances closed with exception of Sunday nights. Gertrude Rennyson will give recital 18.

At the Steel Pier cake walks have been added to Vessella's band concerts and the pictures.

Ernest Schakelford has recently been appointed manager of the Million Dollar Pier, to succeed T. Wistar Grooket. The new manager successfully managed the Old Pier when Ben Harris conducted his vaudeville shows there. Pictures, dancing, roller skating.

John P. Harris, one of the directing owners of Keith's Theater and Garden of Dances, who recently recovered from serious illness, has been a visitor to the resort. Harry Davis, another Keith manager, has been here for a week.

Cafe Beaux Arts, since its opening (formerly Old Vienna), has been doing exceptional business under management of Moss and Hamilton. Tom Kelly is being featured at the piano.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A more diversified trio of feature acts than Princess Rajah, Karl Jora and James and Bonnie Thornton would be hard to dig up for a Boston theatre, but they matched up admirably and made a good bill all in all. The week spot in Monday's bill came in Miss Ray Dooley's act on its first time here. It got a hand because of the hard labor of the company, but placed next to opening was far from unfair to the caliber of the act. The Germaine Trio opened and the Dooley act was followed by Hermine Shone in "The Last of the Quakers." Edwin George, the talkative juggler, was followed by Jora, the Thorntons and Princess Rajah in order. Lasky's Society Buds closing well.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Refined vaudeville acts at small time prices. Excellent.

NATIONAL agent, U. B. O.).—Dark. BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Diving carnival this week featuring Rose Pitonof and small time vaudeville. Capacity.

LOEW'S ORPHRUM (V. J. Morris, mgr.).—Vaudeville. Excellent.

LOEW'S ST. AMES (Frank Meagher, mgr.).—Vaudeville. Excellent.

LOEW'S GLOBE (William Lovey, mgr.).—Fair.

PARK (William Roth, mgr.).—Paramount service. Good.

SHUBERT (E. D. Smith, mgr.).—"Tonight's the Night," on second week to excellent business.

MAJESTIC (E. D. Smith, mgr.).—Last week of third engagement of "The Blue Bird." Fair. WILBUR (E. D. Smith, mgr.).—16th week of "A Pair of Sixes," with end of run still unannounced.

HOLLIS (Charles J. Rich, mgr.).—"Little Cate" on its last week of return engagement with new company. Fair.

COLONIAL (Charles J. Rich, mgr.).—Dark this week through failure to secure film "The Hypocrites," barred by Mayor Curley because of nude woman.

TREMONT (John R. Schoeffel, mgr.).—"Birth of a Nation" doing capacity business because of agitation by colored people against the Griffith film.

PLYMOUTH (Fred Wright, mgr.).—"The Sin of David," by English stock company, on last week to fair business, although company will continue.

BOSTON (Frank Ferguson, mgr.).—The Aborn Opera is cleaning up better than was expected and will remain for several weeks more after which feature films will return in all probability.

TOY (A. Washington Peset, mgr.).—The Welsh company playing change came in for

"WHY"

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OFFICE OF THE
MANAGING DIRECTOR

April sixth,
1915.

Mr. Robt. T. Kane, Vice-Prest.,
Radium Gold Fibre Screen, Inc.,
New York City.

My dear Kane:

In answer to your letter of the 5th inst., I beg to inform you that up to the present writing there has been no other screen used in the Strand Theatre of New York except the Radium Gold Fibre Screen installed by you at its opening. I believe this is the information that you require.

That it has given excellent satisfaction is too obvious to need any further commendation from this office.

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this week to fill in vacant time pending the opening Saturday night of M. Douglas Flattery's new musical comedy, "The Duchess of Dublin." Flattery is Marcus Loew's local representative and a theatrical surprise is expected in the new production.

CASTLE SQUARE (John Craig, mgr.).—Stock. The Harvard prize play, "Common Clay," which Brady will produce on Broadway in the fall, is on its 14th week to excellent business and will probably break every stock record for the city.

CORT.—"A Modern Eve" opened Monday night and Cort hopes it may break the jinx which has been following the house. If the present production gets away with it, it will be retained as a sort of a stock company producing other musical comedies.

GRAND (George E. Lothrop, mgr.).—The French Models Company. Fair.

CASINO (Charles Waldron, mgr.).—Ben Welch's New Show. Excellent.

GAITY (George Batcheller, mgr.).—The Watson Sisters Show. Excellent.

HOWARD (George E. Lothrop, mgr.).—"The Jolly Girls" with the Willard one-reeler, "The Heart Punch," heading the house bill. Packed.

Daniel Frohman has been active during the past week making final arrangements for the Actors' Fund of America benefit which will be given at the big Boston, Friday, April 23.

CINCINNATI.

By HARRY V. MARTIN.

GRAND (Theo. Aylward, mgr.; agt. K. and E.).—"Diplomacy." 19, Henry Miller in "Daddy Longlegs."

LYRIC (C. Hubert Heuck, mgr.; agt. Shubert).—Henry Kolker in "Our Children;" 18, pictures.

WALNUT (George F. Fish, mgr.; agt. S. H.).—"Henpecked Henry;" 18, "Toss of the Storm Country."

OLYMPIC (Charles Walters, mgr.).—Billy Watson & Co.

STANDARD (Harry Hart, mgr.).—"Girls from the Folies."

KEITH'S (John F. Royer, mgr.; agent, U. B. O.).—Chester B. Johnson, Jean Chailon, Emmett Devoy & Co., Henry Lewis, Van & Schenck, Britti Wood, Hal Stephens, The Rays, Luigi Roma Troupe.

EMPRESS.—Dark.

GERMAN (Otto E. Schmid, mgr.; stock).—"Geweneno Herzen."

Manager Hubert Heuck announced that owing to a sudden change in bookings, the present week at the Lyric will be the last dramatic offering of the season. This is the final straw on the back of that forlorn old camel, the local theatrical year. Singer's Royal Lilliputians were to have come to the Lyric next week, but canceled.

Janet Corman, a Cincinnati girl, is making a hit at Keith's this week, singing under the name of Jean Chailon. She formerly appeared at the Orpheum Winter Garden and is the daughter of the late Attorney George W. Corman. Marcus Kellermann, a Cincinnati boy, who has won vocal honors abroad, will give a recital here next week.

DETROIT.

By JACOB SMITH.

TEMPLE (C. O. Williams, mgr.; agt. U. B. O.).—Bell Family, hit; Condon and Devereaux, good sketch; Meyako Sisters, Jap acrobats; Hunting and Francis, pleased; Cooley, Hanover and Dunlevy, went big; Rials, good opener; Seven Bracks, very good tumbler.

MILES (Dr. Paul C. Dultis, mgr.; agt. A. B. C.).—"Too Many Burglars," excellent sketch; Edah Delbridge Trio, encored; Anthony and Ross, well liked; General Piano, shapshooters; Ford, Hemley and Co, pleased.

ORPHEUM (W. W. McGwen, mgr.; agt. Loew).—"The Missing Garden," excellent tab-

loid; Hays and Russell, good sketch; Elisabeth Cutty, hit; Mystic Bird, novelty; Bellclair Bros., skillful acrobats; Gardner and Revere, good.

DETROIT (Harry Parent, mgr.).—"The Quaker Girl." Poor cast. Poor business. Next, "Along Came Ruth."

GARRICK (Richard H. Lawrence, mgr.).—"Dancing Around" with Al Jolson. Capacity business. Next, "The White Feather."

LYCEUM (A. R. Warner, mgr.).—"Secret Service." Next, "Ready Money."

GAYETY (George Chenet, mgr.).—Star and Garter Show. Next, "American Beauties."

CADILLAC (Sam Levey, mgr.).—Zallah and Co. Next, "Charming Widows."

AVENUE (Frank Drew, mgr.).—Anita, the Singing Girl. Next, "Confessions of a Wife."

John M. Ward is shortly to return as manager of the Gayety. He is now acting as manager of the Gayety in Buffalo. George Chenet, present manager of the Detroit Gayety, will take Mr. Ward's position in Buffalo. The switch is mutually satisfactory. Mr. Ward has been anxious to return to Detroit, his former home, while Mr. Chenet will be closer to his home in Rochester.

The Walling, formerly the Folly, and previous to that time the old Gayety, has closed after three weeks with stock headed by Roy

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Mr. Paul Ferrer

General Director, Mr. Gaston Meralé.

Stage Manager, Mr. Chas. Gerrad.

Walling, formerly leading man of the Avenue Stock company. Poor management and poor business is given as the reason. Mr. Walling, it is reported, will go back with the Avenue, playing parts. Negotiations are now pending for another melodramatic stock company to play at the Walling, which will be given another name.

The Broadway-Strand opened Sunday, April 11, with "The Christian." The policy of the theatre is moulded after the Strand in New York. Harry I. Garson is the lessee and Edward Butcher, manager.

J. J. Miller, formerly manager of the Family, Cincinnati, has been appointed manager of the Detroit Family to succeed Frank J. O'Donnell, who has returned to Grand Rapids.

The Artone Film company has capitalized at \$100,000 to make motion pictures of popular songs. W. H. Goodfellow, Gus Froebel and Francis Reno are the incorporators.

LOS ANGELES
VARIETY'S
LOS ANGELES OFFICE
304 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.)—Marta Lo and Co., well received; Wood and Wyle, enjoyable; Big City Four, fine; "Robbery of Overland Mail," good animal playlet; Melville and Higgins, entertaining; Bertish, pleasing; Ray Samuels, repeated successfully; Ma-Belle and Co., artistic dancers.

EMPRESS (Harry Folette, mgr., Loew.)—Jim Morton, big hit; Inez McCauley and Co. good; Three Keltons, entertaining; Cook and Stevens, big laugh; Charles Ledegar, went well; Mario and Trevettis, scored.

REPUBLIC (Al. Watson, mgr., Levey.)—Dr. Henry George Lorenz, amusing; O'Dell, Hart and Hall, fine; Two Ben Abdies, mediocre; Burill-Kaye and La France, passed nicely; Dale and Long, very good; Ryo and Norman, fair; Cole and Girard, good dancers; Adams and Peters, passable; Walter McKay entertaining; George Hunter, went well; Ed. C. Durkee, passed nicely.

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HIPPODROME (Lester Fountain, mgr., Western States).—Vivian Marshall and Co., entertaining; Evans and Durand, very good; Lester Raymond, pleasing; Strattons, scored; Ora and Ives, big laugh; Morris Baboons, big hit; Francesca Reddings and Co., pleasing playlet.

BURBANK—"The Songbird."
MASON—"Damon and Pythias."
CENTURY—Burlesque.

Austin Adams, author of "The Landslide," came up from San Diego to witness the performance of his new playlet, "Her Honor, the Mayor," which is being presented here.

Dean Worley, former Empress manager, expects to exploit Alexander the Great again in the fall.

Baron Long, proprietor of the club at Vernon, is to build a \$60,000 cafe on the Maier pier at Venice. The pier is to be completed and the cafe built upon it to open, it is said, before July 1. The cafe is to accommodate 600 guests, have dancing space, a sea-view veranda and parking space for 250 automobiles.

Charles Baker, the grand opera impresario, has returned from a season in the South and West.

Unofficial communiques have it that Harry James is planning to reopen the Morosco theater with spectacular musical comedy or travesty.

With new officers and directors, the Los Angeles center of the Drama League began a new year with a meeting at Cumnock Hall to see Sutor's play, "A Marriage Has Been Arranged," staged by Miss Williamena Wilkes. Dr. Allison Gaw, head of the department of English at the University of Southern California, is the new president. The new vice-presidents are: Mrs. S. T. Clover, Mrs. Benjamin Goldman, Mrs. Frank W. King, Clinton K. Judy, L. E. Behymer, Bruce Bliven.

Hazel Blythe, daughter of a prominent local business man, is now a member of the Burbank acting staff.

George Whiting holds the coast record for the highest salaried cabaret job offer—\$200 a week and "the fixins." Baron Long made the offer.

NEW ORLEANS.
BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Best bill in weeks with Charlotte Walker in beautiful playlet worthy of Barrie or Mstetlinck, proving splendid headline. Ernie and Ernie, extremely popular. Cantwell and Walker, pleased; McWalters and Tyson vehicle needs

reframing. Anna Vechinni, sings well; five Sullis, tremendously successful; Soliti duo closed.

CRESCENT (T. C. Campbell, mgr.).—Feature Film. ALAMO (Will Guerlinger, mgr.).—Vaudeville.

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

Helen Goff left the Kitty Gordon company here.

Rudolph Ramelli, press representative of the Tulane and Crescent theaters, has accepted a position with the "States" for the summer months.

It is reported Emillen Perrin is seeking to dispose of the Lafayette theater.

Texas Ritchie, the strong man, made his vaudeville debut at the Hippodrome this week.

The Orpheum staff has a baseball team.

T. C. Campbell leaves shortly for his summer home at Buzzard's Bay.

William Guerlinger is looking over the Fichtenberg houses in the South.

PHILADELPHIA
VARIETY'S
PHILADELPHIA OFFICE
605 Keith Theater Building
JOHN J. BURNES, Correspondent

NIXON'S (Fred G. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—The show at the Nixon this week is mostly all singing and comedy and is probably one of the strongest bills shown here this season. Stuart and Keely, a man and woman singing and dancing team, were slow starting, but soon took on speed and gave the show a nice start. In No. 2 spot was Marjorie Fairbanks and Co. in a sketch called "Eloping." This sketch produced many laughs and has just a touch of sentiment in it to make an enjoyable offering. Spink and Tate were handicapped by a piano that is badly in need of tuning and repair. They did their best under the circumstances and managed to get a fair hand. "Betty," the monkey, was billed for the next position, but did not show on account of illness, and may not be able to appear for the remainder of the week. The spot was not filled Tuesday afternoon. Innes and Ryan were a pronounced hit. The woman makes an excellent appearance and puts over nut comedy with telling effect. She displays a beautiful wardrobe. They were a big hit

and set a pace that only Rodie's "Lonesome Lassies" were able to equal. Captain Barnett and Son, a team of midgets, followed and managed to pull through. The "son" while smoking expectorates a number of times into the foots in attempt for laughs. This should be eliminated. They did not do well until the close, when a dance that gave them a good hand. "The Lonesome Lassies," a girl act, was seen at Keith's house a few months ago, but was billed under a different name at that time. The principals are working a lot better than when seen before and had great deal to do with it going over.

BIJOU (Joseph C. Dougherty, mgr.; agent, U. B. O.).—Pictures of Jess Willard pulled them in Monday afternoon. The opening spot was held by the Elgin Trio, a good acrobatic team who went over big. The ground tumbling of one of the team brought forth large rounds of applause. That Duo, a piano act with two men and a young boy, did nicely. James Hughes and Co., in a dramatic sketch, was very good and received a number of curtains. The lighting of the stage and some other misunderstanding back stage caused the act to drag during the early period, but it closed big. S. H. Dudley, the colored comedian, was programmed for next position, but was unable to appear on account of missing train connections. Victor Vano, a mimic, was requisitioned from an uptown house, and filled the spot for the matinee, and did nicely. Dudley arrived in time for the night show. Young America, a kid act, closed the show, followed by pictures.

WILLIAM PENN.—Imperial Opera Co., Smith, Cook and Brandon, Brooks and Bowen, Mr. and Mrs. Kelso, Lane and O'Donnell, Little Miss Jean.

KEYSTONE.—Petticoat Minstrels, Mack and Vincent, Link and Robinson, Frisimmons and Cameron, Victor Vano, Nelson's Comiques.

CROSS KEYS.—Felix and Vair, Dixon Bros., The Mimic Four, Mason and Boyle, Grob, Brock Co., Nanyons Birds, Cevele Troupe.

FORREST.—"Hello Broadway" opened to a good house.

GLOBE.—Pictures. TROCADERO.—"The Tango Girls." CASINO.—"The Love Club." GAYETY.—Fay Foster Co. DUMONT'S.—Minstrels.

PITTSBURGH.

BY GEORGE H. SELDES.

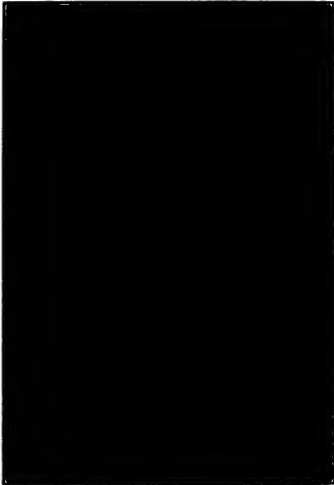
GRAND (Harry Davis, mgr.; agt., U. B. O.).—Evelyn Nesbit, headline, drew full house; act went fair; Joe and Lew Cooper, hit; Harry B. Lester, scored; Beaumonts and Arnold, pleased; Diamond and Brennan, good; Jane Connelly and Co., pleased; Two Seabacks, entertained; Lottie Collins, applauded; Meehan's Dogs, good.

MILES (Harry Woods, mgr.; agt., Loew).—"Love in a Sanatorium," headline, especially good; Maestro, amused; Weston and Young, pleased; Six Steppers, good; Lew Wells, lo-

POPULAR EAST AND WEST

Cecelia Watson and Louise Leon, two dainty little misses, have what might be termed one of the neatest and most versatile acts now playing the United Booking Office theatres.

Indeed they were the original two-girl piano act, having been together for the past four seasons, playing in the west where they established themselves as great favorites.



Miss Weston is a sister of Willie Weston, the distinguished character artist. Miss Leon, both in her specialty and accompanying, is in a class by herself where pianists are concerned. The girls are using a little double conversation song, "LOVE ME OR LEAVE ME ALONE," with tremendous success, and Miss Weston's rendition of "KENTUCKY HOME" (with which they open the act) is always sure fire.

WILLIE WESTON'S OPINION

Chicago, March 31, 1915.

Mr. Henry Waterson,
Strand Theatre Bldg.,
New York, N. Y.

Dear Mr. Waterson:

The songs, "I'M GOING BACK TO THE FARM" and "MY BIRD OF PARADISE" are considered two of the best songs of their kind in years. As I have been singing songs for twenty years, I think I should know a little about songs,



having been associated with all sorts of shows and have had an opportunity to test songs to their best advantage.

My first appearance was with "McKenna's Flirtations," William Barry and "The Rising Generation," Cosgrove and Grant's Comedians in "The Dazzler," "Kelly's Kids," Hyde's comedians, Tony Pastor's Own Specialty Company, "Whirl of Society," New York Winter Garden Company, and the rest of the time in all the leading vaudeville theatres in the United States.

I certainly think these two songs are real gems and they will surely prove it.

Very truly yours,
WILLIE WESTON.

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"MY BIRD OF PARADISE"

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THAT BIG COMIC HIT NOKAH BAYLES
CLOSED HER ACT WITH FOR TWO
WEEKS AT THE PALACE,
NEW YORK, was

"SHOOTING the BULL AROUND the BULLETIN BOARD"

BILLY JEROME JEAN SCHWARTZ
wrote it.

There is some song, if you want to make the audience laugh! Miss Bayles made them howl twice a day at the biggest vaudeville house in America. AN ACT-CLOSER THAT LEAVES YOU A REGULAR HIT. "You can't go wrong with this song" is the motto. Extra verses and choruses.

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They are considered by many to be the best two-man singing act now on the vaudeville stage. And the treatment accorded them by the Loew office would seem conclusive proof of that statement. Their act as it stands is absolutely a clean and delightful enter-



tainment. They have a wonderful appearance, classy clothes, and best of all, the ability to wear them.

They are using "My Bird of Paradise" to the biggest returns of any song they have ever had in their repertoire. It is not alone a hit but it "stops" their act. Mr. Harris declares he has never had a song better suited to him. Mr. Burke is using "I'm Going Back to the Farm" and the results they have obtained from it have received favorable comment from the audiences and managers at the various houses in which they have worked.

SEASON'S SURPRISE

Johnny Dooley and Yvette Rugel have proven to be one of the biggest surprises of this vaudeville season, being the hit, or one of the hits, of every bill they played upon and are right now in demand by the biggest producers of musical comedy here and in England.

Miss Rugel is the possessor of a splendid voice especially adapted to the



Waterson, Berlin & Snyder hits which she is now singing with great success. At the Majestic in Chicago recently she introduced "You Are the Rose That Will Never Die" with tremendous returns, while Johnny Dooley, our very best little eccentric comedian, is putting over "I'm Going Back to the Farm" to a real riot; while the way they render "My Bird of Paradise" as a double, is real classy.

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cal favorite, scream; Kennedy Brothers, good.
HARRIS (C. R. Buchheit, mgr.; agt., U. B. O.)—Royal Hawaiian Sextet, big hit; The Rajah, mystified; The Salambos, surprised; Willard Hutchinson and Co., good; Brown

and Williams, scored; Marshall and Crumby, laugh; Silver and Duval, applauded; Walter

SHERIDAN SQUARE (Charles Dempsey, mgr.; agt., U. B. O.)—Wille Brothers, headline, excellent; Mary Holman and Co.,

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scream; Dennie and O'Brien, pleased; Lloyd and Britt, amused; Fields and Barnes, entertained; Schrock and Percival, good.

NIXON (Thos. F. Kirk, Jr., mgr.)—Henry Miller opened in "Daddy Long-Legs" to capacity, which applauded generously. 10, San Carlo Grand Opera Co.

ALVIN (J. B. Reynolds, mgr.)—Gulliver's Lilliputians drew big house well sprinkled with youngsters. 10, Marie Dressler.

LYCEUM (Chas. Wilson, mgr.)—"Help 'anted" decided hit, drawing big house and continued applause. 10, "The Divorce Question."

DAVIS (Harry Davis, mgr.; stock).—"The Third Party" attracted good house and added considerably to the popularity of the company. 10, "Kindling."

GAYETY (Henry Kurtzman, mgr.)—"Carnation Beauties," well liked.

VICTORIA (H. B. Hedges, mgr.)—"The Winners," enjoyed.

PORTLAND, OREGON.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.)—4-7, "Potash and Perlmutter"; 8-10, Ziegfeld's "Follies"; 11-17, "Balldate."

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BAKER (Geo. L. Baker, mgr.)—Italian
Grand Opera Co., 8-30.
ORPHEUM (F. R. Conlon, mgr.; agent, U.
B. O.)—Muriel Ridley, opened; Three Rubes
laughs; Clara Inge, entertaining; Alan Brooks
laughs; Abe Attell, pleased; Morton and Moore,
hit; George Damerel and Co., scored; Attell
and a local boxer closed the bill in a 3-round
exhibition.

EMPRESS (H. W. Pierang, mgr.; agent,
Loew)—Stuart and Dahlin in new dances;
O'Neill sisters, fine; Lew Hoffman, good; "Be-
tween 8 and 9," appreciated; Sandy Shaw, en-
tertaining; Old Soldier Fiddlers, headliners.
NEW LYRIC (Dan Flood, mgr.; agent,
Fisher)—The Zartoons; Sidney and Well; Sam
Golden; Pictures.

"Damaged Goods" is being held over 3 days
at the Baker owing to the business of the past
week. Two shows daily instead of the usual
one and Wednesday matinee. The Tuesday
matinee is for women only.

TORONTO.

BY HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.)—
The big melodramatic success, "The White
Feather," opened to capacity business and
scored strongly. Percy Haswell, 10.
GRAND (A. J. Small, mgr.)—"September
Morn" received a good reception on its repeat
visit. "The Trail of the Lonesome Pine," 10.
SHEA'S (J. Shea, mgr.; agent, U. B. O.)—
Bessie Clayton, with Lester Sheehan and her
Sextette, a hit; Burr & Hope, have an excel-
lent skit; Morris Cronin and his Merry Men,
went over big; McDavitt, Kelly & Lucey, laugh
getters; Al Herman, funny; Coleman Goetz,
clever; Berry & Berry, pleased; Clark &
Verd, entertained.
LOEW'S YONGE STREET (J. Bernstein,
mgr.; agent, Loew)—"The Last Hope," a
thriller; Maximilian the Great, good; Nichol
Sisters, clever; Six Olivers, sensational; Geo.

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THIS WEEK (APRIL 12) PROSPECT THEATRE, BROOKLYN.
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MEETING WITH BIG SUCCESS ON THE LOEW CIRCUIT

FRANK EVANS Presents

SEABURY and PRICEArtist Entertainers
THIS WEEK (April 12), HAMMERSTEIN'S NEW YORK

Yoeman, pleased; Purcella Bros., good; Sampson & Douglas, entertaining; Aerial La Viers, novel.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.)—Hadj Ben Nassar Troupe, went strongly; Carlo Rosini & Co., mystifying; La Rose Models De Luxe, artistic; Cooper & Eschell, held interest; Dorothy Diamond, encoored; Billy K. Wells, amusing; Allan Miller & Co., in sketch excellent.

GAYETY (T. R. Henry, mgr.)—"The Gay New Yorkers." "Star and Garter" Show, 19. STAR (Dan F. Pierce, mgr.)—"Beauty, Youth and Folly." Watson's "Orientals," 19. STRAND (Leon Schlesinger, mgr.)—Feature photo plays and special music. This exclusive resort draws big patronage.

The Princess is dark this week. Next week, Mrs. Patrick Campbell in "Pygmalion."

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (April 19)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

Abeloe Edward Variety N Y
Adams Rex Variety Chicago
Adler & Arline Keith's Toledo
Allen & Francis Variety N YCarr Nat 10 Wellington Sq London Eng
Collins Milt 133 W 113th St N Y C
Colvin Walter Burbank Los Angeles
Conlin Ray Variety N Y
Conroy & Lemaire Variety N Y
Cook Joe Variety N Y
Courtney Sisters Keiths' Boston
Crane Mr & Mrs Douglas Orpheum Circuit
Cromwells The Orpheum Denver
Croas & Josephine 902 Palace Bldg N Y C**AMETA**

PLAYING UNITED TIME

Antwerp Girls Keith's Washington
Armstrong Will H Tulsa and Oklahoma City
Arnaut Bros Majestic Chicago
Attell Abe Orpheum Oakland

B

STUART BARNES

Direction, JAMES PLUNKETT

Beaumont & Arnold care Morris & Feil N Y C
Bowers Walters & Crocker Orpheum Circuit
Bracks Seven care Tausig 104 E 14th St N Y C
Briscoe Olive Princeton Hotel N Y C

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HENRIETTA CROSMANIn "THOU SHALT NOT KILL"
Direction, FRANK EVANS.

D

Davies Family Orpheum St Paul
De Dio Harry Circus care Tausig 104 E 14th St N Y C
De Felice Carlotta Variety N Y
Devine & Williams Variety N Y**JIM SYBIL DIAMOND and BRENNAN**

Next Week (April 19) Palace New York

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M. S. BENTHAM, Representative**6 BROWN BROS.**"Chin Chin," Globe, New York
TOM BROWN, Owner and Mgr.Buch Bros Variety N Y
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C

Cantor Eddie & Lee Al Keith's Philadelphia
Cardo & Noll Maryland Baltimore
Carletons Two Orpheum Portland OreDooley & Evelyn Orpheum Denver
Dooley & Rugel Forsyth Atlanta
Doyle & Dixon Keith's Cleveland
Duprez Fred Grant Hotel Chicago

E

Early Trio Variety San Francisco
Eis & French Orpheum Minneapolis
Ellmore Kate & Williams Sam Orpheum Duluth
Elizabeth Mary Variety N Y
Emmett Mr & Mrs Hugh 227 W 46th St N Y C
Empire Comedy 4 Keith's Cincinnati

F

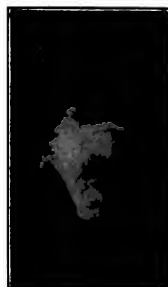
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Hermann Adelaide Hotel Pierpont N Y
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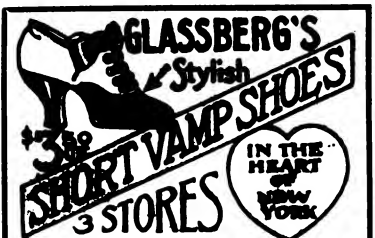
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Beauty Parade 19 Casino Boston 26 Columbia
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Beauty Youth & Folly 19 Savoy Hamilton Ont
Behman Show 19 Gayety Kansas City 26
Gayety Omaha
Ben Welch Show 10-21 Grand Hartford 22-24
Empire Albany 26 Miner's Bronx New York
Big Jubilee 10 Westminster Providence 26
Casino Boston
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City Sports 19 Gayety Philadelphia
College Girls 19 Gayety Minneapolis 26 Sta
St Paul
Crackerjacks 19 Gayety Baltimore
Dreamlands 19 L O 26 Westminster Provi
dence
Fay Foster Co 10-21 Star Scranton
Follies of the Day 10 Miner's Bronx Ne
York
Follies of 1920 19 Columbia Indianapolis
Follies of Pleasure 19 Murray Hill New Yor
French Models 10-21 Park Manchester 22-2
Worcester Worcester
Frolics of 1915 19 Buckingham Louisville
Gayety Girls 19 Olympic Cincinnati 26 Em
pire Toledo
Garden of Girls 19 Penn Circuit
Gay New Yorkers 19 Gayety Buffalo 26-2
Bastable Syracuse 29-1 Lumberg Utica
Ginger Girls 19 Columbia Chicago 26 Imperi
St Louis
Girls from Happyland 19 Palace Baltimore 2
Gayety Washington
Girls from Joyland 19 Standard St Louis
Girls from Follies 19 Empress Columbus
Girls from Moulin Rouge 19 L O 26 Empli
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Kelly Mike Show 19 Gayety Brooklyn
Liberty Girls 19 Music Hall New York
Loversmakers 19 Imperial St Louis 26 Gayety
Kansas City
Million Dollar Dolls 19 Gayety Pittsburgh 26
Star Cleveland
Mischief Makers 19 Standard Cincinnati
Monte Carlo Girls 19 L O
Orientals 19 Star Toronto
Prize Winners 19 Star St Paul 26 Gayety
Milwaukee
Robinson's Carnation Beauties 19 Star Cleve-
land 26 Olympic Cincinnati
Rosey Posey Girls 19 Empire Hoboken 26 Em-
pire Brooklyn
September Morning Glories 19 L O
Social Maids 19 Gayety Washington 26 Gayety
Pittsburgh
Star & Garter 19 Gayety Toronto 26 Gayety
Buffalo
Tango Queens 19 Gayety Chicago
Taxi Girls 19 Grand Boston
Tempters 19 Empire Cleveland
Transatlantiques 19 Star Brooklyn
Tropicaderos 19 Star & Garter Chicago 26 En-
glewood Chicago
Watson (Siding) Billy 19 Empire Toledo 26
Star & Garter Chicago
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Singer of Character SongsSongs Written by **BLANCHE MERRILL** (A Real Writer of Character Songs)

Sam Barton

"The Silent Tramp"
Variety, London.German Ed
Germaine Florrie (C)
Grandy Mrs Lee (C)
Grant Alf
Goodwin RuthKelly Pistol (C)
Kemp Mr A
Kurtis Mr W JH
Hagan Jack (C)
Hall Jack (C)
Halloran Marie
Hamid Geo (C)
Hammond Chas
Hart Julius (C)
Harvey Al
Hass Chuck (C)
Hayes Gene & M (C)
Hemley Rose
Hess Geo V
Hillyer Evelyn
Holman Harry
Holmes Ruth
Hooper Bud
Horli R (C)
Howard Jas (C)
Huestis CarolynL
La-croix Mrs P (P)
Lawellyn Dan (C)
Lamadrid Julia
La Mont Bros (C)
Lane Sidney
Lang Billy
Laurie R
Lawrence May
Laurenz Dorothy
Le Ander Harry
Le Hoen Max
Le Monde Harry
Leonard Bert (C)
Leonard Cressie
Leonard Eddie (C)
Leonard & Willard
Leonore Miss (C)
Lester Mrs Edna (C)
Lloyd Kenneth (C)
Lofler Frieda
Long Frank
Lugusay Jack
Lusty Miss R (C)
Luzinski Jack (C)J
Jackson Gertie
Jackson Mrs G M
Jackson Dorothy
Jason Sylvia
Johnson Hal (C)
Jolly Edward (C)
Jolly Mrs E
Jones Edith (C)
Jordan EthelK
Keane Chas
Keane Charlie (C)
Keefe Matt
Keeley Arthur
Kelly Eddie T (C)M
Marion Cecil
Marshall Matt
Marshall Ralph
Martin Eleanor
Math Sarah
Mautaine & Van (C)
May Irene (C)
McCarthy Mrs
McGee Raymond (P)
McGee & De Vay
McGovern Mr E JMIGNON DAINY LITTLE
MIMICDirection, **ARTHUR KLEIN**WALLACE NEVENA
BRADLEY and NORRISOFFER A DAINY VAUDEVILLE CORDIAL "In Loveland" Direction
JENIE JACOBSWILBERT HELEN
EMBS and ALTON

Something New

Direction M. S. EPSTIN

WARD and WYER

LATE OF THE STANDARD THEATRE STOCK, CINCINNATI

Wire Address, J. J. LIBERMAN, Palace Theatre, Baltimore, Md.

McKaye Dorothy (C)
McQuery Jessie C (C)
Menson EdithMerritt Lena
Miller Thomas
Moorecroft AnnaMorris & Thurston (C)
Morton Ed (C)
Mugrove Harry (C)N
Nadolny (Juggler) (C)
Nazarro QuenneleNicholas Howard
Noblette Venz
Nolan Louisa
Nye NedO
Owen B Mae (C)P
Paaluhl Joseph
Page Helen
Palmer Gaston
Patricola Sig
Paul Frank
Payne Lucille
Perry George
Phasma
Platov Sasha
Putler EvaQ
Quinn WmR
Ramsey Sisters
Reinimer Miss E
Renolds Pink
Reynolds Mrs L
Roberts Mrs Joe (C)
Roberts Will H
Robinson Blondie
Robinson Harry (C)
Rooney Julia
Rose C N (C)
Roy Phil
Royster What
Russell Miss Flo (C)
Rycroft Fred
Rynar Harry (C)S
Salambo Eric
Santos Don
Sawin Jim (C)
Scannell Val
Selbini Lalab
Senoir W C (C)
Shannon Esther
Shannon Irene
Schwartz E & M
Sherlock Carl
Silveno HaroldSilverman Dave
Sinclair Ethel
Siral Narbert
Silvers Barney
Spink George
Stone Hilda
St. Clair 3
Sune Willard
Sykes Harry
Sylvester & Vance (C)
Swarts Eddie
Symonds Miss AT
Tambo George
Thomas Jack
Thurston Leslie
Tonge Lucy
Treleske Collage (C)
Tuda HarryU
Usher GeoV
Van Cook Miss (C)
Van D F R (C)
Verdi Joe (C)
Victor The Great (C)W
Walls Mrs Ned (C)
Walters Selma
Walton Gordon (C)
Walzer Mabel
Wasson Gracie
Weber Harry (P)
Webster Wayne (C)
West Rowe (P)
Westoff Viola
Wheeler Richard (C)
Williams C Jay
Wilson Chas
Winegate Ethel
Witt Paul
Wood Bertha
Worth Charlotte
Worth Mary (C)
Wynne Beatrice (C)Z
Zeno SportP. O'MALLEY A N D EDNA DORMAN In a NEW ACT
(Tee-He and She)
By LOUIS WESLYN
Direction, **MAX HART**ERNEST EVANS SOCIETY FAVORITE AND HIS BALLROOM BALLET
SECOND WEEK
JARDIN DE DANSEAfter a year and a half absence from
New York on exclusive U. B. O. and
Orpheum time

BINNS and BERT


Comedy Flying Wrinkle Erasers
Will re-appear at the COLUMBIA
THEATRE NEXT SUNDAY (April 18)
Direction **PAUL DURAND**

SOME OF THE BROADWAY MERCHANTS HAVE BEEN OFFERING SUGGESTIONS AS TO HOW A "CHALKOLOGIST" SHOULD ADORN HIS PERSONAGE. THIS IS EDDIE MACK'S IDEA WITH INTERVIEW NAT. LEWIS NEXT.

WHEN A SOFT ANSWER HAS FAILED TO TURN AWAY WRATH, TRY A HARD PUNCH.

EDWARD MARSHALL
— CHALKOLOGIST —

DIRECTION... ALF. WILTON



THE ORIGINATOR OF
"RAG TIME"
BEN HARNEY
(AND CO.)

WHAT THEY DO

Play piano and harmonica, sing harmony and comedy songs. Their chatter is up-to-date. They dance, all of them, straight, eccentric and acrobatic dances. Wardrobe, the best, making eight changes. NOT A Vaudeville or Rathskeller but a COMEDY VARIETY ACT

HOLD THE AD
NEAR THE HEAT
AND WE'LL APPEAR

THOSE MUSICAL WIZARDS
ARNO and STICKNEY
Direction, FRANK BOHM

Playing B. F. Keith's Theatres and Orpheum Circuit



BILLY ELLIOTT and BILLIE MULLEN
Direction, ARTHUR KLEIN

NILA DEVI
Three solid months, NEW YORK ROOF
Address care VARIETY, New York

HARVEY TRIO
Basket Ball on Bicycle
Direction J. B. MCKOWEN Booked W. V. M. A. and U. B. O.

EDGAR BERGER
Assisted by MISS VINCENT in her Eccentric Toe Dancing
Direction, HARRY FITZGERALD, Palace Theatre Bldg. New York

Billie **SHAW and SEABURY** William
The Miniature Couple that Revived the Cake-Walk RECTOR'S

KUY KENDALL
CHAMPION AMERICAN BOY DANCER
Just Finished 18 Weeks' Engagement New York Roof
Address HOTEL McALPIN, NEW YORK



SKIPPER, KENNEDY and REEVES
STILL WORKING FOR MR. MATTHEWS IN THE MIDDLE WEST

ALLEN MILLER
AND COMPANY OF FOUR
IN A NEW SKETCH



Buster Santos and Jacque Hays
The Girls with the Funny Figure
Direction SIMONS AGENCY

SILBER AND NORTH
"The Bashful Man and a Maid"
W. V. M. A.



UNIVERSITY FOUR
Comedy—Harmony—Singing
Hotel Tuller, Detroit, Mich.

CHOOOLER
"THE BOY PADEREWSKI"

As Joe Whitehead would say: "Be it ever so humble, keep working."

LOUISE DICKINSON
THE GIRL SOPRANO

MANNY WERTH
The George Boban of Song, with a voice a la Caruso, etc. Let them call me names. Worry? No, I am busy, thanks.

UN-NECESSARY EVILS.

MODERN DANCERS.
"FORD" JOAX?
PICTURES BETWEEN AX.
"C" HOOSERS.
SUPPER SHOWS.
PORTLAND MAINE
AND
SPLIT WEEK.

SIR WALTER WEEMS.

FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN

ALFREDO
RICKARDS TOUR-AUSTRALIA

W. A. QUIGG, MABEL BURNELL & CO.

ELECTRICAL

VENUS

IT TAKES A LOT OF (SENSE) TO BUILD AN ACT THAT BRINGS IN THE DOLLARS.

P. S.—THE ONLY ACT CARRYING A PALACE SET OF BLACK AND GOLD SATIN.
U. B. O. TIME

THE GLADIATORS
The Gladiators are desirous of taking pupils under their own personal supervision at their summer camp near the pines. All athletic accomplishments taught and grand open-air life. Moderats terms.
Direction, M. S. BENTHAM
ADDRESS PINE LAUREL HEALTH FARM, WILLIAMSBURGH, MASS.

Nan Halperin
Direction, M. S. BENTHAM

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O. Personal Management, NICK HANLEY

ROSIE LLOYD
Touring in American Vaudeville
Address all Communications Care VARIETY, New York



The World's Greatest Boomerang Throwers
A SENSATIONAL NOVELTY
VAN and BELLE
BOOKED SOLID
Direction, SIMON AGENCY

FRED AND LULU
HOLMES AND WELLS
With McINTYRE and HEATH in "THE HAM TREE"
Permanent Address, VARIETY, New York

4 MARX BROS. and CO.
IN "HOME AGAIN"
The Most sensational success of the season
Direction HARRY WEBER. Address VARIETY, New York

EVA TANGUAY

By
ARCHIE BELL
One of America's
Foremost
Critics
Cleveland
"Leader"

Eva's a wonder. Not another like her in a hundred million. Tanguay is a sort of Abraham Lincoln of the drama. She's had a hard time of it. What start she received on the stage she created for herself. If Eva had happened in the year 500 B. C. instead of this century they would have built a temple around her and called her the "Goddess of Ginger," or something like that.

Eva earns all she gets. Certain that in every theatre where her name is flashed there will be crowded houses throughout the week. She gives as much to the audience as any three or four acts.

Eva Tanguay is the very symbol of the present—the very human being who should be cast in bronze for the children of the year 2015 to look at as the spirit of 1915 as Williard's famous painting shows "The Spirit of 1776."

She anticipated the present. May she continue to be just what she is for many years to come. She has created her niche in the theatre and she fills it. Without her there is a vacancy which nobody else just fills.

I recall that Sir Joshua Reynolds or somebody else said "He is the greatest man who forms the taste of a nation; the next greatest is he who corrupts it. Even if Eva has corrupted the taste for tragedy, she is still the second greatest.

TEN CENTS

VARIETY

VOL. XXXVIII. NO. 8.

NEW YORK CITY.

PRICE TEN CENTS



MARIE AND BILLY HART

This popular couple have gained for themselves an international reputation with their novel comedy skit, "The Circus Girl," first produced five years ago.

Miss Hart years ago won for herself the title of America's most versatile artist. As for Billy he has been known for years for his cleverness as a comedian, a producer and an originator.

The "Circus Girl" has made a big impression in England, Ireland, Scotland, Wales, South Africa, Canada and



throughout the United States. The act is in constant demand. Why? Because it is original and a novelty, using nothing but their own ideas and material, nothing bought or stolen, always something new; beautiful costumes, special scenery, special props and songs that are a sure fire hit. Miss Hart is now singing "My Bird of Paradise" in her own novel way, standing on one foot upon a slack wire.

BAN-JOE WALLACE

Ban-Joe Wallace and his Society Orchestra at Rector's making a bigger success than ever. Their dance music is beyond doubt the best in New York, which in a measure accounts for



the large crowds that are nightly at this most beautiful ball room to the wee small hours.

It is the music that makes dancing a success. A trip to Rector's will show you the kind of music Mr. Wallace furnishes. He is also personally very popular, and a thorough musician.

MOORE AND HAAGER

About five years ago George Austin Moore, who by the way was one of the most successful of recognized mon-

Imitations May Come and Imitations May Go, but the Original Song Lives Forever

"MY BIRD OF PARADISE"

Irving Berlin's happiest blend of lyric and melody—A song that no one but Irving Berlin could write—The most talked of song in all songland. The name Berlin on a song—is the same as Tiffany on a piece of jewelry. Get our wonderful double version—it is also a great fox-trot or one-step.

And now just a few words about our pet comedy sensation,

"SHOOTING THE BULL AROUND THE BULLETIN BOARD"

This is the big laughing song that ALL the Headliners are falling over each other to see who'll get to it first—Yes it was written by Billy Jerome and Jean Schwartz—Write in for our extra verses.

"NIGHT TIME DOWN IN DIXIELAND"

Still sweeping the country. This also makes a great instrumental number. Irving says it's better than "ALEXANDER'S BAND."

"THE ROSE THAT WILL NEVER DIE"

The rosiest of all rose songs. The only real ballad hit in Melody Lane. All the big singers are using it.

And now, the big Berlin song that has them all going,

"I'M GOING BACK TO THE FARM"

This song will send your act over to success—It has enough punches for a dozen songs. Ed. Morton, Stuart Barnes and a host of others of equal prominence say it is the best comedy song they have ever had. Great double.

OTHER HITS: "GOOD-BYE, VIRGINIA"—

Great for song and dance, and "LOVE ME OR LEAVE ME ALONE"—great for double acts.

WATERSON, BERLIN & SNYDER

Strand Theatre Bldg., 47th St. and B'way, New York

CHICAGO
15 Randolph Street

PHILADELPHIA
823 Walnut Street

ST. LOUIS
Frank Building

BOSTON
220 Tremont Street

MAX WINSLOW, Professional Department

ologists happened to play a little town down South.

In the audience was a little unsophisticated Southern girl, who made up her mind then and there that the handsome monologist with his magnetism had completely won her. It was a case of love at first sight and after a proper introduction the little girl, Cordelia Haager, was sure she would make no mistake in accepting the proposal of marriage which George had made her.

Traveling on the road, however, as just the wife on an actor didn't appeal to this ambitious and talented young lady, so she told George that the time had come for him to discontinue doing



a single, and that while she had no experience on the stage, she was not afraid to try anything once. George knew that argument would be of no avail, so the act of Moore and Haager was successfully launched at Keith's Bronx Theatre and has since become one of the standard double acts of vaudeville. They have had several seasons of uninterrupted success both in Europe and America.

They are now singing Irving Berlin's sensational song "My Bird of Paradise" with repeated encores at every performance and George's rendition of "I'm Going Back to the Farm" hands his audience many spontaneous laughs.

BRADLEY AND NORRIS

Wallace Bradley and Novena Norris offer a dainty vaudeville cordial in "Loveland." This team started to work together last fall playing United time, and in that short time they have made great strides, for a new formation. They



are using "Love Me or Leave Me Alone" and it has been a big hit for them. They are also singing "My Bird of Paradise."

They have a novel, refined constructive offering and are a striking success on every bill.

VARIETY

Vol. XXXVIII. No. 8.

NEW YORK CITY, FRIDAY, APRIL 23, 1915.

PRICE 10 CENTS

\$50,000 PAID FOR WOODS' SHOW BY REBATE TICKET SPECULATOR

**Joe LeBlang Buys "Song of Songs" at Eltinge for Eight Weeks,
Management to Operate Production, He Taking House.
Said to Have Made \$2,000 to Date on Venture.**

Joe LeBlang, the largest handler of theatre tickets on the speculating plan in New York, and particularly famous this season through his ability to dole out "cut-rate" coupons to the populace, is the sole owner of the "Song of Songs" at the Eltinge theatre for eight weeks. Fifty thousand dollars is the price paid by LeBlang to A. H. Woods, the producer of the show, for the piece and theatre for two months.

Woods operates the company during the run of the LeBlang agreement, with the speculator taking charge of the theatre. Its weekly expense is estimated at about \$1,700, which, with the proportionate share weekly of the \$50,000 needs gross receipts of not less than \$8,000 to make LeBlang break even on his investment. So far he is said to have netted a profit of \$2,000.

The advantage to LeBlang is his insight into the possibility of the "Song of Songs" as a draw and his ability to "push" tickets for the play through his cut rate agency.

WARFIELD REFUSES \$100,000.

David Warfield is said to have refused an offer of \$100,000 to appear in pictures. The offer was made by Adolph Zukor of the Famous Players. Mr. Warfield was to appear in one picture only.

ACTS BACK ON BIG TIME.

Within the past couple of weeks the names of several acts that have played on the small time circuits around New York this season, have reappeared in the list of bookings from the big time agency of the United Booking Offices.

Asked if there was a special reason why this was being done just now, an official of the U. B. O. stated that earlier

in the season, when the United's books were over crowded, several acts applying for time that could not be immediately given, received the suggestion that pending a change in the booking conditions, they accept such other bookings as might be available.

These are the turns, remarked the official, which are now being given big time dates.

LEASING B'WAY HOUSE.

L. Lawrence Weber and H. H. Frazee are on the point of leasing a theatre on Broadway, to be utilized by them for legitimate productions of the \$2 grade. The theatre is situated above 42nd street.

Messrs. Weber and Frazee now have the Longacre theatre, on West 48th street.

SAVAGE'S THREE OPERAS.

Henry W. Savage has three new Viennese operettas under consideration for production next season. They are to be tried out during summer. It is almost certain that one is to be produced before October next.

MIDGETS GUARANTEED.

Chicago, April 21.

The Royal Liliputian show or Singer's Midgets, under the direction of Frank Bohm, opens at McVicker's May 3, for four weeks. Bohm has been guaranteed \$2,500 weekly for the troupe, with 50 per cent. of all the gross over \$6,000.

The Liliputian outfit will give the entire McVicker's performance during its stay there. The house is playing pop vaudeville, four shows daily, to big business. It is a Jones, Linick & Schaeffer theatre.

CHICAGO AGENTS COMING.

The visiting season in New York for Chicago vaudeville agents opened this week with the arrival of Jack Fox from the western metropolis. Celia Bloom is due next week to select next season's attractions for the Interstate circuit. With the Loew western agency's established rule of dealing direct with the artist, an attractive avenue for the ten percenter is closed in Chicago. Those agents unfortunate enough to be barred from the Western Vaudeville Managers' Association and the Chicago's United office have little to offer the eastern acts unless it be a speculative visit to the windy city.

C. S. Humphrey and Sam Kahl are reported for a scheduled visit east within the next week to select material for their respective circuits while practically every agent selling acts to those agencies has announced intentions for an early invasion of the east.

Dave Beehler of the Beehler-Jacobs Agency, is due in New York late this week.

WRITERS BOOSTING TOWNS.

Grant Clark and Jimmie Monaco are traveling in the west offering to write songs for Boards of Trade that will help popularize cities. Hot Springs is one of the stops on their trip.

WILLARD'S ROAD SHOW.

Commencing at Omaha April 26-27, the Willard Road Show, under the direction of Jack Curley, will commence a tour of the country.

The program will be composed of wrestlers and fighters, with a quartet or so to break the athletic monotony.

The Boston papers reported Tuesday that Jess Willard drew 700 paying customers to see him at the Arena there the night before.

Willard is being used as an extra attraction with "The Behman Show" on the Columbia Burlesque Circuit for the last half of this week, and the Omaha stand.

FROHMAN SAILS MAY 1.

Charles Frohman expects to leave New York for London on the Lusitania May 1.

MUSICAL UNION'S INTERNAL

All sorts of rumors are going the rounds as to trouble within the official ranks of the New York Musical Protective Union which has its headquarters in 210 East 86th Street. No one around the union quarters would say anything about any internal dissention although Acting President A. Arbano ventured to remark there might be some official word given out at the monthly meeting of the union in May.

President Johnson is in New York and was reported as being in the Union's quarters Wednesday morning, yet it's hinted Arbano's presence temporarily in the chair has something to do with alleged actions of Johnson that did not meet with the approval of the board of directors.

Union officers are elected each October and inducted into office the second week in January. At the monthly meeting, May 13, an airing of some important matters affecting union officials which is understood to embrace some of the directors is said to be slated.

The Union has between 5,200 and 5,300 members under its jurisdiction and a goodly representation are expected to report at the May session.

The Musical Union's internal disturbances are reported to have started since the Shuberts recently became involved with the Union through engaging musicians at under the scale. This was said at the time to have been adjusted, but reports are that the present differences in the Union are an aftermath.

FRAZEE FARCE CLOSING.

Chicago, April 21.

"Keep Moving," the Fred Jackson farce which Henry Frazee produced at the Cort, is to close by the end of this month. The piece will be taken to New York where it will be rewritten before opening there next season.

HOUSE CHECK "N. G."

A theatre in New York playing legitimate combinations gave the travelling attraction in the house last week a check in part payment of its share of the gross for the period.

The check was returned to the show's management Tuesday, marked "N. G."

FIVE OPENINGS ARE SHOW BOOM TO OFFSET LONDON WAR GLOOM

**"Advertisement" Looks Good—Manners' Play Doubtful—New Theatre Farce Scores—Hicks-Terris Piece Fair.
"Quinneys" Registers Palpable Hit at Haymarket—Cables Tell of the "First Nights."**

London, April 21.

Opinions on "Advertisement" shown at the Kingsway April 15, were divided but they mostly favored the play and it looks like a successful run.

B. Macdonald Hastings wrote it. Vedrenne & Eadie are the producers. The story is laid before, during and after the war. Among the cast are Frederick Ross, Alan Fisher, Athol Stewart, Paul Arthur, Arthur Chesney, Lillian Braithwaite, Ellen O'Malley, Violet Graham.

"Quinneys," a new four-act comedy by Horace A. Vachell, opened at the Haymarket Monday and scored an unquestionable hit. Godfrey Terrie and Henry Ashley were among the principals.

The stage version of "Quinneys" was written before the book of the same title was completed, the book having reached a point of popularity some time ago.

"La Belle Aventure," as produced in New York by Charles Frohman, was presented Monday at the Comedy under the title of "Wild Thyme."

It did fairly, and if becoming a permanent success here, the credit will probably go to the local popularity of Seymour Hicks and Ellaline Terris.

"The Panorama of Youth," written by J. Hartley Manners, the American playwright, was produced April 14 at the St. James by Sir George Alexander.

The piece is beautifully written, but has an unattractive theme and its success is problematical, with the chances against it.

"The Joker," a farce by Ernest Schofield and John Ramsay, as shown April 17, at the New theatre, was liked and should become popular.

George Clark and Alan Fenn presented it, through an arrangement with Sir Charles Wyndham and Mary Moore.

FEATURES IN MUSIC HALLS.

London, April 21.

The experiment of showing feature films in West End music halls is being carefully watched at the Alhambra, where a feature was installed this week, for the matinees.

If it does business, the Alhambra innovation may be the forerunner of feature films in the halls.

MALONE OUT.

London, April 21.

Malone has resigned from the directorate of the Gaiety theatre company. The resignation undoubtedly leaves Alfred Butt in control of this company and theatre of the same name, so long

associated with George Edwardes, to whom Malone has always been first assistant.

RED FIRE SPY SKETCH.

London, April 21.

Lena Ashwell opened at the Coliseum this week in a spy sketch that makes a rather maudlin appeal to patriotism. This helps it somewhat.

MORE OF LADY CONSTANCE.

London April 21.

Lady Constance Richardson is at the Empire this week in another bunk classical dance and showing more of her physical charms than heretofore.

SUNDAY IS FLIRTING.

London, April 21.

It is reliably reported that Billy Sunday, the American evangelist, is flirting for a London appearance in a music hall.

HAWTREY PLAY MAY 15.

London, April 21.

The new Hawtreys play has been scheduled for a premier at the Apollo May 15. The producers have decided upon "Striking" as its title.

No Substitute for Coyne.

London, April 21.

Joe Coyne, leaving "Didn't Want to Do It" and joining the "Watch Your Step" production, will oblige the closing of the former piece at the Duke of York's, no substitute being available for Coyne.

The Lee Avenue, Brooklyn, which opened with vaudeville a few weeks before Easter and closed during Holy Week with the understanding it would reopen, has not done so and will in all probability remain closed.

SMITH—TOUR—ENGLAND

The Topliner that looks the part and makes good the position.



M. S. BENTHAM, Salesman.

LONDON NOTES.

It is not an easy matter to create any excitement in London at the present time, other than that connected with the war. During the past year press work has been absolutely killed as far as theatricals are concerned, but a fortnight ago there arrived in town one Frank Winch claiming to come from America, and who not only was not ashamed of it, but admitted it. He arrived as the avante courier of Capt. Louis Sorcho, an American deep-sea diver, who is to open at the Empire Monday night. To Winch's amazement he found on his arrival a war was in progress and that the newspapers were averse to printing anything that did not have a direct bearing on the current international festivities. Winch swept into line and at once got in communication with the Hon. Winston Churchill, the First Lord of the Admiralty. He proffered the services of Capt. Sorcho as an expert on submarine engineering. On behalf of the Government the Hon. Mr. Churchill accepted and things were going along smoothly until it was discovered Captain Sorcho was about to open at the Empire, when negotiations abruptly ceased, but with publicity thereto attached. Nothing daunted, Winch started on a new tack and invited two hundred newspaper men to the Empire to witness a private demonstration of Capt. Sorcho's genius as a marine investigator. Result, eighty-eight stories in the daily newspapers the following morning. His next step was to hire two Belgians, who could not speak a word of English, to carry a complete diver's dress through the Strand which culminated in their being arrested and fined, at a total expense of approximately \$10. Winch is startling the natives. When you can do that at the present time in any other way than via a battle in which thousands of lives are lost you have "done something."

The Okabe Troupe of Japanese acrobats who left here for America a few months ago and worked successfully there for fourteen weeks, abruptly cancelled their remaining time in America and half of them have returned to England for a rest, the remainder sailing from Philadelphia to Japan. In other words the troupe has been disbanded temporarily and will take a much needed rest for about a year when they will be reorganized and start out again in vaudeville. Mr. Okabe promises to introduce several novelties in the act when it returns to the stage.

Shoebridge Stays in London.

London, April 21.

Joe Shoebridge, who was to sail for America this week to take up a position in the New York office of the H. B. Marinelli agency, decided to remain in England and accepted an offer from Will Collins, with whom he will be associated hereafter.

First Straw Hat Wearer.

Broadway saw its first new straw hat of the season Tuesday afternoon, when Frank Morrell walked along the path.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

April 17, Robert Ober, Mr. and Mrs. Gordon Eldrid, Pederson Bros., James Brophy, Joe Jordan's Colored Orchestra (10 people) (St. Louis).

April 21, Fred Duprez, Mr. and Mrs. Rebla (Adriatic).

April 24, Mike C. Berg, The Beyers (St. Paul).

IN PARIS.

Paris, April 8.

The Alhambra opened April 2, with a good show under the circumstances. The chief item, a ballet "Europe" from the London Empire (with some modifications), is a success. Florrie Hyman holds the title role; Mitchell, as Britannia, Teresina Negri as France, Gine Cormanie as Russia. Braff is in Paris acting as booking manager; E. H. Neighbour as general manager, and J. Brook, as usual, in charge of the stage.

"La Jalousie," a new 3-act comedy, by Sacha Guitry, will be produced at the Bouffes Parisiens April 8 (matinee).

The unfortunate Casino de Paris has had another inning, having existed for a few nights recently under the name of Novelty.

The Vaudeville will present the opera "Aigle," by J. Nougues, for a few nights, under the management of De Cottens, prior to the work being taken to London. The performances are being given at reduced prices for the benefit of children of stranded artistes. It is reported Rejane will return to this house in the future, she having been reconciled with Porel, her divorced husband, and manager of the Vaudeville for the past ten years.

A sketch entitled "The Spy" is being played at the Olympia by Germaine Well and P. Franck. The show is only fair.

An operetta billed as "Miss Tipperary" is being given at the Folies Dramatiques by the Moulin Rouge troupe.

Otero is appearing at the cafe concert Mayol in her well-known pantomime "La Loteria."

Matinees are now being given Saturdays at most of the Paris music halls.

WILLARD ON BIG TIME.

Altoona, Pa., April 21.

Willard, "The Man Who Grows," opened at the Orpheum Monday, commencing a route over vaudeville's big time that will bring him to the Palace, New York, May 20.

Earlier in the season Willard played on the Loew Circuit, but left that time, pleading illness, before his contract with it had expired.

If you don't advertise in VARIETY, don't advertise.

CONSIDINE MUST TAKE BACK WESTERN CIRCUIT FROM LOEW

No Alternative for Coast Man. Loew Said to Have Lost \$500,000 in Nine Months' Operation of Purchase. Warfield Reported Investing Over \$200,000. \$50,000 Installment Due May 1 Hastening Change in Direction. Many Matters of Detail Yet to Be Arranged.

John W. Considine is coming east by May 1, to take back the Sullivan-Considine Circuit, from Marcus Loew and associates. Loew wants to return the former Sullivan-Considine vaudeville houses, in the west before May 1, as there is another installment of \$50,000 on the purchase price due on that date.

\$500,000 is the amount mentioned it has cost the Loew Circuit to experiment with the western chain. Of this \$100,000 in cash is said to have been paid when the S-C circuit was taken over by Loew, and the remainder, excepting \$150,000, has been lost through the weekly deficit on the Loew books for the operation of the S-C houses. The \$150,000 is made up by three installments of \$50,000 each, due every three months since Loew took over the S-C houses August 1, last. His tenancy has lasted nine months. The weekly deficiency on the S-C chain during that time has seldom fallen below \$700 with but two winning weeks, while the average loss is said to have been around \$1,700 weekly, with a high deficit in one week of over \$7,000.

David Warfield is reported as the investor who made the western purchase possible for Loew. The report is that Warfield stands to lose over \$200,000 through the Sullivan-Considine venture.

Considine is said to have no alternative but to accept the houses when offered after a default in payment of installment, in accordance with the agreement of sale. It is also said Considine is prepared to again organize a booking office and re-establish the S-C circuit, commencing with the fall. Several items of detail are yet to be arranged. One is reported to be the payment of rental for the S-C theatres over the summer.

In the haste to avoid the weekly loss, the Loew Circuit is reported to have urged upon some people quick action if a change in ownership of the S-C houses were to occur. Among those approached are said to have been the United Booking Offices, Alexander Pantages and Hugh McIntosh. None was in a hurry, and with the approaching May 1 installment, the Loew crowd did not care to dally longer. The Pantages plan was to take over such houses as Pantages wanted, with a "pool," and another policy in other theatres other than those used for vaudeville. Pantages has eight theatres in opposition to the S-C circuit, along its route. McIntosh would have been willing to consider the S-C proposition upon his arrival here in June. The U. B. O. did not take any active interest in the proposition submitted

by Loew. One story says the Pantages connection was started to accelerate the U. B. O.

Early this week the Pantages plan was smouldering, with a report also the Loew western time might become an adjunct of the Orpheum Circuit, the latter to continue the pop policy.

The Sullivan-Considine theatres under the Loew management could not make headway. They have been steady losers, with four of the 19 S-C theatres taken over in August, closed since that time. Marcus Loew has remarked that if the Loew Circuit had continued with the policy (pictures and vaudeville) it installed in the houses at the opening, it would have been successful. This is doubted by those who understand the western people. They say the Loew people attempted to operate without understanding the country; gave away too many free tickets, and flaunted the picture of Marcus Loew's face all over the advertising, whether on the billboards or in the newspapers.

While there may be a change of plans, it was about settled early in the week Considine would get the houses back. It is quite possible Chris O. Brown, formerly the Sullivan-Considine general booking agent, will again have the booking charge of the circuit if resuming under the Considine direction.

The S-C houses taken over by Loew were the Empresses in the following cities: Cincinnati, Chicago, Milwaukee, Minneapolis (Unique); St. Paul, Winnipeg, Butte, Spokane, Seattle, Victoria, Vancouver, Tacoma, Portland, Sacramento, San Francisco, Los Angeles, Salt Lake, Denver, Kansas City. Of these Cincinnati, Winnipeg, Victoria and Tacoma have closed. Salt Lake and Denver are now a "split week." Besides these direct houses, S-C were booking (Princess) St. Louis, Grand Rapids and Ft. Wayne before Loew took over the circuit. They have been lost to the Loew people and are now being booked either by the U. B. O. or Western Vaudeville Managers' Association in Chicago.

The Jones, Linick & Schaeffer and Miles houses in the middle west also became attached to the Loew system following the S-C purchase. It is reported the J., L. & S. theatres may change their booking base upon the return of the S-C circuit to its first owners. The Miles theatres in Detroit, Cleveland, Youngstown and Pittsburgh may also make new booking connection.

If these events happen it will leave the Loew Circuit with its original east-
(Continued on Page 11.)

IN AND OUT.

Conroy and Le Maire did not open at the Palace, Monday. Klaw & Erlanger are said to have placed an objection against the team doing their "automobile act" in vaudeville, as it was done by them in "Fads and Fancies," a K & E show now closed. The act claims the material of the turn was written by the two members and stood ready to go to law about it. Upon request they left the bill, not wishing to do any of their other acts at the Palace at this time. Victor Moore and Emma Littlefield replaced them.

Bowers and Saunders, two girls, did not like their position at Hammerstein's Monday, leaving, without any substitute.

Lucille and "Cockie" (a cockatoo) could not open at the Bushwick, Brooklyn, Monday, owing to the bird's illness.

O'Neil and Walmsey did not like their position at the Wilson, Chicago, the first half of this week and left the bill Monday.

Harry Colmar, booked to appear at the Lincoln, Chicago, did not put in an appearance Monday of this week.

Owing to loss of voice Miss Josephine (Cross and Josephine) could not appear this week, and the act did not go to the Majestic, Milwaukee, where they were booked.

AGENT'S WIFE GONE.

It's tough when an agent loses an act, but Arthur J. Horwitz does not appear downcast through his wife having deserted him last Thursday. Mr. and Mrs. Horwitz were living at the Adlon, 7th avenue and 54th street. They had been married about a year and a half, shortly after Horwitz lost his first wife in the divorce courts. His present wife was Edythe Livingston, a vaudeville "single turn."

Thursday afternoon when Horwitz reached his apartment he found Mrs. Horwitz and everything there that could be comfortably removed and was worth removing, had gone. Horwitz says it's a plain case of desertion, and mentions it as his belief a divorce action against him will follow it. He also stated he has no choice for a third wife and is of the opinion he will never marry again.

POLI'S SUMMER POLICY.

Poli's at Worcester, Mass., will commence playing big feature films as the sole attraction, commencing May 17, when "The Spoilers" will start, remaining a full week, with the Williamson Submarine film the first three days of the following week, the house thereafter splitting the week with its features.

Other Poli theatres will remain open during the hot weather, using four acts with a feature of four or five reels.

GARDEN SHOW ENGAGEMENTS.

Billy Gould and Sophie Tucker will be with "Maid in America" when that Winter Garden show goes to Chicago. Belle Ashlyn, who was to have left the production last Saturday, remains with it, although Alice Hegeman had been engaged for the Ashlyn role.

TWO WEEKS MORE FOR "CORNER."

It has been decided by the Hammerstein management "The Corner" will remain open at least until May 16, instead of closing with next week's special "Willie Hammerstein Bill" as at first announced. The May 16 closing date is not positive, and Hammerstein's may continue beyond that, though there is little likelihood from present indications that Hammerstein's Roof will open this summer. "Plans not ready for the alterations" is given as the reason for the extension of the closing date.

Last week Hammerstein's played to \$10,885.25 for the Willard engagement, giving Willard \$4,088 for his share. Saturday and Sunday pulled up the gross. The prices had been advanced for the Willard stay, and tickets were placed with the hotels, also in the lobby.

There may be an afterpiece put on next week, in conjunction with the special program. One agent thought out a scheme to bring on the stage some evening most of the charter members of the Lobby Club that had its existence during Willie's days of manager-ship.

"FASHION SHOW" CONTINUES.

"The Spring Fashion Show," introduced to vaudeville last week at the Palace, under the direction of May Tully, will continue around the New York Keith houses, playing the Orpheum, Brooklyn, this week and then experience an introduction to the surrounding cities, Boston and Philadelphia first.

Audrey Munson, the San Francisco travelling exploiter for the P-P Exposition, has left the Fashion Show, owing to a difference of opinion between herself and the management over salary. Miss Munson wanted \$400 a week.

Other changes in the personnel have been made, with more models employed than last week at the Palace, New York, where the act opened. Another change will be Sam Ash, after the Colonial date next week. Mr. Ash will probably be replaced by Jim Doherty.

STERN WINS DECISION.

Judge Learned Hand handed down a decision in the U. S. District Court last week in the copyright action involving Jos. W. Stern & Co., T. B. Harms & Francis, Day & Hunter on the publication of the music by Sig-mund Romberg used in the "Maid in America" show. Stern was made the defendant in a suit for infringement of copyright and an application for a preliminary injunction on the number called "Oh Those Days." Judge Hand's decision sustains the validity of the contract existing between the Stern Co. and Romberg, protecting them in the publication of all of Romberg's musical works.

ST LOUIS HOUSE CLOSING.

St. Louis, April 21.
The Columbia closes after next week. The house was booked until the end of May but business conditions are such that the management decided to close early.

SUMMER EXPERIMENT OF POP VAUDEVILLE IN KEITH HOUSES

Big Theatres in New York and Brooklyn Will Play United Booking Offices "Family Brand" Over Hot Spell.

Palace and Bushwick Excepted. Acts and Pictures Composing Entertainment.

For the first time in any big eastern city, the B. F. Keith management will experiment with "Pop" or "Family Vaudeville," in the large Keith houses of Greater New York. The Palace, New York, and the Bushwick, Brooklyn are the only exceptions, the Palace maintaining its policy of the highest grade bills throughout the summer, while the Bushwick will probably continue indefinitely with its present policy of big time shows.

The only positive date of closing for the regular vaudeville season in the Keith New York houses is May 9, for the Colonial. Dependent upon the weather the other Keith theatres (Alhambra, Royal, Orpheum and Prospect) may take on the new style of entertainment at any time after May 1.

The summer shows will be booked through the Family Department of the U. B. O. and the entertainment will consist of acts with pictures.

The Keith people have played a similar show during hot weather in some of their middle-western theatres. They will repeat that sort of a policy out there this summer.

W. V. M. A. ROUTING.

Chicago, April 21.

Messrs. Beck, Singer and Kahl returned here today after a short vacation at French Lick and were shortly followed by an announcement that next season's routes would shortly be forthcoming for those acts selected by the Western Vaudeville Managers' Association up to date. It is the intention of the "Association" executives to issue a 15-week blanket contract for next season and these contracts will have preference over any individual bookings.

During the French Lick conference there was nothing decided upon insofar as the future guidance of the "Association" is concerned and unless changes are made at a special meeting the Chicago agency will undoubtedly remain under the direction of those now in charge.

UNIQUE INSURANCE.

The Union Central Life Insurance Co. of New York has conceived a rather unique and attractive endowment policy which they propose to exploit throughout the theatrical profession, the feature of the contract providing for a loan to be granted the insured on demand, this being payable during the winter months when the profession is active. This is in addition to the insurance department which is issuing a policy that increases in value to the amount of \$10,000 on a ten-dollar weekly payment.

The greater amount of large insur-

ance companies have heretofore listed the professional as a bad risk although statistics disprove this reasoning. The Union Co. is practically the first of its kind to make a direct bid for professional patronage.

Cecil D. Mackie, located in the Woolworth Building, New York, has charge of the professional department.

TANGUAY CLAIM SETTLED.

Chicago, April 21.

The judgment secured by Eva Tanguay several months ago against Lew Fields for a week's unpaid salary was finally satisfied this week when Adolph Marks, acting for his client, attached the Security Bonding Co. for \$700, the amount remaining unpaid on the claim.

After the case had been appealed and decided in favor of the plaintiff, Miss Tanguay accepted \$1,000 cash, with an agreement for the balance of \$1,000, of which \$700 was still due.

DE KALB, MOSS' FOR SUMMER.

B. S. Moss will operate the De Kalb theatre, Brooklyn, over the summer as a straight picture house. No further arrangements have been made.

There is a legal controversy on between I. Flugelman, manager of the theatre, and its owner. The outcome of this may have a bearing upon the future tenant and policy of the house.

SEN. MURPHY TO MARRY.

Senator Francis Murphy is to be married next week after he returns from Boston. The bride-to-be is Kitty Parker, late of the Ben Welch show.



VICTOR MOORE

Whose recent success in the screen version of "Snobs" has prompted the Lasky Co. to engage him for the production of "Jimmy Fadden," beginning May 3.

Mr. Moore will star in several other feature pictures, the subjects to be selected by the Lasky Co., at an early date.

PANTAGES TRYING NEW YORK.

Alexander Pantages, the Seattle vaudeville manager, who operates his vaudeville circuit from that point with the aid of Uncle Sam's postal service, wants to make a New York connection.

Pantages is probably feeling the effect of booking vaudeville from the middle west, and he believes he can gull some of one of the smaller circuits with houses in Greater New York, into aligning with him, to break the jump between the Grand Central Station and Detroit.

So far a couple of circuits have listened to Pantages' letter writing mania, but they are curious to learn how Pantages thinks such an affiliation will help an easterner.

CARUS-RANDALL SPLIT.

Portland, Ore., April 21.

Emma Carus and Carl Randall, at the Orpheum this week, are reported as separating shortly. Miss Carus, according to the report, will continue over the rest of the Orpheum time with a dancer secured from the Hotel Radisson, Minneapolis. Randall is reported to be leaving for New York to join the new Ziegfeld "Follies." He was wanted some time ago by Gaby to dance in London with her.

AWARDS FOR SHIP LOSSES.

August Dreyer, attorney for three people who were injured or suffered losses when the Nantucket-Monroe sank last year, has been informed that a report has been filed at Norfolk, Va., making the following awards to his clients: Joseph R. Mann, \$3,500; James Moore, \$2,700; Leona Soule, \$7,300. They were members of a musical comedy organization returning to New York after an engagement in the south, and were passengers on the steamer when she went down.

SMALL TIME OVER SUMMER.

Keith's, Columbus, will commence playing five acts and pictures at 10-20, commencing May 17, immediately after the closing of the regular vaudeville season there.

The Keith big time houses at Cleveland and Cincinnati may adopt a similar summer policy shortly after.

Early Western Closings.

Chicago, April 21.

The Windsor, which has been playing Western Vaudeville Managers' Association vaudeville, will close that style of entertainment May 2. Musical stock is to be installed, opening May 3.

The Majestic, Bloomington, booked by the Thielan Circuit out of the Association offices, closed today with vaudeville. Pictures will be the warm-weather attraction there.

Murdock on Western Trip.

J. J. Murdock was scheduled to leave New York late this week for a tour of the middle west. While on the road Mr. Murdock will definitely decide upon the closing fate of the middle-western string of big time theatres supplied through the United Booking Offices.

If you don't advertise in VARIETY, don't advertise.

"NIX ON THE WAR STUFF."

Vaudeville and theatre managers generally might take a cue from the publishers and editors of current magazines and profit thereby. The editors of all of the big publications throughout the country let it be known a week or so ago that no more "war stuff" would be accepted and that it was useless for writers to submit any manuscripts containing reference to the war.

The editors maintain that the public is getting enough war in the dailies and are fed upon the subject. With "war" for breakfast, luncheon and dinner one hardly wants it at the theatre.

SUNDAY CLOSINGS.

The Sunday vaudeville concerts played at the Columbia by Feiber & Shea will be discontinued May 2.

The Wadsworth, uptown, discontinued its Sunday shows April 18.

The Wadsworths has been playing stock weekly for three years under the management of Ed Ornstein who has been unable to make it pay owing to the large rental and small seating capacity. The stock shows have been staged by Carol Daly. The house is now for rent but the neighborhood populace want Ornstein to retain it and have petitioned the owners to lower the rent.

TWO ACTS IN ONE.

Two acts are playing as one at the Palace this week, with two agents concerned in the booking. The turn is the Morgan Dancers with Lydia Lopoukova. Paul Durand booked the six girls composing the dancers, and Jenie Jacobs placed Lopoukova with the turn as principal dancer, the Durand office running the act, with the future duration of the combination dependent upon this week's showing.

"CLOCK" RUNS DOWN.

"Stop Your Clock" went all to pieces at Elizabethtown, Pa. When the tabloid musical company ran down it was surrounded by three hotel men and two sheriffs.

The members "managed" to reach Broadway. One of the men said it was "Hock Your Clock" to get out of Elizabethtown.

TWO-ACT SPLITTING.

Chicago, April 21.

Betty Bond and Jimmie Casson are playing their last week together as a double act in Canton, O. Miss Bond will do a single turn shortly.

Von Hampton-Josselyn Separation.

Von Hampton and Josselyn will sever vaudeville partnership at the close of the current season.

116th Street Dramatic Stock.

M. H. Saxe's 116th Street theatre, which has been playing pop vaudeville, is to abandon that policy and will offer dramatic stock this coming week.

Dorothy Brenner's Husband Sues.

Chicago, April 21.

Late last week David Hammond entered a suit for divorce against his wife, professionally known as Dorothy Brenner. Hammond claims she prefers the footlights to him. He is a local broker.

WITH THE WOMEN

"It can't be done in a hoop" sings Kathleen Clifford in a clever little song up at Keith's Colonial this week. Since it can't, she drops off the hoop-skirts along with her demureness and comes back to show how it can in an English Johnny suit—"it" being getting around the stage at a lively rate, with various steps unknown in the pre-vaudeville period of side-curls and "hoops." A rose-colored cloak, banded all around with martin fur, makes rather a hit when it accompanies her on her third change of costume, and leaves doubt in the mind as to whether little Miss Clifford looks cutest as a man or a perfectly gorgeous society lady. A few prefer the in-between state, when she changes from one to the other, the quick change being accomplished back of a screen with a light thrown on it, forming a shadowgraph. "Hoops" appear on the program several times, especially when Irene and Bobby Smith present their "songs worth while." In fact, the feminine part of the week's show go in strong for the flare-out skirts that the fashion magazines say are the "thing." Even Madame Kalich wears one. Kalich heads the bill this week, in a one-act thriller mostly weeps and heroics, and named "The Victim." She can do such fine work it seems a pity to waste her on a play as nonsensically melodramatic. "The Victim" is a mixture of "On Trial" and Ibsenism—a shot in the dark as the curtain goes up, a hysterical woman, then the story leading to the shooting. Kalich sits on the floor and weeps most of the time, her husband refuses to believe her innocent, the would-be lover spends his time begging her pardon and offering to kill himself, and the husband's valet develops an unlooked for affection for his master's wife. It appears three men love her, and each refuses to believe her innocent. Because her husband is one of the three disbelievers she declares herself automatically not his wife—hence the Ibsenism. Though it is a bundle of ancient stage tricks, it is worth seeing, because it is well played.

Some vaudeville actresses, having no excuse in their acts for changing costumes, come out in handsome wraps and hats, slipping these off to display their gowns. Blossom Seeley (Mrs. Rube Marquard) at Hammerstein's, trailed across the stage in a wonderful chiffon velvet wrap, the color of a ripe orange, with a floppy brimmed hat of gold cloth and velvet that made an ideal setting for her picturesque type of face. The wrap was banded and collared and trimmed about the cuffs with cross fox, in tones of gray and orange. They blended wonderfully well with the velvet. A velvet cord was tied high around the waist. She sang several new songs, slipping the coat off to show a black and white evening frock. Clara Morton managed the costume changing quite logically. Miss Morton stepped forth in blue taffeta and hoop skirts. There were enough flounces of lace, ribbon bowknots and rose garlands to have satisfied the most frivolous maiden of the days when a dress was judged by the trimmings it

bore. A bride's song preceded this: seven prospective husbands and seven bridal gowns had she furnished, she lamented. Whatever the seventh husband may have been, the seventh gown was quite a success—short skirted white satin with a long train that hung from the shoulders and was caught with orange blossoms. Practice doubtless made perfect the planning of an ideal wedding dress.

SHUBERTS' BALD STATEMENTS.

"A bunch of ham-fat vaudeville actors" is the remarkable expression used in an article on revue producers appearing in the Shuberts' press sheet last week. The article refers to producers of musical revues and shows on the legitimate stage (not restaurants). It attacks the vaudevillians who have left vaudeville to play in them, a majority of the same revues or musical productions produced by the Shuberts themselves.

The article says: "It quite astonished the inflated vaudevillians that high class audiences refuse to laugh at intimate vulgarisms which always could be counted upon to provoke screams on the burlesque wheel."

Again it says: "It is surprising to some that so few vaudeville people really succeed in revue or musical comedy, but the explanation is simple. It is merely because these recruits from the two-a-day have neither versatility or adaptability. They can do nothing but their time-worn specialties, and these they do not take the trouble to keep up to date. When it comes to playing a part or creating a character outside their own narrow sphere, they are utterly lost."

The article as published is said to have been dictated by one of the Shubert brothers. The Shuberts have engaged more people from vaudeville than any other legitimate producers. They have also seen more vaudeville people score successes in their productions than any other producer.

The present Winter Garden attraction, "Maid in America," may have peeved the Shuberts. It failed to get over and has been a much-mangled piece since the opening. The "bit" depended upon in this show to attract is half-naked girls running all over the house.

The statement about "high class" audiences in connection with the Winter Garden will humorously appeal to those who know that the Garden draws only transient visitors in New York during the week days. The Garden's crowd for the vaudeville concert Sunday night seems a composite collection of the habits of the "dancers" at the Broadway dancing cabarets, men and women who are only high class in their respective classes.

The Shuberts are paying Jule Delmar \$10,000 yearly, under contract, to secure talent for their shows from vaudeville. The Shuberts' biggest star, Al Jolson, is a vaudevillian. The Shuberts pay him \$1,000 a week and a percentage of the receipts while his show is on the road.

CABARETS

"Whether Waiters Trim" could have been the title of a discussion the other evening in a well known Broadway cabaret. But there did not appear to be any room for argument, since a headwaiter and a couple of his waiting men, called into the debate, admitted it was being done. The point was not settled, however, whether the waiters trim the house or the customers, though the preponderance of opinion favored the belief the guests were the main sufferers. The problem of waiters and a proper checking system has been the bane of every hotel man's life. A system that can not be beaten is yet to be devised. One of the largest New York hotels, supposed to have a perfect system, is said to lose \$50,000 yearly through it. Another flagrant instance is that of a famous restaurant admitting that once upon a time his waiters put him out of business. The discussion in the cabaret, however, was the opportunity waiters had through serving joy parties late at night. This particular restaurant planted detectives in the place to learn how it might be done. The first trimming case reported was that of a waiter serving a party of eight, four men and four women, with each of the men having an individual check to settle. The waiter when settling time came, called around with the four checks, collecting the biggest check from each of the men. He did this through palming. The punishment for trimming is instant dismissal, of course, but the restaurant proprietors want to protect the guests, whether they are in just for dinner or for dancing after the show. A good waiter knows his party the minute he commences serving them. That is, he sizes them up. There are good and bad waiters among the trimmers the same as among those who serve. While a guest will never be protected by any system as long as two people connected with the house "stand in" together, the "desk" adding up checks is some preventive, although the single system that will protect a diner or a drinker is to pay for anything ordered as soon as it is served. And even then he will have to do some close scrutinizing, although the fellow out for a good time must expect to pay a little extra, if he's having it. Though the waiter doesn't get the change, some one else will, in nine cases out of ten, and as far as the spender is concerned, it's 50-50.

"The Witching Hour Witches" at Healy's (66th street) has been considerably improved by new people and numbers since the revue was first put on. Phillips & Hutchinson produced the piece, with some special numbers by the two men, while Ed. Hutchinson did the staging. James F. O'Brien and Adele Dennette are the leaders, doing very nicely whether leading the chorus of eight in the songs or doing

a specialty. Mr. O'Brien has an agreeable personality and works hard. Miss Dennette gets right into the spirit and that helps her to get over, in marked contrast to Renee Parker, the other principal woman, who goes through the show with an "up stage" expression as though condescending to have played in a cabaret revue after appearing in a London music hall production. Miss Parker could do something with a song if she would come down to earth. It's a habit that wasn't contracted at Shanley's where she was a cabaret single for a long time. The Four Welsh Rarebits, formerly dancing girls, with Bessie Clayton, are doing a neat English costumed number in this show. "Healy's by the Sea" is a specially written song, advertising Healy's Casino at Long Beach. It is nicely dressed in bathing costumes. Another attractively gowned number is in the first part. There are several changes, including one led by O'Brien and Miss Dennette, a Japanese affair that is made quite effective by them. Miss Parker in the first part sang two similar songs, "My Bird of Paradise" and an awfully poor imitation of that hit. Miss Parker used the imitation first, flopping with it, but going over to several encores with the original later on. The Healy girls are very lively and help along in every way. They are Helen Jumar, Dorothy Ryan, Anna Le Mar, Fritz Clingel, Esther Applegate, Caroline Bisland, Mildred Wallace, Millie Scott. The show is given in two parts, in the Healy main dining-room at 11.45, several of the numbers, without cohesion, being given on the ball room floor upstairs after that hour. Healy's restaurant's opposition is in its own building, upstairs. If the revue is drawing at all away from the dance place, it is accomplishing something worth noting.

Spring-summery weather has made itself felt at the Broadway dance places. "Up the road" or "down" the same way is where the people who like to enjoy themselves in the dancing fashion after dark are taking themselves. The Broadway cabarets are having a light trade around one and after. The revues are drawing business here and there, rather light as a whole since the girly affair has grown so common, but the people don't linger after the free show is over.

Marie LaVarre has been forced to leave the "Too Much Mustard" revue at Reisenweber's temporarily, owing to a sore throat. If all goes well she may be back next week. In all probability Miss LaVarre will be in the next big revue Ned Wayburn will produce.

The Thomas Healy Employees' Ball will be held Monday night at the Amsterdam opera house, with a Marathon Dance contest carded, for \$100 in gold, as a prize. The dance is to last one hour and 59 minutes.

BURLESQUE By FREDERICK M. McCLOY

The regular season of the Columbia Amusement Co.'s theatres will close two weeks hence, May 8, although several of the houses will remain open for a brief supplementary period. A calm review of the major incidents of the past nine months discloses many achievements that must have a salutary effect upon the future of burlesque. Paramount among these is the removal of opposition from this immediate field. Nor is this achievement considered vitally important solely because of its direct influence upon box office receipts. There is a broader view than this to be taken of it. It means the complete expurgation of indecency from burlesque.

With equally emphatic assertiveness it may be stated the Columbia Amusement Co. is not responsible for this condition. To all intimately familiar with the operations of that corporation it is known that at the outset of its career a determined stand was taken against indecent burlesque shows and Columbia burlesque thrived under that policy. The then existing opposition, in an effort to prolong its very life, went in for the "rawest" kind of shows. The only way to wipe this out was to fight it with its own weapons. This the Columbia did at certain points and the ultimate result was the disruption of the Empire Circuit.

A fresh start was then made on the road to absolute cleanliness, and when this was well under way another opposition sprang up designed to make its appeal through indecency. Quickly and decisively this invasion was routed and today the Columbia is in full possession of the burlesque field. This achievement in itself is sufficient to distinguish the season now drawing to a close because it means, infinitely more than anything else, clean burlesque in the future. It is the realization of the hopes of the Columbia Amusement Co. and the resultant benefits will be felt generally by all who are identified with American theatricals, and particularly by everybody concerned with burlesque if for no other reason than that it removes cause for a feeling of shame for their calling.

Proceeding now with their preparations for next season, the separate managements may confidently look forward not only to greater prosperity than they have ever known, but to the enjoyment of self-respect and of public commendation that have all along been denied them through conditions the repression of which has cost them all so much labor, anxiety and money.

Buckingham Closing.

The Buckingham, Louisville, will close Saturday. "The Follies of 1920" was to have played next week there. The time was canceled, with Manager Whelen's consent.

Century K. C. Closed.

The Century, Kansas City, closed last Saturday and will be devoted to pictures until the reopening on the Extended Circuit next fall.

WATSON SISTERS SHOW.

If the Watson Sisters Show is not finishing the season pretty close to the top, a multitude of theatregoers all over the country have missed one of the best all round performances seen at the Columbia.

It is a typical Max Spiegel production, which means the limit in that element called "class."

The Watson Sisters are using the same book as last season and, barring a few old bits, it is sufficiently new to hold the interested attention of the audience.

Although Kitty and Fannie Watson are the stars of the organization, to their credit they refrain from self-assertiveness that deprives others in the cast of many striking opportunities to score. An engaging personality, good looks and enjoyable vocalism supplemented by a prodigal display of superb gowns, bring decided distinction to the Watson Sisters.

Mr. Spiegel has provided a good all round cast. Ben Pierce, the German comedian, and Lew Williams, the Hebrew, work well together in the principal comedy parts. Mr. Pierce long ago established himself among the most valuable players in his line in burlesque and Mr. Williams, by his originality in makeup and method and by his genuine skill as a comedian, is deserving of the highest commendation. I cannot recall a Hebrew impersonator appearing at the Columbia with greater success. Jack McGowan in a number of uncommonly well played bits discloses singing and dancing abilities of exceptional worth and he brings to his efforts a refinement and a degree of class rarely observed on the burlesque stage.

Fay Darling contributes a clever bit in the character of an Oriental girl and is conspicuous all through the performance for effective dramatic work. Mable Mahlum, the soubrette, is pretty and sufficiently lively, and she leads several numbers in an altogether praiseworthy manner, while Charles M. Hinton and A. Hillier serve to complete a cast that is far above the average.

Such shows as this one of the Watson Sisters are distinctly helpful to the general scheme of advanced burlesque.

KEITH PALACE, PROVIDENCE.

The Westminster, Providence, R. I., closes its long career as a burlesque house Saturday. George F. Collier has arranged to give pictures there for a few weeks, when the house will be torn down.

It is said that the Keith interests will immediately begin the construction of a million dollar palace theater on the site.

Philly's Summer Burlesque.

The Gayety, Philadelphia, will begin a season of summer burlesque stock next Monday. Joe Howard and James Fulton will be in charge. The company will include practically all of Howard and Fulton's "City Belles" organization.

If you don't advertise in VARIETY, don't advertise.

INDECENT DANCER ARRESTED.

Hamilton, Ont., April 21.

Emil Agoust, who, with Sylvia de Beryl, are principals of the French "Apache" dance known as "Ma Cherie" were arrested here last Saturday, after the show ("The Charming Widows") they were with on the Columbia Extended Wheel had been at the Savoy theatre for the week. Agoust was released on bail, with his trial set for Monday, when he was sentenced to 30 days in jail for indecent dancing. An appeal was taken and bail set at \$200. It was furnished by George Stroud, manager of the Savoy, and the dancer returned to his show, which is at the Cadillac, Detroit, this week, opening Sunday, Agoust having come back here after the opening. It is not expected the dancer will return to Hamilton, if the appeal is decided against him.

Sam Levey, manager of the Cadillac, Detroit, also owns "The Charming Widows," which must have been in very poor shape as an attraction to have added "Ma Cherie" to it so late in the season, the dancing act having been out with Jean Bedini's show when the season opened, later leaving it and trying to play small time vaudeville, which did not want it after the opening week at the American, New York, the act being considered too rough for an average audience.

It is less than a month ago the Columbia Amusement Co. held a convention of its managers at the Hotel Astor, New York, warning them that burlesque on the Columbia circuit would have to be purged of indecency. Levey probably "took a chance" believing he could excuse himself on the ground the indecency elimination proclamation did not go into effect until next season.

NORTHWESTERN DEAL.

James H. Rhodes, recently manager of the Gayety, Milwaukee, has been retired from that position through a deal that has been effected whereby the Northwestern Amusement Co. takes control of the burlesque houses in Milwaukee, St. Paul and Minneapolis.

Mr. Rhodes has been succeeded by John Whitehead, former manager of the Empress, Milwaukee, where Jack Reid has for several weeks conducted stock burlesque.

Mr. Rhodes will be assigned to the management of one of the Columbia Amusement Co. houses at the beginning of next season.

WROTHER BACKED DOWN.

Ed. Lee Wrothe notified Col. Roche, manager of the Columbia, Chicago, that he would not appear with "The Ginger Girls" at that house if the colored act engaged for the race track scene was allowed to go on. Upon the arrival of the company Sunday morning, Manager Roche interviewed Mr. Wrothe and the comedian receded from his position and opened.

Colonial, Columbus, Next Season.

The Colonial, Columbus, O., has been secured by Harry Hart, of Cincinnati, and will be included in the Extended Circuit next season, taking the place of the Empress.

EXCESSIVE TRANSPORTATION.

Under the new passenger tariff that will go into effect May 1, approximately 12½ per cent will be added to the transportation expenses of all the shows. The fare between New York to Philadelphia, heretofore \$1.80, will be increased to \$2.03. This is one of the shortest jumps made by burlesque companies and the effect on a long haul such as Omaha to Minneapolis may be quickly computed.

Seventy burlesque shows, averaging 38 people, 4,000 vaudeville players and around 3,000 employees of all kinds in other branches of the business aggregating fully 10,000 fares every week for an average of 32 weeks means an addition of many hundreds of thousands of dollars to the operating expenses of the show business without a chance of an offset in any direction.

With the railroads imposing this burden and the Theatrical Mechanics' Union exacting the employment of an extra and wholly useless stage hand, burlesque managers have sufficient reason for registering a strong complaint with the Managers' Association.

LIFE MEMBERS.

Armstrong, Wm.	Katler, Jos.
Arnold, Gladys.	King, Chas. J.
Ball, Ernest R.	Klusing, Ernest.
Bergman, Henry	LaMont, Bert.
Black, Ben.	Lancaster, John.
Brannen, Jeff.	LaRue, Grace.
Brown, Alex.	Lee, Jules W.
Brown, Tom.	LeMaire, Geo.
Carroll, Earl.	Levy, Bert.
Castano, Edward.	Lewis, Tom.
Clark, Edward.	Lloyd, Alice.
Cohan, Will M.	Lohse, Ralph.
Coleman, Harry	Lorella, Collie.
Conway, Jack.	Latoy, Joe.
Cooke, Will J.	Lorette, Horace M.
Corbett, Jas. J.	Lynch, Dick.
Corral, Eddie.	Macart, Wm. M.
Corson, Cora Young-	Mace, Fred.
blood.	Mack, Joe. P.
Coyne, Joseph.	McCrex, Junie.
Curtis, Samuel J.	McDonald, Chas. M.
Dailley, Robert L.	McMahon, Tim.
Deltmore, Geo. E.	McNaughton, Tom.
DeTrickey, Coy.	McNeill, Lillian.
Diamond, Marc.	McPherson, Chas.
Dick, William.	Melrose, Bert.
Dickey, Paul.	Monroe, Geo. W.
Dixon, Harland.	Montgomery, Dave.
Dolan, Jas. F.	Morton, Sam.
Doyle, Patsy.	Murray, Elizabeth M.
Eldrid, Gordon H.	Nawa, Tom.
Eltinge, Julian.	Noble, Fred.
Emmett, Cecil.	Nolan, Jack.
Emmett, Leon.	Nolan, Billy.
Evans, Frank.	North, Frank.
Fagan, Noodles.	Patti, Greg.
Farrell, Chas. H.	Payton, Corae.
Fay, Frank.	Prince, Arthur.
Fay, Gus.	Provol, N.
Ford, Frank.	Rabe, Harry.
Foster, A. A.	Reese, Billie.
Foyer, Eddie.	Reld, Jack.
Gardner, Happy Jack.	Rogers, Will.
Garvie, Edward.	Rooney, Pat.
Gaylor, Bobby.	Ross, Eddie.
Grant, Alf.	Russell, Marie A.
Gray, Mary.	Russell, Thos. P.
Green, Burt.	Ryan, Thos. J.
Griffin, Gerald.	Sanford, Walter.
Griffin, J. P.	Sawyer, Joan.
Groves, Hal.	Sidman, Sam.
Halliday, William A.	Simmons, Dan.
Haskell, Lon.	Smith, Tom.
Herbert, Chauncey D.	Staford, Frank.
Herman, Dr. Carl.	Storer, Fred A.
Higgins, Robt. J.	Van, Bill B.
Hughes, J. J.	Vaughan, Dorothy.
Hume, Dick.	Ward, Hap.
Inza, Rohela.	Waters, W. W.
Jess, Johnny.	Watson, Jos. K.
Jolson, Al.	Weber, Johnnie.
Keanan, Frank.	Welch, Thos.
Kelly, Harry.	Whitard, C. E.
Kelly, Lew.	Williams, Sam Elinore.
Kelly, Walter C.	
Keough, Ed.	

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

Weingarten's Detroit Stock.

I. H. Weingarten will install stock burlesque for the summer at the Gayety, Detroit, commencing May 23.

VARIETY

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ADVERTISEMENTS

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Vol. XXXVIII No. 8

George H. Summers may rebuild his Mountain theatre at Hamilton, Ont.

The Hudson, Union Hill, N. J., closes its vaudeville season April 24.

Grace De Mar is playing two of Keith's houses next week.

Tom Jones, who has been ill in Liberty, N. Y., returned to New York this week.

The Farber Girls are laying off in Chicago, due to the illness of Connie Farber.

Kate Cheevers is back at duty in the C. O. Tennis office, after a recent illness.

W. D. Fitzgerald will run the Al-lentown, Pa., park this summer, with musical stock probably the policy.

Maxine Bros. and "Bobby" opened on the Fox time Monday, placed by Irving Cooper.

A divorce was granted Harry C. Bannister at Port Clinton, O., from his wife, known professionally as Crystal Vizzard.

Charlie Inness and Maud Ryan (Mrs. Inness) expect to do a little private celebrating April 26, their 16th wedding anniversary.

The Utopia theatre at Painesville, O., is in the hands of a receiver. Bob Manchester is president and general manager.

The smallpox scare in sections of Iowa which has hurt all amusements of late, is now over and things theatrically are picking up a bit out there.

Harry Weber has taken over the Bradley Auto Supply Co., on West 50th street, placing his brother, Victor, in charge. The Bradley concern carried everything in the way of accessories, and the Webers propose to make it a direct plant for auto supplies for the profession.

The Marcus Loew nine and the William Fox team are slated to cross bats somewhere on neutral territory next Sunday.

Frederick Burton is to leave the cast of "Along Came Ruth" in Detroit this week. The show will open in Chicago next week for a run.

Johnny Collins has fixed upon the approximate date that he will become a father. Mrs. Collins is professionally known as Dorothy Regal.

Evelyn Delmar (Delmar Sisters) was operated upon at the Fordham Hospital this week for blood poisoning.

Mrs. W. J. Hollister (Holmes and Hollister) underwent a successful operation at the American Hospital, Chicago, this week.

Zach Harris returned to Broadway this week with a new show scheme up his sleeve. He expects to stay here—about a month or so in order to get it in operation.

William Woolfender has resigned as Secretary of the Comedy Club. Manwaring succeeded him.

David Belasco has accepted a play from Maurice V. Samuels, an attorney.

Tom Water's Vaudeville show, recently wiped out by fire, has replaced all wardrobe and equipment and will continue to fulfill outstanding contracts. The aggregation will close May 8 after a 20-week tour.

Holmes and Wells, playing a return season engagement with McIntyre and Heath's "Ham Tree" have been offered a season's contract with another musical comedy as well as an attractive figure for a picture manufacturer. They may choose vaudeville.

"American Night with American Composers," which is being given for the benefit of the American Fund will be held at the Academy Ball Rooms at 109 West 79th street, Monday evening, April 26. Capt. H. S. Perkins is in charge. The stage is to be under the direction of G. Warren Lanson.

CORRESPONDENTS WANTED

VARIETY has an attractive proposition to submit to those wishing to become VARIETY correspondents.

The proposal will not interfere with other pursuits. It can be used to advantage in any city and active people may develop it into a permanent income.

Harry Emmett has left St. Luke's Hospital, Cleveland, and has been removed to the George Washington Hospital, Washington, D. C. Emmett is late of "High Jinks."

The summery weather Monday afternoon spoiled matinee business all over town. It was the lightest Monday of the season in the big time, small time and burlesque theatres.

The fire which swept through Decatur, Ill., Wednesday morning caused little damage to theatrical interests there, nor were any of the acts playing the town affected in any way.

Jim Diamond spends his Sundays looking for a proper site on which to build a home. He's been to Freeport, Long Beach and Rockaway so far, and is still undecided.

Terre Haute and Evansville, two of the best towns in the middle west supplied through the Western Vaudeville Managers' Association, will close down for the summer May 2.

A fire of unknown origin broke out in the rear of the Orpheum, Nashville, Sunday morning, causing a \$1,000 loss to the new stage fixtures that were erected for the opening of the house as a picture stand this week. The auditorium was unharmed, the fire being confined to the stage. Building fully insured.

Lillian Lorraine was to have opened a six weeks' western tour in St. Louis next week but she decided she wanted to stay in New York.

Tom Brown, of the Six Brown Brothers, parted with a \$20 bill Monday while autoing along 7th avenue. So was another auto. The two met. Then Tom faced a summons and peeled out the twenty.

Van's Novelty Co., playing to popular prices and doing daily matinees, with J. C. Raglan, manager, and P. S. Mattox, business agent, opened at Malden, Mass., the last half of last week. The principal acts are Lewis and Devere, Henella and Rosa, George Bradley, and the Van and Rinehart musical tab.

By legitimate enactment the former liberal divorce statue has been restored in Nevada, and Reno is again the Mecca for unhappily married men and women. The period of necessary residence has been reduced from one year to six months. Reno is already being filled up with easterners looking for permanent separation. Several from the theatrics are among the early rush. William H. Schnitzer, the Reno attorney, noted for the facility in which he secures the final decree for those represented by him, has again taken up his office in Reno.

TOMMY'S TATTLES.

By Thomas J. Gray.

New York is a great town. If you buy a theatre ticket at the box office, it costs you two dollars. In a cigar or drug store they only cost \$1.25. What big salaries theatre treasurers must get.

There are about six theatres in New York built to accommodate less than 300 people. It saves carrying a show manager. While the leading man is playing his part he can also count up.

This is the time of the year they start passing out the invitations for the summer homes—so you'll forget it by the time the summer gets here.

Things Not to Tell a Woman.

That she's fat.
That she's thin.
That she's too stout.
That she's too tall.
(Moral—Mind your own business.)

Some one is going to make a film called "Prohibition." If it requires a big cast they'll have a hard time getting actors.

Why They Never Had a Chance.

"They wouldn't take the wife so I couldn't take it."
"Every time any one catches me the pipes are always bad."
"There's a certain guy keeping me out."
"I couldn't stand for any stage manager bawling me out."
"How can any one see you when you're always on number two?"
"There's a lot of luck in show business."
"They're afraid to let me get in right."
"I wouldn't work for the money they offered."
"It's because I wouldn't give up—that's the reason."

See they are offering \$25 as a prize for an amateur song writer's contest. That's more money than most publishers want to give to the professionals.

The Novelty, Brooklyn, this week has burlesque; Richy Craig's "Merry Burlesquers," with Millie De Leon, added attraction. The house reopened recently with pop vaudeville, independently booked. The vaudeville failed to go and burlesque was chosen. The Novelty will play "turkeys" with an added attraction weekly. The second week's show will have Corse Payton as the extra feature. Connie Roe is the manager, having taken over the house a few weeks ago.

M. H. Saxe's 116th Street theatre, which has been playing pop vaudeville for some time and which will play legitimate combinations next season under the booking direction of John Cort, is going to inaugurate a new season of stock next week, the company being engaged by Jay Packard. There was talk of returning Beatrice Morgan up there as leading woman. The opener will be "Bought and Paid For."

WITH THE PRESS AGENTS

The "Theatrical Trust" investigation looks cold. It came at the wrong time. About six years ago and four hundred instructors would be required to inform government officials properly on theatrical conditions just now—and then they wouldn't know what they were talking about. It is said a couple of producing firms in the legitimate started the investigation, through complaints. Another tale is that an outside vaudeville manager with some influence made it felt at Washington, after he had had several acts "culled out" of his programs. In either case and branch, legit or vaudeville, the Government would find the field wide open now as far as it is officially concerned. Bookings over this season in the legit are far removed from a monopolistic aspect, while in vaudeville with the acclimating around looking for engagements, and several circuits paying as high as \$1,200 weekly for feature turns, there remains little chance to convince the Department of Justice any sort of a theatrical trust is in existence. Some people believed the reported break in the negotiations for a merger of the Shubert-Klein & E. factions was due to an intimate investigation would shortly be commenced, but that is not so. The break between those two was on the level, with J. J. Shubert and A. L. Erlanger calling each other some inelegant names before the finish arrived. However, that newspaper talk and the cut-rate agitation may have diverted the attention of the Department from the legitimate. The investigators are still calling before them managers and agents, but it is conceded the government picked the wrong time. However it will work well in one way, the theatricals managers will be able to get away with murder for the next ten years before any one can again impress the government sufficiently to cause it to take on another official blind hunt.

The story men with the Barnum & Bailey circus when in the midst of doing good work met with misfortune. Dexter Fellows was called home to Fitchburg, Mass., by the death of his aged father. Sunday and Monday William L. Wilken was so ill with a gripe he had to remain in bed. Wilken got some dandy spreads in the Sunday papers on the circus show given for the Bellevue Hospital folks last Saturday. Jay Rial and Roy Felius are already in Philadelphia, where the circus goes next week.

The No. 2 "High Jinks" will close May 1, having completed a 35-week tour of the east. The company has been managed by Frank Arnold with Fred Daly ahead. The two companies of "High Jinks" have played longer seasons on the road than any other musical play this season. The "No. 1" company is in Kansas City and will play St. Louis, Cleveland and Pittsburgh before closing.

Victor Morgan, editor of the Cincinnati Post, is using two men to cover the legitimate productions in that city. One is the regular staff reviewer and he gives a critical review, while the other looks upon the play from the audience's side. Their opinions are printed and vary greatly.

The Chicago "On Trial" company, which closes its Windy City engagement tomorrow night, will return to New York and disband.

Billie Burke has wound up an unusually successful tour of the south and is now headed for the Pacific Coast. Miss Burke's business everywhere on her southern dates was phenomenal. This is backed up by some of the road companies that ran afoul of the Burke show.

Harrison Grey Fleke was discharged from bankruptcy Monday by Judge Hand when no creditors appeared in opposition. In his voluntary petition filed Dec. 30 showed liabilities of \$94,108 and nominal assets of \$78,582.

George Alabama Florida left New York last week to travel ahead of the Rice & Dore water carnival. G. A. made Pittsburgh his first stop. The show is going to New Orleans via water route.

A. L. Williams, ahead of Nell O'Brien Minstrels, is back on Broadway. The show closed in Wilmington, Del., Saturday.

Charles Miller, the chief booker of the William A. Brady forces, has returned from a stay at French Lick Springs, Ind., where he took the baths.

W. Scott Mattraw, manager of the opera house, Watertown, N. Y., was in New York this week lining up feature films for his house for the summer.

A. C. Weiss, publisher of the Herald, Duluth, Wis., and a director of the Associated Press, reached New York Monday to attend the big meeting of the A. P. and to see some of the Broadway shows.

"Stingers" will in all probability stay over the summer at the Playhouse.

The proceeds of the last of the season's balls at the Automobile Club of America to be held April 20 will be donated to the Actors' Fund.

The Friars will tender John Ringling a dinner at the Hotel Astor May 2.

Al. Flatco may produce "Wedded Bliss," a musical comedy, providing present negotiations with the Sterling & Welch Co., Cleveland, are consummated. It's figured to present the piece about May 15.

Lee Parvin, who has been ahead of "Peg o' My Heart" for 32 weeks, is now handling the New York Sun-Chicago Herald War Pictures.

Charles Klein reached New York from Europe last week.

WOOD'S WEAK HEART.

Al Woods' heart weakened at an expense of \$1,000 to him, when the manager saw his show "Don't Shoot" in Wilkes-Barre last Saturday. That was the final day for the new production, but before ordering it away where the critics could never see it, Al sent Lee Shubert \$1,000 in a check, with an explanatory note saying that he had seen the piece for the first time, and Lee needn't blame it onto him.

Lee Shubert had invested \$1,000 in the production upon the say-so of Woods. Mr. Woods set a managerial precedent by the voluntary action of returning an investment after a failure had been produced.

Not so long ago, according to the story when a large show and an expensive one was first put on the stage (and which up to that time had been "backed" by a very small coterie of favored showmen), the piece was decided to be an undoubted flivver. It was then that several direct and indirect affiliated managers were casually informed they had been "declared in" for different amounts, the show meanwhile being held on the boards a few weeks longer. So far as known the "fortunate" investors did not object—but not because they didn't want to!

FOR SUMMER "STICKS."

"The Tipperary Girl," with Mayme Gardner featured, the piece being a musical comedy, has started out for a two months' "stick" tour.

William Cushman has out "Panhandle Pete" for a spring and summer road tour, the piece reverting to Jones & Crane, Chicago, for next season.

"Ten Nights in a Bar Room" has been organized for an extended tour through the one-nighters in the wild and woolly.

"A Town Fool," with Harry Green featured, takes to the wilds August 19 for a new tour.

EIGHT "BED" SHOWS.

Selwyn & Co. will send eight companies of "Twin Beds" on tour next season. This season there were three companies playing the farce, two on tour and one at the Fulton, New York.

The first company to take to the road will open July 19 and the eighth will open Sept. 19.

YIDDISH SHOW ON COAST.

Los Angeles, April 21.
The Silbert Yiddish Co. opened at the Morosco this week playing to a big audience. This is the first play shown at the Morosco in two months.

WAYBURN'S FARCE FAIRLY FUNNY.

Philadelphia, April 21.

The new farce, "She's In Again," was opened Monday at the Broad. It contains the usual marital mix-up and community bedroom situations which seem to be inevitable for most farces, especially French. "She's In Again," as adapted from the French by the way of England is fairly amusing in spots and will probably even be more so when some of the players become more familiar with their cues. Rapid fire repartee is quite essential to farces, but there were continual waits between the conversations, and although some were only slight still much of the "snap" was lost.

The farce deals with the affairs of one Aubrey Brighton, who thoughtlessly brings home a middle-aged milliner, slightly puffed, after the best part of the night among the bright lights of Broadway. With the milliner comes an aunt from Kalamazoo, a chorus girl from the Great White Way and a young blade with whom she is enamored. After dealing them out among the rooms of his apartments all go to Lakewood, where the young blade's family reside and where they were all dealt out again, only this time to one bedroom. Complications are straightened out in the usual manner.

The experience of four members of the cast manages to impart some merit to the performance. There are Ada Lewis, Mrs. Stuart Robson, George H. Schiller and Edwin Nicander. Miss Lewis is the best, but unfortunately has nothing during one act, never appears, in fact. But Miss Lewis does the somewhat soused and entirely sentimental milliner to perfection. Mrs. Robson, as the aunt from Kalamazoo is fair, fat and funny; Mr. Schiller is not quite so funny, and Mr. Nicander quite at home as the blade. Arthur Aylesworth as Aubrey Brighton works too hard to be amusing and it is generally understood that there is nothing very funny about hard work. The Honorable Helen Montagu is merely a maid who finally appears to the apparent surprise of Mr. Aylesworth and the undoubted astonishment of the audience, in a bath tub.

The intricacies of "She's In Again" were originally conceived by Paul Gavault. An English adaptation was made by Sidney Blow and Douglas Hoare, and then it has been "Americanized" by Thomas J. Gray.

The staging of the piece was under the direction of Ned Wayburn and he has more than been successful in this respect.

LEAVES "SARI."

Kansas City, April 21.

Irene Pawloska, prima donna with Henry W. Savage's "Sari," left the organization here last Saturday. She has signed a contract to appear under the direction of Campanini as a member of the Chicago Grand Opera Company for the next five years. This move may result in a law suit as it is understood the Savage management objected rather strenuously to the prima donna leaving.

BEATRICE NICHOLS.

When Oliver Morosco, the western producer, was grooming "The Songbird," the newest play by the Hattons, for its Chicago premiere, he was confronted with the problem of selecting an all-star cast to support Jane Cowl. Particularly, he desired an ingenue of grace, charm and youth for the role of Mary Lee.

Beatrice Nichols was given the part to create in Los Angeles. After viewing her performance the manager called the authors aside and said: "There's the ideal Mary Lee; who could play her better?" And Miss Nichols was persuaded to go east with the production, which opens at Cohan's Grand, Chicago, April 25.

Beatrice Nichols (her photo appears on the front cover this week) is one of the best ingenues the American stage has produced. She has been successful since first taking up the stage as a profession—a few years ago—and she appears to have a brilliant future. Three years under Morosco management on the Coast, during which period she enacted almost every conceivable role, has given her an experience few actresses have enjoyed and has made her an artiste of the finished type.

During her meteoric career before the footlights, Miss Nichols has supported many well-known stars. She has taken the leading roles in "Baby Mine," "The Virginian," "Peter Pan," "The Elixir of Youth" and a score of other plays, in addition to running the entire gamut of standardized stock productions.

Miss Nichols possesses, besides beauty, a graceful figure, a magnetic personality and a creative mind.

"WILD OLIVE" TIRESOME.

Los Angeles, April 21.

"The Wild Olive," a new play by Elmer Harris (author of "Pretty Mrs. Smith") taken from Basil King's novel of the same title, was produced at the Burbank Monday. It is in four acts with the scenes laid in the Adirondacks and New York. The piece is full of talk and quite impossible.

A table scene in the first act threatened the audience with mental indigestion and the consensus of opinion seems to be that "The Wild Olive" will experience few thrills beyond Los Angeles. It is said to be scheduled for Broadway.

A. E. Anson, Alice Fleming, Winfield Kingston, Walter Catlett and Louis Neumson were delegated to handle the leads, but their excellent acting and untiring efforts failed to redeem the play.

BALL PRIZES.

Miss G. M. Gorham was awarded the first prize for the woman selling the greatest number of tickets for the recent White Rats Masque Ball, in the shape of a dress contributed by Maurice Mendel. The gentleman receiving the first prize for selling the greatest number of tickets is Edward Castano. The prize was a full-dress suit contributed by Mack's Clothes Shop.

If you don't advertise in VARIETY, don't advertise.

CHICAGO OLYMPIC TOSSES BOMB INTO "CUT RATE" TICKET CAMP

To Offer "Along Came Ruth" at \$1 Top—Reduces Prices to Compete With the Rebate Coupon Policy at Other Houses. Shuberts Assert Olympic's Plan is "Alibi" For Small Scale of Prices—General Battle Among Windy City Legits Threatened.

Chicago, April 21.

A story emanating from the press department of the Olympic this week brings an announcement of a proposed war to be waged against the competing theatres in Chicago that are taking advantage of the cut-rate schedule in the sale of tickets. The initial move will be a generous slice in the admission fee for "Along Came Ruth" opening at the Olympic next Sunday. The top price for this show will be one dollar.

The Shubert faction here declare this simply to be an alibi for the small scale of prices, claiming the production to be a dollar show at best. An agreement between the Shuberts and Klaw & Erlanger is in force prohibiting such a cut and according to the Shuberts, the excuse is offered to cover the action. Just how far the disagreement will go is uncertain, but the future apparently holds some interesting moves that may eventually result in a general battle among the legitimate theatres in town.

SHOWS IN 'FRISCO.

San Francisco, April 21.

Kolb and Dill are doing a good business at the Alcazar in the new Stammers-Orlob revue, "This Way Out." "Potash and Perlmutter" started its third week well at the Columbia. "The Birth of a Nation" film is registering substantially at the Cort.

SHOWS OPENING.

"For the Love of Mike," carrying 20 people, playing Pennsylvania time, has opened a spring tour and the show did surprisingly well for its first week's stands. John Nicholson will stay out as long as the returns show profit.

May Irwin, in her own show, "13 Washington Square," management, Kurt Eisfeldt, opened to an almost capacity house in the Newell Opera House, White Plains, N. Y., last week. The show made a favorable impression and the star received an ovation. Miss Irwin's spring tour will last two weeks (one nighters), she planning to bring the piece into New York early next fall.

SHOWS CLOSING.

"The Trail of the Lonesome Pine" closed in Toronto Saturday. Charles Phillips, ahead of the attraction, is back in New York preparing to go out in advance of a War lecture.

Cohan & Harris' "Seven Keys to Baldpate" will close in Seattle Saturday and return to New York.

"Under Cover" (Western) closes in

Reno May 2 and jumps back to this city.

May Robson in "Martha by the Day" closes her tour in Atlantic City May 9. "Damaged Goods" closes in Buffalo Saturday.

Neil O'Brien's Minstrels closed last Saturday at Wilmington, Del., and will reopen early in August. The show had the best season O'Brien has yet experienced as a minstrel star.

Julian Eltinge in "The Crinoline Girl" will close in Minneapolis April 21. "The Prince of Pilsen," on tour 35 weeks this season, will close at the Bronx opera house Saturday.

William Faversham will close his tour in "The Hawk" in Philadelphia May 1.

"Under Cover" closes in Hazelton April 24. This is the number three road company.

The Rose-Tannen "Potash and Perlmutter" company brings its season to an end in Detroit May 8.

William Faversham closes in Easton, Pa., May 1.

McIntyre and Heath are expected to close their long tour May 19, Hudson, N. Y. Sewlyn & Co. are closing the last of their "Twin Beds" companies April 24 in Springfield, Mass. This is the company that got started Washington's birthday. The business has not been as large as expected although the show will be reorganized for a new tour next fall.

"The Passing Show of 1914," a Shubert musical production, closes this Saturday at Albany, N. Y. Another Shubert company, "The Whirl of the World," closed in the same city last Saturday.

TRENTINI OUT.

Emma Trentini will leave "The Peasant Girl" Saturday, to be succeeded in the leading role of the production at the 44th Street by Edith Thayer.

The management and Miss Trentini have failed to agree. Her terms with the show were ten per cent. the gross, with the singer guaranteed her share should not be less than \$1,000 weekly.

Aftermath of Divorce Action.

Chicago, April 21.

Abraham H. Nussbaum, the leader at the Auditorium, is being sued by his wife, who demands a divorce with alimony. The suit was instituted Wednesday last week and Thursday Mrs. Nussbaum's furniture was smashed by two men, one of whom is waiting a hearing in police court through it.

STOCK RECORD.

Richmond, Va., April 21.

The Grace Scott Stock Co. closed here Saturday night to move into the Masonic, Louisville, after establishing a remarkable record for the south, the local engagement running over a period of 66 weeks.

NO SHOW THIS YEAR.

"Pink" Hayes, of the Selwyn office, received a wire from the local managers at Renovo, Pa., last week which read as follows: "Wish to play 'Twin Beds.' Can give you date. Have not had an attraction this year. Business good."

Now the question in the Selwyn office is "How does he know that business is good if he hasn't had an attraction in a year?"

NEW PRESS REP.

John Montague, who has been on tour in advance of Julian Eltinge in "The Crinoline Girl," has returned to town and has replaced Al. Strassman as general press representative for A. H. Woods. Strassman will in all likelihood be connected with a summer amusement enterprise.

FIELDS REVUE PEOPLE.

"Hands Up," the Lew Fields summer revue, has been in rehearsal for more than a week. The chorus has been called both mornings and afternoons. During the week the principals reported as engaged included Sam and Kitty Morton, Maurice and Walton, Fanny Brice and Bobby North.

KLAW TO RETURN JUNE 1.

Marc Klaw will sail from San Francisco this week for Honolulu to be gone three weeks. He will return to New York via the northwest, leaving Seattle so as to arrive in New York by June 1.

NOT GOING TO COAST.

The tours to the Pacific Coast of Maude Adams and John Drew have been cancelled because of the bad business conditions prevailing in the far west. Both of the stars will remain out until about the middle or latter part of May playing toward the East.

NOT THIS SALISBURY.

San Francisco, April 21.

Charles Salisbury, the advance man, is at the Cort theatre here and wishes it denied he is the Charles Salisbury reported dead several weeks ago.

MINER'S BRONX FOR STOCK.

A deal was closed Wednesday whereby Edward Ornstein who has been managing the stock at the Wadsworth will take over Miner's Bronx theatre May 10 to inaugurate a season of stock at that house. The opening bill will be "Madam X," with Adelaide French in the title role. The house will play matinees at 10-20. Evening prices will be 10-20-30.

If you don't advertise in VARIETY, don't advertise.

CONSIDINE COMING.

(Continued from page 5.)

ern time. The Loew eastern time is variously reported, as far as profit making on the whole for this season now ending is concerned. Some say the Loew Circuit has made money east while others claim it will do well to break even, through having a number of losers to charge up against its winners. In the latter class the leaders are the Orpheums, New York and Boston, and American, New York.

All outstanding contracts issued for the Loew western time will be played out. The gradual closing of the western string will take care of many while the balance will be routed around the Eastern division of the Loew Circuit.

Chicago, April 21.

When Aaron Jones, of Jones, Linick & Schaefer was asked the firm's position in the transfer of the Loew western houses back to Sullivan-Considine he stated their houses would continue to have Frank Q. Doyle as the booking manager. The three theatres which have played Loew acts (Colonial, American and McVicker's) are under the management of Jones, Linick & Schaefer. The Empress, a Sullivan-Considine theatre, has been playing Loew road shows. It is also understood Walter Keefe will remain as Chicago representative for the Loew Circuit.

Coincidentally or otherwise, Loew's New York theatre Monday and Tuesday of this week advertised the showing of a film there entitled "The Closing of the Circuit."

KOLKER SHOW CLOSED.

Chicago, April 21.

"Our Children," in which Henry Kolker starred in this city, closed in Cincinnati Saturday night.

The piece will be played by a selected company around Chicago in the Imperial, Crown, National and Victoria. As reproduced by Jack Lait, it will open at the Victoria May 2.

"Help Wanted" will be put on by Mr. Lait and placed in the La Salle for one week preceding that house's musical stock season this summer. It has been rumored Lait will open a Sophie Tucker girl show at the La Salle next season. The show Mr. Lait is to produce for Miss Tucker will in all probability open at the Cort in September.

\$75,000 FOR OPERA ASSETS.

Chicago, April 21.

The assets of the Chicago Opera Co. were sold at auction last week to William O. Melcher, real estate broker, for \$75,000. They included scenery and costumes. Mr. Melcher may have been acting for the new opera company, lately organized.

"FOLLIES" ENGAGEMENTS.

Mae Murray was engaged this week for the new Ziegfeld "Follies."

Justine Johnson, of the "Chin Chin" show, who is also a late "Follies" acquisition, piqued Charles Dillingham when he heard of her Ziegfeld engagement and the girl straightway got her "notice."

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Fiske O'Hara, Palace.
Mary Shaw, Palace.
Olympia Desvall, Palace.
Richard Carle and Co., Palace.
3 Aukers, Colonial.
Taylor Granville and Co., Royal.
Henry G. Rudolph, Royal.

Carrie Goebel Weston.
Violinists.
12 Mins., Two.
81st Street.

Carrie Goebel Weston, the California concert violiniste, making her initial eastern bow under exceptionally trying circumstances, registered a decidedly favorable impression and looks like a worthy and immediate candidate for the better grade of vaudeville bills. Miss Weston is accompanied by Mariam Prevost, the couple offering a carefully constructed repertoire of classics including "Melody on G String," "Humoresque," "Gypsy Airs" (Hungarian dance melody) and the Fantasia from "Rigoletto," the latter a piano solo by Miss Prevost. Both girls present a youthful yet dignified appearance, in attractive afternoon gowns, and have arranged their specialty with a view to eliminate all superfluous waits and introductions, the period being wholly employed in an artistic demonstration of ability. Miss Weston knows her instrument, works with a pleasant and confident air and can satisfy the most skeptical. Miss Prevost is an accomplished pianist and adds to the general appearance. A medley of light popular music might be added without blemishing the classic routine and a programed description of the numbers might better replace the cards now in use. Wherever a music loving audience gathers this duo will make an excellent attraction. With the current scarcity of good "straight" musical acts there should be a ready demand for the Misses Weston and Prevost in big time circles.

Wynn.

"On the Veranda."
Musical Comedy.
22 Mins.; Full Stage.
American Roof.

"On the Veranda" has three boys and three girls. They are in a co-ed college, each having his own sweetheart. One bashful boy is kidded by the other two on his awkwardness in making love. Songs here and there, all production numbers. One of the boys is a singer, another a dancer, and the third a comedian, of no mean ability. This last young fellow has much personality that takes from the minute he comes upon the stage until the finish, which has a comedy scene that may be remembered for some time. The girls sing and look sprightly and are well dressed, making two changes, as do the boys likewise. The act abounds with bits that are new and worth while and the song numbers are catchy. "On the Veranda" is attractive and can be operated reasonably.

Genia D'Agarioff.
Russian Baritone.
17 Mins.; One.
Colonial.

For those who cannot make out a single word of D'Agarioff's singing there is much to be seen in that Russian outfit this young man wears after his first song. For some time we have had the wrist watch and dudads for men, but this is the first time pearls have been worn around the neck by vaudeville masculinity. D'Agarioff sports an outfit which the program says was designed and executed by Lady Duff Gordon. D'Agarioff wears the regulation Russian boots of light material, a gold cloth coat studded with brilliants, edged with sable and a blue blouse with a green girdle effect, cerise brocaded satin breeches and a military turban-topper that had an aigrettiish-looking trimming in front. And he also carried a sword that flashed golden in the footlights. By the time one has sized up his dress parade effect he has sung his little piece and stalked Czariskly off the stage. The young man, so the program says, is a baritone from Petrograd, Russia. He opened in a Pierrot costume and sang grand opera. He followed this with another dish of highbrowed music and then sang a number in English that returned him applause, as the Colonial audience understood him. In operatic neighborhoods D'Agarioff will receive the palm. Where they don't care two sniffs about g. o. D'Agarioff will do a flop that can't be understood in Russian. But that suit of his will go anywhere. And don't forget those pearls around the neck. The man at the piano was George Harriss.

Mark.

"Gypsy Life" (9).
Songs and Dances.
13 Mins.; Four (Exterior).
Jefferson.

Of the nine persons in this foreign act, one appears in the orchestra pit as director. The lobby billing says it's a Hungarian outfit while the stage routinn bespoke Russian nativity. Three men and five women appear in Pierrotish garb for the dancing finish with the Russian legmania featured. There are songs and one girl plays a violin but does not get what she should out of this musical bit. One woman in Spanish raiment does a dance that resembled a "cooch" under restraint more than anything else. The voices lacked volume when singing was attempted. The strength of the act is in the dancing by the men. Will find more favor in the pop houses than anywhere else.

Mark.

Moralls Bros.
Jugglers.
10 Mins.; Full Stage.
Harlem Opera House.

Two men, evidently foreigners, are presenting a neat little juggling and balancing act. No stalling, and the finishing number looks very big from the front. It is the balancing of a billiard table on the end of four cues. The act is a very good small time opener.

Fred.

"Nobody At Home."
Tabloid.
1 hour, 30 mins.
Union Square.

New York's first practical introduction to the tabloid branch of the amusement industry provided a decidedly pleasant surprise in Johnny Galvin's "Nobody At Home," a condensed and reconstructed version of a former popular musical piece. While the absence of low comedy gives the production an artistic atmosphere, it rather handicapped the running at the Square, where the patronage appreciate the so-called "hokum" in preference to light comedy around which Galvin has built his entertainment. Nevertheless the audience accepted the new policy with open arms, and if applause counts for anything the experiment can be credited with success. The show is given in two sections with a vaudeville act between. Galvin works "straight," handling the bulk of the comedy with a short but entirely adequate cast in support. Irene Drew is principal woman, with Mary Densmore running second. A male quartet bolsters up the vocal department while the balance of the principal work falls to George Teeters, in blackface, James Galvin, a character man, and Lew Hampton working "straight." The story is of the nephew of a wealthy but eccentric old man whose ambitions are to see the boy properly wed. The action takes place around the nephew's home on the day of uncle's arrival. The comedy centres in the young chap's efforts to procure a woman who will temporarily masquerade as his wife. The book is interrupted by the inevitable numbers, every one well staged, well dressed and equally well delivered. It might be early recorded Galvin has an excellent chorus, each measuring up to appearance requirements and making an excellent singing short chorus.

The second section introduced nine numbers, besides a specialty by the Lawrence Sisters. The finale brings the entire company in action and Monday evening earned several encores after the final curtain. The production has been reasonably well equipped both in scenic and dress departments, bringing out the best possible results for the expenditure. The absence of a good individual singing voice was noticeable among the female contingent, but this was nicely covered by the male quartet and ensemble vocal work of the chorus. Teeters is clever in his own way, but has but a small proportion of the comedy. Galvin is prominent continually with James Galvin working opposite as the uncle. His character work is faultless for this style of entertainment. Miss Drew was miscast in the opener, but redeemed herself in the afterpiece with an opportunity to display her ability and personality. Hampton is good looking and clever enough and Mary Densmore in a principal role carried her part nicely. Ten girls are employed with several changes of costumes. This particular "tab" could qualify nicely for a better grade of small time theatres for the uplift effort is noticeable and would undoubtedly be appreciated wherever good, clean comedy is liked.

Wynn.

G. Aldo Randegger.
Pianist.
22 Mins.; One.
Palace.

One thing is certain, that G. Aldo Randegger insists his name be spelled right on the program, and to prevent any possibility of it being mis-spelled he carries his own program cuts. The cut used in the Palace program this week, coupled with the lengthy matter which attended it, made the G. Aldo announcement look like a half-page ad. As to G. Aldo himself, he is one of those "regular piano players," long hair and everything, and the compositions played were just the sort one would expect G. Aldo to play after getting a flash at him. However, as a musician he is there. G. Aldo attracted some "music lovers" and David Bispham also on the Palace program this week attracted some others, therefore there were people in the house who undoubtedly appreciated G. Aldo's musicianly efforts to entertain, but the classical pianist for vaudeville is something only wanted once in a great while, and to become an act of value for the regulars in the audience it is necessary for this type of "single" pianist to deliver something exceedingly "flashy" and more or less gymnastic. This G. Aldo failed to do, but nevertheless he won some applause at the conclusion of his portion. Noting the Palace bills at such time when there is an operatic or concert star included there is always a pianist in the "No. 2" position, and if this is the accepted formula, it must be right. Fred.

"One in a Million" (4).
Comedy Sketch.
20 Mins.; Full Stage (Special).
23rd Street.

Stranded chorus girl sketches outlived their usefulness some time ago. Although the story is old, some of the rough comedy by the girl and her fiance (the hard guy) at times is good. Opening in "one" the girl and her fiance are without ready cash, the girl refusing to ask the manager of the show for her money, she believing his hard luck story. Later she learns the other members of the company received their salary. A rich man's son wishes to marry her, but she is undecided about the poor hard guy who has been with her for years. To save her mother she goes to meet his father. Entering in full stage, son introduces her to father, and as the son has quite a large sum of money coming to him when he marries, the father questions her about her family. The hard guy determines to show the son up and steals his way into the house. He takes a magazine in which the father has placed the will. When all are agreed to the marriage, father and son leave the room, whereupon the hard guy enters and tells all to the girl. The old man was her father's lawyer, and upon his death was told to forward the papers to his daughter. Girl then puts both the son and father out of her house and marries the hard guy. The act does not carry an exceptionally strong cast, but at present can feature some of the small time bills.

RINGLING BROTHERS.

Chicago, April 21.

With ideal weather the Ringling Brothers Circus opened their season here at the Coliseum under favorable circumstances. A big crowd was in attendance for the opening performance Saturday night, and the Coliseum held near capacity for both shows Sunday. The general lineup of the show is almost the same as that of last year, with the exception of a few newly added faces and different features. The Johannes Troupe and Miss Lettitz share the billboards and paper, while Mirjares, another feature, is also given prominence in the billing. King Solomon and Queen of Sheba, last season's opening spectacle, serves the same purpose this year, but on a more elaborate scale. The ballet has been increased, and is worthy of especial mention for the union with which the girls work. The spectacle on the whole proved interesting and consumed thirty minutes.

The Johannes Troupe of Icelandic Strangers was the only act to have the arena to themselves. They present a series of tricks in the art of self defense. One of the men following an introductory announcement is a stalwart blonde and resists all attempts to harm him with all kinds of weapons with ease and grace, showing wonderful agility. The troupe prove an excellent feature and won merited applause.

Miss Lettitz, the other feature, is a dainty Miss who performs on a rope and rings in mid air. Although given the arena to herself at the closing of her turn, she could easily be displayed alone. Performing in the center ring in the aerial display, she goes through her work with a great deal of vivacity and life.

Mirjares, the wire-walking display was the only other act given the entire arena at the close of his act, for the swinging wire trick, and received considerable applause. Manolo, a brother of Mirjares, also in this display, turns three somersaults on the wire and was well received at the end of the arena by those who could see him. The Melnotte-LaNole Troupe held the north end of the Coliseum to good returns. Evans and Sister, risley performers, and the Eorsini Troupe of balancers and globe act, also in this display, were liked.

The elephants as usual had the opening position and the rings were respectively in charge of Voght, Denman and Johnson. The pachyderms went through fine routines, including the telephone, instrument playing and other stunts. The center ring received the most attention, one of the elephants playing a bass drum with his tail. Thrills were given right at the start by the Clarkonians, who followed the elephants in the aerial display. The triple somersaults from the flying trapeze overshadowed the efforts of some of the aerial acts seen in later display. The Nelsons also received attention. The fifth display contained some excellent attractions, in Schubert and Melnotte-LaNole Troupe sharing one ring, the Five Florimonds in feats on ladders, the Two Brissons, contortion and twisting, the Tank-walk Troupe, the only Oriental troupe with the show, including in their routine the use slide acts seen in the top of the auditorium. Others in this display were John Miller with hand balancing and contortion work, and Gud Mirjares with tumbling and handstands.

The next display consisted of more aerial acts in which Miss Lettitz received the most attention. Following the aerial acts were exhibitions of hand balancing, muscular feats and ground acrobats. The center of the ring was occupied by Pober's Whirlwind Arabs, who showed some real speed, and after completing their work in the ring turned somersaults, cartwheels and handspins, taking the entire length of the arena to big applause. The Three Melvins, Orpington Troupe, Alfred Brothers and the Georgette Troupe are others who divided honors with their offerings.

With the exception of the horses and elephants, the only other animal acts were the dogs appearing in the statutory display presented by Brady and Woodford and Mr. and Mrs. La Rue. The posing trunks proved very popular. The ladder and high perch balancers was another attractive feature that held close attention throughout. The Three Jahns appearing to excellent advantage. Others that took part in this display included the Albertos, Mirano Brothers, Orton Brothers and the Andresens. A trio of sister aerial acts made up display fifteen that provided many thrills. The girls make bird-like flights that are spectacular while suspended on wires held by their teeth. The party's finale were the Dacom, Tybell and Elliot Sisters.

Of the riding acts, the Four Lloyds appeared to lead, although the McCree-Davenport and the Augustus Sextette displayed marked ability in this line. Others who took part in these events are Josie Clark, Augustus and Percy Clark and one programed as Josephine Hodges.

There seems to have been plenty of material for the clowns, whose efforts appeared to get the desired results. Old and new stunts were indulged in, including a Charlie Chaplin make-up. Their amusing antics were enjoyed. The closing events, which consisted of lassoing and roughriding, created considerable interest.

PALACE.

This week's show at the Palace is long on names but short on picture quality. Rube Bispham is the headliner, and the balance of the list includes Lydia Lopokova, Victor Moore and Emma Littlefield, and Harrison Brockbank, all of whom come in for feature honors. However, if the gross on the week at the house shows figures that will come within two-thirds of what last week's business amounted to the

management can consider itself lucky. Monday night the rise in temperature accounting for the business being off to some extent, the lower floor was just a little more than one-half filled, but the audience present was exceedingly appreciative, nevertheless, there wasn't a real hit on the bill until after the intermission when the Misses Campbell appeared.

Last week the feature of the bill was a Fashion Show and there were a lot of girls "all dressed up"; this week one of the features is Lydia Lopokova and the Morgan Dancers, six in number, who if the phrase is permissible, are all dressed down.

Zoe and Klair El Rey, doing the modern dances on skates, were the openers. They have a fast routine on the rollers and got over very well. The swing of one girl at the finish got three curtains and an extra bow. They gave the show a good start but the remainder of the bill before intermission failed to hold up to it. A. Aldo Randegger (New Acts) an Italian pianist, followed the girls and right here the show began flopping.

Harrison Brockbank in the Napoleonic Episode "The Drummer of the 68th" held the next spot and had rather a hard time. This sketch, which he had about New York three or four months ago it would have gotten over, but by this time the public has been fed up on war themes, and although the scenes are laid in a war that occurred over a century ago, is "war" nevertheless and today's vaudeville audiences concede that even Sherman was right when he pulled out the famous speech. Following the cyclists the first part James Diamond and Sybil Brennan tried hard but did not get very much until they got down to their "Winter Nights" number. Later on they used "Croony Melody," a little passe now. Lopokova and the Morgan Dancers finished the first half of the bill. It is a very nice turn and the girls' sketch very pretty in the ballet numbers, well staged and executed. Lopokova came in for a full share of applause for each of her three dances. Had there been an ensemble number used to close with Lopokova dancing at the head of it the act would have gotten over to better advantage. Incidentally there was lack of coaching in the taking of the bows.

Opening the second part were Charles Ahearn and his company of cycling comedians. Ahearn has a number of new bits that pull laughs, but he is too good a comedian of his kind to have to resort to the numerals which he wears on his back in the finishing races. The Misses Campbell appeared and were the hit of the show. The girls won the audience with their opening number and the comedienne had it all her own way whenever she started. This girl has a load of personality and an inimitable manner of putting over a number that is a delight to witness.

Moore and Littlefield (added to the bill, replacing Conroy and LeKaire) did their old favorite "Change Your Act" with the usual laughing result.

David Bispham closed the bill. He offered four numbers. While Mr. Bispham scored substantially he would undoubtedly be a bigger hit placed further up on the bill. Fred.

HAMMERSTEIN'S.

Fifteen acts on the Hammerstein bill this week. Without an intermission it was still running at 11 Monday night, with three turns yet to appear. The house held quite a good crowd, with a contingent of Giants in honor of the headliner, Rube Marquard's wife. Between the ballplayers and the rail birds, nearly all the acts got appreciable applause (many of them, less) and some had flowers passed over to them. One act opened with a bunch of flowers, perhaps as a precaution. But the acts passed away in a row early in the evening.

The program ran to "singles" and "doubles," bunched with two-acts in the first part, divided by a sketch from the stars afterward. Nowhere on the bill was it possible for Loney Haskell to make a speech, so he sat in the center of the orchestra and behaved himself. The only number that fell out of the program was billed to open. That wasn't important enough for Loney to talk about.

Scott, a Scotch violinist, started the show, followed by a sketch from the stars. Lockett and Waldron, a couple of boys who sing and dance in evening clothes. After them came Mallia Bart and Co. in "The Baggare Smashers" with a special set. It is an eccentric comedy turn that could be boiled down into something real good, as the two men in it have a corking acrobatic finale, facing each other with some new tricks. In the earlier portion there are bits of good comedy here and there, also some more likeable acrobatics, but the slapstick with the "baby" is misplaced and might be altogether taken out. Maudie Dunedin is now in the Mallia Bart turn, and helps the looks of it. Miller and Vincent are in the next spot, singing songs including an Indian number that sounded new (it's been some time since an Indian song has been used hereabouts); then came Keno and Green in their former turn, brushed up a bit, and after them Sylvia Loyal and Pierot, an act that has some novelty to it with the dogs and pigeons as they are employed. It's a variety turn. Miller and Stanley were next and threatened to be a comedy hit but just missed through dragging, especially with the "knot hole" gag. The singing helped them, but new dialog with Miss Muller's comedy and Stanley's straight work, along with songs should place them in much better shape for attention. After them came Ross and Mary, the sketch, then Rube Goldberg, with a new picture opening to his turn, also six new "Sneeze" hand-drawn, that were not as funny as those last used by him, either in the sketching or the winding on the Sierra-Mica slides. If Rube is living that concern all the advertising for the slides he is using, the Mall's cartoonist is

being badly worried. Goldberg was about the first act, in the "No. 10" (program "13") position, to start regular applause. Next came Clara Morton, without the screwy finish of the remainder of her family. Miss Morton wound up very nicely with her musical instruments and piano-playing-dancing.

Blossom Seeley has the headline spot, singing several songs, one new rag, "Circus Days in Dixie," that sounded very good. Miss Seeley's voice seems lighter than the screwy finish of the remainder of her family. After her was the arrival of the finish. After were billed "The Aurora of Light," Joe and Lew Cooper and Orville Stamm.

"Red Cross Mary" is never for big time. It's as far away as the Elgian border is from Hammerstein's. The company, with the exception of Paul Burns as a German innkeeper, is also small timey.

COLONIAL.

Business was gratifyingly good Monday night despite the sudden arrival of midsummer heat. The show gave much better satisfaction than the preceding week and displayed a more diversified entertainment. Bertha Kalich was the headliner. Her sketch in better shape than her former motor boat and there's a new actor in the role of Edward Wilson. He's Regan Houston and an improvement over his predecessor. The Kalich sketch held close interest, although the audience did not relish the ending at the phone. Robert Stow Gill, as the imperturbable valet, is a valuable asset to this sketch.

The first act a Chaplin film opened the show. Then came the vaudeville debut of Genia D'Agaroff (New Acts) and it was quite a jump from movie slapstick to grand opera. D'Agaroff is said to have earned his g. o. spurs in St. Petersburg, now known as Petrograd.

Tom Smith and Ralph Austin are vaudeville partners again. They are using their former motor boat in "two" with some comedy by-play about Smith's fishing from the stern. The pair is using rigamarole most of the time when not indulging in eccentric and acrobatic dancing with monkeyshines with dummies. There's a young woman in the act, who sings Tennessee, I Hear You Calling Me, while Smith and Austin change duds for the next number. The woman sings sweetly and the Colonial boys gave her much applause. A very funny bit of business is the conversational song with the female dummies by Tom and Ralph. This was surefire. Smith and Austin are corking good dancers and one number they did with the acrobatic put them in big favor. The closing act the men and the woman doing a song and dance followed by some of Austin's proverbial "encore" stuff.

Irene and Bobbie Smith made a good impression from the start on their dressing. These girls look smart and attractive and make several pleasing changes. One has a work of pep and the other was in to advantage. The Smith sisters went along quietly until they offered "Sing That Base Ball Rag," which with the one girl's gestures, facial expressions and pep, went over with a bang. A good rag number would greatly enhance this act as the lively blond girl shows aptitude along this line.

Kalich closed the first part, although the program had Roy Barnes and Beale Crawford carded there. During intermission Julius Lenzberg and musicians tore full tilt into Puccini and did themselves proud.

The Barnes-Crawford turn proved irresistible. The new stuff worked into some of the old had them laughing all the way while the girls were in to advantage. The Smith sisters went along quietly until they offered "Sing That Base Ball Rag," which with the one girl's gestures, facial expressions and pep, went over with a bang. A good rag number would greatly enhance this act as the lively blond girl shows aptitude along this line.

Kathleen Clifford, called in on an emergency, worked hard but didn't seem to hit her usual stride. Her dancing was the best received. She sang "Dublin Bay" and also offered "I've Been With Johnny Walker" with "The Girl Next Door" for the first time. The next was a song on the stage was attested when Miss Clifford apologized for wearing an outer wrap with the fox fur trimmings. The audience sympathized with her.

The Avon Comedy Four had an easy spot and the score was sure. Howard's dogs and ponies proved a dandy closing turn. Mark.

AMERICAN ROOF.

The American the first half had a show not surpassed by any there in many moons. It was laid in getting started but when it did, there was no stopping it. Josephine Davis was the big name and a single woman as well known as she is not seen at this 42nd street house very often. Miss Davis lived up to expectations and in the next to the closing spot put over one of the evening's hits. Her billing reads, "The Evening's Spectacular," and she was an early number, are published by the same firm and have been sung around for some time. Miss Davis sang five numbers, all well received. As Miss Davis was opening with her third number, in stepping backwards while on one side of the stage, she stumbled and sat down kerplunk upon the boards. A big laugh greeted her as she got up by calling out to Director Liebman, "I fell for you, Eddie," which seemed to please many of the regular patrons. A comedy song, "Has Any One Seen Oliver?" caught on immediately. Miss Davis is using the orchestra.

The second half of the bill contained hits from the first half, opening with Meridith and "Snooper," a can't turn that took the house by storm. The animal shows fine training and there are enough odds and ends to make it doubly interesting. The cat business at the finish makes a strong closing hit. Maurice Samuels and Co. in "A Day at Ellis Island," next, brought forward a number of laughs with the comedy employed. Samuels is an old one but Samuels has new lines making it amusing no matter how often seen. The boy's violin playing stands up as well as usual, he having selected a number of good pieces, including "Rufus Johnson's Harmony Band," the title of which is announced before it is

played by Samuels. It is hardly necessary as the piece is pretty well known. Mykoff and Vandy closed, the dancing couple have some new steps and are at present using a cake walk. Vanity is a dancer of the ballet class, her stepping showing careful training.

The show opened with Canaris and Cleo, a magician with a female assistant. Canaris is a magician of the school of Much Ado About Nothing, carried over that would not be tolerated in all houses. One big trick is all the man has. Eddie Broden (New Acts) "No. 2." Rose and Ellis with their barrel jumping progressed nicely, the finish bringing a number of "ahs." Eddie Howard and Co. furnished some amusing talk, bringing back a lot of home town stuff that proved interesting. "O the Veranda" (New Acts) closed the first half.

HARLEM OPERA HOUSE.

Business seems to be holding up nicely at the Harlem opera house in spite of the balmy weather. The theatre held capacity on the lower floor, but the balcony and the gallery were a little light. The show, with "Clownland" headlining, framed itself into a very good small time entertainment that pleased. Seven acts an ill song, an old Keystone with Charlie Chaplin, a local feature, "Harlem Easter Parade" and an episode.

The first three acts were new to New York. The Moralis Brothers opened, followed by Nat and Fay Franklin, and the third was Joe Burton and Co. (New Acts). The Keystone picture split the bill here. Lowe and Devere with their singing and dancing filled in after the picture and were one of the hits. Four numbers are used, and although they are published songs, they are new on the small time.

The film of last Sunday's fashion parade on Seventh avenue filled in the next spot with the Harlem opera house's prototype of Charlie Chaplin featuring himself strongly and getting over for laughs. This is a local draw and brought some applause. The ill song followed.

Archer and Belford in the comedy offering, "The Janitor," were the comedy hit of the bill. The man scored strongly. There must be a reason why the comedians don't reach the better time. Marshall and Crumby (New Acts) were next to closing.

"Clownland" finished off the vaudeville bill. The principals are Harry Ali, Eddie Bussell and a mighty clever little blonde girl, Ida Clemence. There also is a chorus of eight good looking girls in the act, who work in practically all of the numbers. There is a novelty number in which a photograph effect is used, the girls over. The act is fast for the small time houses and good enough to play smaller big times. Fred.

FIFTH AVENUE.

That the Fifth Avenue has undergone a remarkable change since the installation of the new policy was manifested Tuesday night when a capacity attendance gathered with practically nothing beyond the bill itself to attract them. An amateur song contest trailed an amateur diving affair at the finale of the regular bill, but it is doubtful if either possessed any magnetic charms, for a large majority of those present took the air after the close of the Six Star Lilies specialty.

The program carried an atmosphere of one dollar vaudeville throughout with a reasonable variety of talent nicely constructed into a smoothly running bill that earned increased enthusiasm with each succeeding act. Samayoa opened with his spectacular swinging trapeze turn, working on an apparatus built well over the six foot pit, the routine carrying several thrills that branded him as a worthy applicant for big time consideration.

Daniels and Conrad have perfected a pleasing repertoire of numbers on their respective instruments, make a neat appearance and manage to keep the interest at a high point, something uncommon for an act that carries such a large percentage of its routine.

The Keystone Trio of English comics have a likely skit composed of three characterists, one essaying a Chaplin role. The material is bright and the speed of the vehicle kept the laughs running in rapid order. They were followed by the Esanay release showing Chaplin in "The Tramp."

Flanagan and Edwards, J. C. Nugent and Co., and Conway and Darrell followed, giving the bill an added lift, each of the three turns dividing honors rather evenly. The Water Lilies closed the bill, after which the amateurs held the platform for the greater part of an hour. Wynne.

23rd STREET.

No matter what may prevail outside, the 23rd Street patronage seems to be a hard bunch to keep away from a show. With the fans blowing inside Monday evening it did not seem to cool the theatre and reminded one of a summer night audience, wrestling about in their seats. The bill the first half did not live up to the standard set by this house. Not only was the show poor but the audience could not find anything to suit them in the way of comedy until a comic feature reel closed the show.

Three Conways Sisters (New Acts) opened. Turelly and his harmonica were approved by the audience. Turelly should ask the orchestra to watch their step while he is making music. The musicians might drown him out. "One In A Million" (New Acts) found favor. Eva Fay had the headline position. Miss Fay should post herself on the war. Most of the questions asked were regarding the battle across the pond. The comedy derived came from questions asked by her piano accompanist. Miss Fay did not cause much commotion with the audience and passed off quietly. A weekly episode of the "Black Box" followed and passed off with its usual applause, very little. Harry Gray (New Acts) and McRae and LaPort (New Acts) closed.

BILLS NEXT WEEK (April 26)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. M. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"M." James C. Matthews (Chicago).

NEW YORK.

HAMMERSTEINS.

"Willie Hammerstein Week."

(Advance billing for the special week.)
Playing only acts that were favorites of the late William Hammerstein.
Lifted from obscurity by Willie Hammerstein.

FRANK FOGARTY.

Always a favorite of Willie's, who first made him a headline attraction.
RUBY NORTON AND SAMMY LEE.
Whose first engagement here resulted in featured contract with Arthur Hammerstein's "Firefly" company.

WILL ROGERS.

Who always made Willie laugh, on and off the stage.

DAINTY MARIE.

Discovered by Willie in a burlesque show.
EXPOSITION FOUR.

Who Willie always depended upon to stop the show.

MACMAHON AND CHAPPELLE.

Who were on the first bill of vaudeville at the Victoria.

O'BRIEN AND HAVEL AND CO.

Who played for Willie when he owned a tent.

HARRY BREEN.

Willie always welcomed him in the lobby.
SOLLY LEE.

Nature made him a door-tender. Willie made him an actor.

PALACE (orph).

Richard Carle Co.
Flake O'Hara
Mary Sharr Co.
Olympia Desvall Co.
Ward Bros.
Ruth Royce
Neille Nichols
6 American Dancers
5 Salsudans
COLONIAL (ubo)
Beale Clayton Co.
"Fashion Show"
Diamond & Brennan
Leo Carillo
Leo Roy Lytton Co.
Weston & Kerr
Kimberly & Mohr
8 Ankers
ALHAMBRA (ubo)
Bernard Granville
Barnes & Crawford
Grace De Mar
"Society Buds"
Swor & Mack
Howard's Animals
Ota Gygi
Amata
The Schmiettans
ROYAL (ubo)
Taylor Granville Co.
Misses Campbell
Joe Jefferson Co.
"School Playgrounds"
Du Callon
D'Amore & Douglass
Henry G. Rudolf
Otha Jans
PROCTOR'S 125TH
Bicknell & Gibney
Violliat
Maderia & Chase
"6 Peaches & Pair"
Harmon Barnes & D
Three Jeannettes
24 half
Dunn Sisters
Leonardi
Blanchard Co.
Silvers & Wade
Sig. Frans Troupe
Pierlot Thurber Co.
PROCTOR'S 23D
Cavana Duo
Edmunds & Lavelle
Daniels Stewart Co.
Kalma Co.
Dynes & Van Epps
Roeder's Inventions
24 half
Musical Chef
Bicknell & Gibney
Ethel Hume Co.
Camille Personi Co.
Rayl Royce
Mary Ellen
PROCTOR'S 58TH
8 Brothers
Dunn Sisters
Blanchard Co.
Freddy Watson
Eva Fay Co.
24 half
Maude D'Lores
Dynes & Van Epps
"One in Million"
Natalie Normandine
Eva Fay Co.
AMERICAN (loew)
Jack Polk
Ward Sisters
Wahl & Jackson
Ray Conlin
Norton & Earle
Wilson Bros.
Togler & Carman
(Two to fill)
24 half
Paul Patching Co.

Geo Yeoman
Valdi Trio
Nichols Sisters
Dena Cooper
Mary Sharr Co.
Olympia Desvall Co.
Ward Bros.
Ruth Royce
Neille Nichols
6 American Dancers
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Eva Fay Co.
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Ward Sisters
Wahl & Jackson
Ray Conlin
Norton & Earle
Wilson Bros.
Togler & Carman
(Two to fill)
24 half
Paul Patching Co.

Jack Polk
Princeton & Yale
Kingsbury & Munson
Demarest & Collette
Russell's Minstrels
Melnott Twins
Nip & Tuck
GREGLEY (loew)
Kirslake's Pige
Dena Cooper Co.
Fred Hildebrandt
Ternier Four
Davis & Matthews
(Three to fill)
24 half
The Seabury
Meredith & Snosser
J. K. Emmett Co.
Golet Storts & L
Nichols Nelson Tr
(Three to fill)

Brooklyn
PROSPECT (ubo)
Courtney Sisters
Matthews Shayne Co.
Keno & Green
Duffy & Lorens
"Red Fox Trot"
Kramer & Morton
Schwarz Bros
Mme Dorée Co.
The Seabacks
The Le Grohs
Black Bros
ORPHEUM (ubo)
Gertrude Hoffman Co.
Avon Comedy
"Hango Show"
"Hines & Fox"
Morrissey & Hackett
Adeline Francis
Kurtie Roosters
BUSHWICK (ubo)
Bertha Kalich Co.
Trixie Frigans
Hermine Sigan Co.
La Petite Mignon
Byal & Early
White & Jason
Pipifax & Panio
"Radium Spectre"
Queenie Dundin
FLATBUSH (loew)
Aerial LaValls
Grace DeWinters
Samson & Douglas
Eddie Howard Co.
Ralph Edwards
Nichols Sisters
(Two to fill)
24 half
Leighton & Robinson
Ward Sisters
Elin Luther
3 Police Sisters
Mr & Mrs Caplin
Wilson Bros
Landry Bros
(One to fill)
FULTON (loew)
Solimines
Frank Gaby
The Cleveland
Bernard & Harrington
Burke & Harris
Nichols Nelson Tr
24 half
Joyce & West
Ashley & Canfield
"Fired from Yale"
Dugan & Raymond
Les Casados
(One to fill)
ORPHEUM (loew)
Francis & Jones
Ballalaika Orchestra
John Neff
Kingsbury & Munson
Buch Bros
Cycling McNutta
(One to fill)
24 half
Evans & Wilson
Ford's Revue
Grace DeWinters
"White Lie"
Mayo & Tally
Polzin Bros
(One to fill)
NATIONAL (loew)
Musical Avollos
Geo Yeoman
"White Lie"
Maurice Samuels Co.
Mayo & Tally
(Two to fill)
24 half
Golden & West
Cameron Devitt Co.
Ballalaika Orchestra
Joe Whitehead
Cycling McNutta
(Two to fill)
DELANCEY (loew)
Sprague & McNeese
Joe Kelley
Forrester & Lloyd
Cameron Devitt Co.
Meredith & Snosser
Ford's Revue
Bell Boy Trio
4 Corsos
Purcella Bros

Albany, N. Y.
PROCTOR'S
Robbie & Robie
Dorothy Rogers Co.
Bill Wayne Girls
Martini & Maximilian
24 half
Hardeen
Kramer & Morton
Burns & Klassen
Louise's Monkeys
(Two to fill)
Allentown, Pa.
ORPHEUM (ubo)
1st half
(Easton split)
Lynch & Zeller
Kate Calhoun Co.
Brooks & DeLong
Milton & DeLong Sie
Alton, Ill.
HIPPODROME (wva)
Great James
Denny Simmons
Sutton McIntyre & S
(One to fill)
Atlanta, Ga.
FORSYTHE (ubo)
Nelson & Nelson
Monarch Comedy 4
Norman Hackett Co.
Burnham & Irwin
Robes Monkeys
Toby Claude Co.
Lucy Gillette

Baltimore
MARYLAND (ubo)
Gordon & Rica
Jack Devereaux Co.
Doyle & Dixon
Houdini
Chick Sales
Fridewalk Troupe
HIPPODROME
(loew)
Frank Ward
Love in a Sanitarium
Elliot & Mullen
Alvin & Kenny
(One to fill)
Beloit, Wis.
WILSON (wva)
24 half
Mitchell & Grant
Haggerty & Le Clair
Dotson & Gordon
Millard Bros
(One to fill)
Billings, Mont.
BABCOCK (loew)
1st half
Lawton
Klein Bros
"On The Rivera"
Willie Smith
Grovetta LeVondre Co

Birmingham
LYRIC (ubo)
Bouding Patersons
Smith & Kaufman
Genevieve Warner Co.
Mr and Mrs Harry
Emerson & Baldwin
Bloomington, Ill.
MAJESTIC (wva)
1st half
Tryon's Dogs
Rooney & Bowman
Neat Howard
Hopkins & Axtell
Sebastian Merrill Co

Boston
KEITH'S (ubo)
Sanayoa
Lightner & Jordan
Darrell & Conway
Stuart Barnes
Rooney & Bent
Emma Calve
The Gling Sisters
ORPHEUM (loew)
Caita Bros
Earl & Curtis
El Cota
Jas Grady Co
Annie Kent
Amoros & Mulvey
(Two to fill)
24 half
Rogart & Nelson
Louis Stepp 8

Bridgeport, Conn.
POLI'S (ubo)
Throwing Tabor
Irwin & Herzog
The Rajahs
Gardner Vincent Co.
Oxford Quartet
Kinkaid Klitties
24 half
Flying Henrys
Rice & Francis
Walter Nealand Co.
Tower & Darrell
Isamed
"Carnival Day in
Dixie"
PLAZA (ubo)
Arthur Mikon
Sungrado Bros
Langweid Siss
Society Girls
Leo & Mae Jackson
Dunbar & Turner
(Two to fill)
Buffalo
SHEA'S (ubo)
Mario & Duffy
Lady Sen Mol
Ray Dooley 8
Violinists
Eddy Foy Co.
Clara Morton
Dancing La Vars

Battle
EMPRESS (loew)
Billy Kinkaid
Von Hampton &
Joeseelyn
"The Tangle"
Gertrude Barnes
Equillo Bros
Calgary
PANTAGES (m)
Arizona Joe Co.
Leonard Anderson Co.
Venita Gould
Northlane & Ward
Three Rianos
Canton, O.
PRINCESS (wva)
24 half
Balancing Stevens
Rooney & Bowman
Jones & Johnson
Sebastian Merrill Co
Cedar Rapids, Ia.
MAJESTIC (wva)
"In Old Heidelberg"
24 half
"Who's Who"

Champaign, Ill.
ORPHEUM (wva)
24 half
"Whirl of Mirth"
The Skates
Dave Ferguson
Grapewin & Chance
Aerial Lloyds
Chabot & Dixon
Charleston, S. C.
VICTORIA (ubo)
(Savannah split)
1st half
Cycling Brunettes
Lorraine & Dudley
Reaux & Belles
Ward & Fay
Chicago
PALACE (orph)
H. Crossman Co.
Grace La Rue
McWatters & Tyson
Raymond & Caverly
Willie Weston
Nobility Clintons
Marshall Montgomery
Hartman & Verady
MAJESTIC (orph)
Fritz Scheff
Cross & Josephine
Master Gabriel Co.
Henry Lewis
Farber Sisters
4 Danubes
Bronson & Baldwin
Francis & Part
The Rials
WILSON (wva)
Steindell & Lee
Stone & Hayes

Cincinnati
COLUMBIA (ubo)
Ferry
Whitfield & Ireland
Hans Kronold
Mrs G. Hughes Co.
Police Officers Quartet
(locally)
Evelyn Nesbit
Walter C. Kelly
Raynolds & Donegan
(One to fill)
Cincinnati
HIP (ubo)
Gleasons & Houllhan
Cleo Gasconne
Burr & Hope
Riggs & Witche
Adler & Arline

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"He Couldn't Remem-
ber"
Patricola & Meyers
"Girl in Moon"
(Three to fill)
GLOBE (loew)
Bogart & Nelson
Wanda
Senator Murphy
"School Days"
Delmore & Light
Rice & Morgan
(One to fill)
24 half
Roubie Sims
Annie Kent
E. E. Olive Co.
Haydn Burton & H
Mykoff & Vanity
(Two to fill)
ST JAMES (loew)
Roubie Sims
Louis Stepp 3
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Bogart & Nelson
Wanda
Senator Murphy
"School Days"
Delmore & Light
Rice & Morgan
(One to fill)
24 half
Roubie Sims
Annie Kent
E. E. Olive Co.
Haydn Burton & H
Mykoff & Vanity
(Two to fill)
ST JAMES (loew)
Roubie Sims
Louis Stepp 3
"He Couldn't Remem-
ber"

Patricola & Meyers
"Girl in Moon"
(Three to fill)
GLOBE (loew)
Bogart & Nelson
Wanda
Senator Murphy
"School Days"
Delmore & Light
Rice & Morgan
(One to fill)
24 half
Roubie Sims
Annie Kent
E. E. Olive Co.
Haydn Burton & H
Mykoff & Vanity
(Two to fill)
ST JAMES (loew)
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Delmore & Light
Rice & Morgan
(One to fill)
24 half
Roubie Sims
Annie Kent
E. E. Olive Co.
Haydn Burton & H
Mykoff & Vanity
(Two to fill)
ST JAMES (loew)
Roubie Sims
Louis Stepp 3
"He Couldn't Remem-
ber"

Imperial Opera Co
Bertie Fowler
Niblo's Birds
24 half
The Rials
White & Clayton
Claire Vincent Co.
Wanda
Senator Murphy
Imperial Opera Co
AVENUE (wva)
4 Juvenile Kings
Madeline Sack
Henry Toomer Co
Gordon & Murphy
La Graciosa
24 half
Orbassany's Cockatoos
Leonard & Halcy
Three Lyres
Patricola
Paul Le Van & Dobbs
KEDZIE (wva)
Orbassany's Cockatoos
White & Clayton
Correll & Gillette
The Rials
(One to fill)
24 half
Princesses Kalma Duo
"After the Wedding"
Cameron & Gaylord
(Two to fill)
WINDSOR (wva)
C & A Glocker
Sylvester
Raymond & Bain
Isabelle Patricola
Harvey Trio
24 half
Gormley & Caffrey
Silber & North
Zelaya
Parke Rome & F
La Graciosa
COLONIAL (loew)
Bob Wassmann
Marie Drenas
Sabbott & Wright
"Ye Olde Halloween"
Crawford & Broderick
"Dairy Malda"
Lavier
Ergott's Lilliputians
24 half
Althoff Sisters
"Gret of Dawn"
"Ye Olde Halloween"
Richmond & Mann
Col Ned Seymour
Flying Valentines
AMERICAN (loew)
Peerless Potters
Napoli Duo
Eldon & Clifton
Clarke & Rose
Belle Oliver
Apple's Animals
24 half
Vestoff Trio
Elizabeth Cutty
Stanley Burns & H
"Everybody"
Belle Oliver
Bell Clair Bros
McWICKERS (loew)
Albert Roubet Co
Ogden Quartet
Eldridge & Barlow
Elks Duo
Gardner & Revere
El Clev
"Just Half Way"
Tabor & Green
Ober & Dumont
EMPRESS (loew)
"Everybody"
Elizabeth Cutty
Bell Clair Bros
Rice & Franklyn
Vestoff 8
24 half
Apple's Animals
Napoli Duo
Low Shank
Clarke & Rose
Eldon & Clifton
Peerless Potters
LINCOLN (wva)
George Dixon
Dunn & Dean
E & A Graser
George Wilson
Clare Rawson Co
24 half
Mintz & Werts
Hert Cowdrey
Raymond & Bain
Billy Roeder
(One to fill)
LOGAN SQ (wva)
Bicknell
Long Chapron & G
Sid Lewis
8 Russian Dancers
24 half
Eddie Badger
Rosell Players
Flying Kays
(One to fill)

Imperial Opera Co
Bertie Fowler
Niblo's Birds
24 half
The Rials
White & Clayton
Claire Vincent Co.
Wanda
Senator Murphy
Imperial Opera Co
AVENUE (wva)
4 Juvenile Kings
Madeline Sack
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(Two to fill)
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Harvey Trio
24 half
Gormley & Caffrey
Silber & North
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Parke Rome & F
La Graciosa
COLONIAL (loew)
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Marie Drenas
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Col Ned Seymour
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AMERICAN (loew)
Peerless Potters
Napoli Duo
Eldon & Clifton
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McWICKERS (loew)
Albert Roubet Co
Ogden Quartet
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Elks Duo
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Mintz & Werts
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Raymond & Bain
Billy Roeder
(One to fill)
LOGAN SQ (wva)
Bicknell
Long Chapron & G
Sid Lewis
8 Russian Dancers
24 half
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Rosell Players
Flying Kays
(One to fill)

Imperial Opera Co
Bertie Fowler
Niblo's Birds
24 half
The Rials
White & Clayton
Claire Vincent Co.
Wanda
Senator Murphy
Imperial Opera Co
AVENUE (wva)
4 Juvenile Kings
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Raymond & Bain
Billy Roeder
(One to fill)
LOGAN SQ (wva)
Bicknell
Long Chapron & G
Sid Lewis
8 Russian Dancers
24 half
Eddie Badger
Rosell Players
Flying Kays
(One to fill)

Imperial Opera Co
Bertie Fowler
Niblo's Birds
24 half
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Harvey Trio
24 half
Gormley & Caffrey
Silber & North
Zelaya
Parke Rome & F
La Graciosa
COLONIAL (loew)
Bob Wassmann
Marie Drenas
Sabbott & Wright
"Ye

Fields Wine & Green
Ernie Potts Co
Indianapolis.
KEITH'S (ubo)
Page Hack & Mack
Scott & Keane
Britt Wood
Felin & Green
Fk North Co
(Two to fill)
Jacksonville, Fla.
ORPHEUM (ubo)
McCormack & Wallace
W Dolan & Fraser
J B Hymer Co
Hort Piggibbons
Jewell's Manikins
Joplin, Mo.
ELECTRIC (wva)
Hughes Musical 3
Reed & Wood
2d half
Robt E O'Connor Co
Earl & Edwards
Kansas City.
ORPHEUM
Loughlin's Dogs
Nan Halperin
Rigoletto Bros
Whiting & Burt
Adelaide & Hughes
Hugh Herbert Co
Cervo
EMPRESS (loew)
Wolgas & Girle
Schrodes & Chappelle
Philippi 4
Anderson & Burt
Morris & Allen
Frank Stafford Co
Kansas City, Kan.
ELECTRIC (wva)
Juggling Mowatts
Allerton Girls
2d half
Woodford's Animals
T & U Bradley
Kansas City, Mo.
GLOBE (wva)
Woodford's Animals
Leona Guernsey
Hoyt Stein & D
E & W Bradley
Carr Thomas 3
2d half
Paddock & Paddock
Elliot
Barr Kendall Co
Hughes Musical 3
Bally Hoo 4
Lincoln, Neb.
ORPHEUM
Wm Morris Co
Gm & Greenwood
"Edge of World"
Melville & Higgins
The Cromwells
Moore & Jenkins
(Two to fill)
LYRIC (wva)
Nevins & Erwood
Paul Kleist Co
2d half
Three Guys
Maxima Models
Little Rock, Ark.
MAJESTIC (inter)
The Tyrrells
Lou Chiba
Carter
Handers & Mills
"Lion's Bride"
2d half
Edmund Hayes Co
McKay & Ardine
"Lion's Bride"
(Two to fill)
Los Angeles.
ORPHEUM
Hyams & McIntyre
Kerryville Family
Parillo & Frabito
Ridley & Fleming
Hursley Troupe
Bonita & Hearn
Brasabron Lowther
Cressey & Dayne
EMPRESS (loew)
E Whitelide Picks
Ben & Hazel Mann
Gypsy Countess
Owen McGivney
Rockwell & Wood
Bob Tip Co
FANTASIES (m)
Morton Jewell Tr
Ronald Bradbury Co
Hennings Lewis Co
Gibson & Dyso
Carl McCullough
Renello
Louisville.
KEITH'S (ubo)
Arthur Barrat
Frank Terry
Gardiner Trio
Ball & Wicks
C Gillingwater Co
Eva Tanguay
Newshew Sny Co
Lowell, Mass.
KEITH'S (ubo)
Pollard
Scott & Murke
"Song Festival"
Lockett & Waldron
"New Leads"
Mullen & Coogan
3 Zechs
Madison, Wis.
ORPHEUM (wva)
Earl Vance
Three Lyres
Grapewin & Chance

Claudia Tracy
(One to fill)
Howard & Syman
Geo Wilson
Mr & Mrs Voelker Co
Stan Stanley 3
(One to fill)
Mason City, Ia.
REGENT (wva)
Three Guys
2d half
Five Yocorras
Hall & Sharkey
Memphis.
ORPHEUM
"Woman Proposes"
Fanny Brice
Jack Gardner
Klein Yost & Fink
The Salvagias
Lohee & Sterling
Marie Fitzgerald
Miles City, Mont.
OPERA HOUSE
(loew)
2d half
(Same bill as at Bill-
ings this issue)
Milwaukee.
MAJESTIC (orph)
E Tallafiero Co
Alice Lloyd
Ryan & Lee
Hial Stephens Co
Kleis Kaye Co
Webb & Burns
3 Blondys
Minneapolis.
ORPHEUM
Brown Fletcher 3
Mme Jomelli
Joan Sawyer
Havemann's Animals
Pantier Duo
Nat Willis
(One to fill)
GRAND (wva)
Angell Sisters
Norwood & Anderson
Duncan & Holt
Casting Lamys
Montreal
ORPHEUM (ubo)
Vernie Kaufman
J & M Burke
Moore & Young
Diamond & Brennan
Cantor & Lee
Mt. Vernon, N. Y.
PROCTORS
Reldy & Currier
Sig Frans Troupe
Five Komical Kops
Maud D'Lores
Dave McFardeen
2d half
George Reeves
Lola
"6 Peaches & Pair"
(Two to fill)
Newark, N. J.
MAJESTIC (loew)
Puroella Bros
Dugan & Raymond
Russell's Minstrels
Holmes & Riley
"Major & Minore"
Melnette Twins
Nip & Tuck
2d half
Solimides
Frank Gaby
Stewart Sisters Co
Bernard & Harrington
Bush & Shapiro
Aerial LaValls
(One to fill)
New Haven, Conn.
POLI'S (ubo)
Leo & Mac Jackson
Rice & Francis
Mr and Mrs Murphy
Ismed
Morris Golden Co
Galetti Monks
2d half
Brasgar Bros
Arthur Milton
The Crisps
Gardner Vincent Co
Oxford Four
"Fashion Shop"
BIJOU (ubo)
LaFranz B & Eugene
Murphy & Henry
"Carival Day in
Dixie"
(One to fill)
2d half
Sungrade Bros
Langweid Siss
Mendelsohn 4
(One to fill)
New Orleans.
ORPHEUM
Montgomery & Moore
H Beresford Co
Dorothy Toye
Brunelle Sisters
3 Leightons
Hal & Frances
Rayno's Dogs
New Rochelle, N. Y.
LOEW
Jewells & Jordan
Elia Luther
(One to fill)
2d half
Burke & Harris
(Two to fill)
Norfolk, Va.
ACADEMY (loew)
Shriner & Richards
Namba 4
(One to fill)
2d half
Juggling Nelson
Coke & Henry
Carson & Willard
Zanitor & Smith
(One to fill)
ALHAMBRA (loew)
Tod Nods
Beck & Henry
Carson & Willard
Zanitor & Smith
(One to fill)
2d half
Mab & Weiss
Mendelson 4
Shriner & Richards
Namba 4
(One to fill)

Musical MacLarens
S & M Stebbins
(Two to fill)
Oakland.
ORPHEUM
(Open Sun Mat)
Al Rover & Sister
Lina Abanbarbell
Geo Roseberry
F J Ardath Co
"Bride Shop"
Morton & Moore
Mme Yoraka
Lee & Cranston
PANTAGES (m)
(Opens Sun Mat)
Bothwell Browne Co
Rosa Marston Co
Archie Nicholson Co
Jimmy Green
Grace Ladell Co
Ogden, Utah.
ORPHEUM (loew)
Blanche Sloan
Briere & King
"When We Grow Up"
"Van in Monkeyland"
Oscar Lorraine
Oklahoma City, Ok.
EMPRESS (wva)
Home & Stein
Orpheus
2d half
Jack Clifton
Chung Yuen Lee Tr
EMPRESS (wva)
Onetta
Guerra & Carmen
Jones & Sylvester
Maxim's Models
2d half
Dix & Dixie
Geo Richards Co
Chung Hwa Four
Paul Kleist Co
Omaha.
ORPHEUM
Elsa Ruegger
Brandon Hurst Co
Glori From Milwaukee
Horelik Troupe
Bickel & Watson
Hayland & Thornton
Ottawa
DOMINION (ubo)
Ethel McDonough
C Rosine & Co
Gabriel & Co
Stuart & Donahue
(Others to fill)
Peoria, Ill.
ORPHEUM (wva)
Flying Kays
Warren & Conley
Madden & Fitzpatrick
Mae West
Loyal's Pets
2d half
Togan & Geneva
Corelli & Gillette
Great Howard
Lewis & Norton
Fred V Bowers Co
Philadelphia.
GRAND (ubo)
Leon's Model
"Major & Minore"
Porter J White Co
Bobby Heath Co
Miller & Lyles
Geo Brown Co
COLONIAL (ubo)
1st half
LaToy Bros
Chas Bennington
Bisset & Scott
"Lonesome Lassies"
(One to fill)
KEITH'S (ubo)
Robt Demont
Nonette
Kaliyama
Bert Errol
Harry Fern Co
J & B Thornton
Nora Bayes
Beatrice Herford
Lunette Sisters
WM. PENN (ubo)
Baldwin Burton & Co
McGowan & Gordon
H Knight Co
Nordini Co
Harry L Mason
"In Old Tyrol"
VICTORIA (loew)
Dorothy Herman
Plesano & Bingham
"Night in Park"
Ben Smith
Casting Nellies
PALACE (loew)
Mab & Weiss
Mendelson 4
Shriner & Richards
Namba Bros
(One to fill)
2d half
Juggling Nelson
Coke & Henry
Carson & Willard
Zanitor & Smith
(One to fill)
ALHAMBRA (loew)
Tod Nods
Beck & Henry
Carson & Willard
Zanitor & Smith
(One to fill)
2d half
Mab & Weiss
Mendelson 4
Shriner & Richards
Namba 4
(One to fill)

Pittsburgh.
HARRIS (ubo)
Wm Lytle Co
Adolpho
H Germaine 3
La Rose Models
"Belles of Seville"
Clancy Trio
Morris & Rich
GRAND (ubo)
Roberts & Verera
Lal Mon Kim
Flo Irwin Co
Keane & Window
Marx Bros
Kirk & Fogarty
Bushman & Yant
Clark & Verdi
Willis & Hassan
Flatfield, N. J.
PROCTOR'S
Ray L Royce
Olive North
Saunders & Von Kunts
Sayder & Rich
"Fun in Switzerland"
2d half
Daniels Stewart Co
Martini & Maximilian
Eugene & Roberts
Canwaya Sisters
Dave McFardeen
Portchester, N. Y.
PROCTOR'S
George Reeves
Hathaway's Dogs
Eugene & Roberts
"Vacation Days"
2d half
Freddy Watson
"Black Sheep"
The Kins-Ren
6 Dancing Dolls
Portland, Ore.
ORPHEUM
4 Amaranth
Bankoff & Gilre
Tom Lewis Co
Lew Dockstader
Gertrude Long
Mr & Mrs G Wilde
(One to fill)
EMPRESS (loew)
Von Cello
Sadie Sherman
Bryan Sumner Co
Johnson & Deen
Joe Welch
Cook & Rothert
PANTAGES (m)
"Land Make Believe"
Dolan & Lehnarr
Tom Kelley
Gertrude VanDyck
Beeman & Anderson
Providence, R. I.
EMERY (loew)
Oddone
E E Clive Co
Bobbe & Dale
"Girl in Moon"
(One to fill)
2d half
Caita Bros
Senator Murphy
Earl & Curtis
Delmore & Light
"School Days"
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
3 English Girls
H Brooks Co
Card & Noll
Com Conservatory
(One to fill)
Rochester, N. Y.
TEMPLE (ubo)
Louis Stone
Cooper & Smith
Nat Nasarro Co
Claudius & Scarlet
Julia Nash Co
Joe Cook
"The Redheads"
SHUBERT (loew)
Geo & Lily Garden
Smith & Farmer
6 Steppers
Moore & Elliott
Victoria
2 Hyrants
Rockford, Ill.
PALACE (wva)
F & M Brad
Deleon & Davis
Mr & Mrs Voelker Co
Dave Ferguson
(One to fill)
2d half
"Time, Place & Girl"
Sacramento.
ORPHEUM
(26-27)
Lucille & Lucas
Low Hawkins
Colonial Belles
Cheebert's Manchus
Geo Damerel Co
Helen Scholder
2 Carltons
EMPRESS (loew)
(Open Sun Mat)
Stewart & Dakin
O'Neill Sisters
Lou Hoffman
"Betwween 8 & 9"
Sandy Shaw
Old Soldier Fiddlers
St. Louis
COLUMBIA (orph)
Kelcey & Shannon
E Stevens Co
Ernest Hall
Hou Hamid T
Arnaua Bros
Hawthorne & Ingli

Linton & Lawrence
La Hoen & Dupree
EMPRESS (wva)
Stone & Hughes
Dunlay & Merrill
Six Hussar Girls
Chas Olcott
(One to fill)
2d half
Georgalis Co
Fandall & Woods
Ray & Hilliard
O'Neill & Waimslay
(One to fill)
GRAND (wva)
Kennedy & Burt
Doyle Elaine
Bushman & Yant
Williams & Rankin
Novelty Quartet
Zeno & Mandel
Toots Paka
Coats Troupe
Colonial Maids
HIPPODROME (loew)
Hardley & Pecan
Richmond & Mann
"Grey Of Dawn"
Mayor Lew Shank
Reckless Trio
St. Paul.
ORPHEUM
(Open Sun Mat)
Kremka Bros
F & L Bruch
Marie Nordstrom
Burdella Patterson
Ellinae & Williams
Trevitt's Dogs
Fisher & Green
PRINCESS (wva)
George Fred
Smythfield Hall & L
3 Harvey Girls
Smilettia B & Mora
2d half
Bernard & Meyers
The Lovelas
Lyric Quartet
Jeter & Rogers
Salt Lake.
ORPHEUM
(Open Sun Mat)
Baraban & Grohs
Howard & McCane
Max Laube
Gallon
Maria Lo
Bonita
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Ed Zoeller 3
Faye & Mynn
Caesar Rivoli
Chas Deland Co
Clarice Vance
Bennett Sisters
PANTAGES (m)
(Open Wed Mat)
H B Cleveland Co
Mr & Mrs Robyns
Pierce & Roelny
Wright & Davis
Menomne Alken Co
Williams Bros
San Antonio.
MAJESTIC (inter)
Williams & Wolfus
"At Devils Ball"
Lydel Rogers & Ly
Bonomar Arabs
Arthur Sullivan Co
Wallenstein & Freaby
Frear Baggott & F
San Diego.
PANTAGES (m)
Tasmanian Vandem's
Greene & Parker
Great Lester
Chas Gill Co
Bernivici Bros
Novelty Barretts
San Francisco.
ORPHEUM
(Open Sun Mat)
B W & Crocker
Sylvester Schaffer
Mason Keefer Co
Harry Cooke
Alan Brooks Co
Emma Carus
Tracey & Stone
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Arno & Stokney
Warren & Frances
Ray Snow
"Honey Girls"
Marie Russell
Frey Twins
PANTAGES (m)
(Open Sun Mat)
Willy Zimmerman
Hobert Lloyd & Co
Wiley & Tom Eyck
Tom Moore & Stacia
Amedeo
Great Arnesons
Savannah, Ga.
BIJOU (ubo)
(Charleston split)
1st half
Brooks & Lorella
Silly Family
Bill Pruitt
Van & Schenck
Schenectady, N. Y.
PROCTOR'S
"The Clown Seal"
Burns & Kissen
Lola
The Cheaters
(One to fill)
2d half
Kaima Co
The Co-Eds

Gallagher & Martin
Dorothy Rogers Co
Howard & Chase
Scranton, Pa.
POLI'S (ubo)
The Edouards
Rene Arnold
J F Sullivan Co
Bent
Two Kerna
"Bachelors Dinner"
2d half
Kendall's Dolls
B & M Keller
Lecturer Bent
J C Nugent Co
Chain & Templeton
"Petticoat Minstrels"
Seattle.
ORPHEUM
(Open Sun Mat)
Bert Leslie Co
Louise Galloway Co
Hopkins Sisters
Ideal
Mme Aldrich
Shannon & Annie
Norcross & Hollworth
EMPRESS (loew)
(Open Sun Mat)
Fanton's Athletics
Madge Mailand
"Auto Bandit"
Chris Richards
The Kennedys
PANTAGES (m)
Cora Youngblood
Bob Albright
Chas Wayne Co
Holden & Harron
Kennedy & Mac
"South Bend, Ind."
ORPHEUM (wva)
Clyde & Marion
Kubelik
Geo Erismose Co
Dorothy Brenner Co
Chas McGoode Co
2d half
Blcknall
Kumbry, Bush & Rob
Sid Lewis
Bensee & Baird
Hanlon Bros Co
Spokane.
ORPHEUM (loew)
(Open Sun Mat)
Geo Deakins
Moss & Frey
Franklin Ardell Co
Maude Tiffany
Kansasa Japs
PANTAGES (m)
(Open Sun Mat)
Nelson Raney Co
Wilma Winter Co
Richard the Great
Florence Rayfield
Barnes & Robinson
Fern Bigelow & M
Springfield, Ill.
MAJESTIC (wva)
Jerome & Carson
Chabot & Dixon
Tom Lorton Girls
Wm Morris Co
Aerial Lloyds
2d half
Bertie Ford
Steindel & Lee
Loretta Twins
Bertie Fowler
Josie Flynn Girls
Springfield, Mass.
PALACE (ubo)
Pilot & Schofield
Luckey & Yost
The Crisps
Morris & Parks
"Fashion Shop"
Dunbar & Turner
Woods Animals
2d half
Keno & Wagner
Irwin & Herzog
George Randall Co
John Cutty
"Fascinating Filirts"
Dutch McDewitt
(One to fill)
Springfield, Mo.
JEFFERSON (wva)
Turno & Turno
Earl & Edwards
Robert E Connor Co
2d half
Duranto
Allerton Girls
Hoyt Stein & D
Stockton, Cal.
YOSEMITE (orph)
(28-29)
(Same bill as at Sac-
ramento this issue)
Superior, Wis.
PEOPLE'S (wva)
Mitchell & Grant
Oakes & De Lour
Harvey Wolf
Morton Wells & N
2d half
Balty & Jap
Alvia & Alvia
(Two to fill)
Syacuse.
TEMPLE (ubo)
Sarl Sisters
Hilmont & Harl
Ray L Royce
Pekin Mysteries
(One to fill)
GRAND (ubo)
Bolzer Sisters
Harry D Lester
The Berrens
Burns & Fulton
Miller & Vincent

Frank Keenan Co
Belle Baker
Tacoma
PANTAGES (m)
Ed Reynard
A Burt Wesner & Co
McIntyre & Hart
Rose Garden
Deiton Marcesia & D
Terre Maestre, Ind.
HIPPODROME (ubo)
HIPPODROME (wva)
1st half
(Evanville split)
Burt Shephard Co
Leroy & Cahill
Hoyt's Minstrels
Demichle Bros
Les Augusts
Tulsa, Ok.
KEITH'S (ubo)
F & A Astaire
Marie Fenton
Mod K & Lucy
Meehan's Dogs
Mr & Mrs McGreevy
Murphy & Nichols
Lyons & Yocco
Boganny Troupe
Troy, N. Y.
PROCTOR'S
Gallagher & Martin
Ethel Hune Co
Howard & Chase
The Co-Eds
(One to fill)
2d half
The Cheaters
Doroch & Russell
Roble & Roble
"The Clown Seal"
(One to fill)
Vancouver, B. C.
LOEW'S
Leonard & Louis
Mrs L James Co
Margaret Farwell
Ned Nestor Girls
(One to fill)
PANTAGES (m)
Tate's Motoring
VonKleia & Gibson
Curtis & Hebard
Taylor & Arnold
Nolan & Nolan
Johnson & Lislette
Victoria, B. C.
PANTAGES (m)
"Garden of Rajah"
Florence Modena Co.
Barber & Jackson
Alken Fogg & Duffy
Three Shentons
Washington
KEITH'S (ubo)
5 Statues
H & W Puck
Bell Family
The Velutears
Chas Ahern Co
Claire Rochester
Billy B Van Co
Waterbury, Conn.
POLI'S (ubo)
Brown & McCormack
John Cutty
George Randall Co
Weimer & Burt
Tower & Darrell
"Rose of Panama"
2d half
The De Marcos
La Vera & Allrya
Vernon Co
Wood's Animals
Johnson & Buckley
Victor Morley Co
Worcester, Mass.
MAJESTIC (wva)
Readall Singers
Three Lyres
Blcknall
Clare Rawson Co
(One to fill)
Worcester, S. B.
METROPOLITAN
(wva)
Del Baity & Jap
Cassidy & Longton
2d half
Oakes & Delour
Newhouse Snyder Co
Williamport, Pa.
FAMILY (ubo)
Drawes Frisco & H
Friend & Lesser
Henry Fletcher
"Petticoat Minstrels"
2d half
Keen & White
Willard
7 Browns
(One to fill)
Wilkesbarre, Pa.
POLI'S (ubo)
Drawes Frisco & H
B & M Burke
Keene & White
J C Nugent Co
Chain & Templeton
"Fall of Antwerp"
2d half
Rene Arnold
Whipple Houston Co
Two Kerna
"Bachelors Dinner"
(Two to fill)
Worcester, Mass.
POLI'S (ubo)
Billy Carpenter
Mandelsohn 4
Johnson & Buckley
Catherine Cameron Co
Butch McDewitt
Pleasant Troupe
2d half
Brown & McCormack
"Rose of Panama"
Morris & Parks
Weimer & Burt
Mr and Mrs Murphy
Galletti Monks
Winthrop.
ORPHEUM
Elizabeth Murray
Julia Curtis
W C Fields
Clayton White Co
Thurber & Madison
Mason Wilbur & J
(One to fill)
PAID UP
Kirkamith Sisters
Cornell Corley Co
Fanning Revue 3
Halley & Nobla
3 Weber Sisters
STRAND (wva)
F & W Weddell
Stone & King
Hazel Morris
Four Miles

OBITUARY.

The wife of Irving Cooper died Tuesday night, from a complication of diseases with which she had been suffering for a long time.

Howard A. Webster, musical director of a "Mutt and Jeff" company, and composer of the music used in the production, died April 4 in Reading, Pa., of heart trouble. He was 35, and is survived by a wife.

Al Les Jundt died of tuberculosis April 15, in Bellevue Hospital, New York, and his remains were forwarded to Dayton, O., for interment. He was of Les Jundts, a perch act. The deceased was about 33 years of age.

Carl Johnson, formerly of the Rachette Bros., and lately in vaudeville with the Arnesons, died in Portland, Ore., sanitarium April 16 from a complication of diseases. Johnson had been in the hospital but five days. His body was shipped to Chicago for burial by the Masonic Lodge of which he was a member.

FILM FLASHES

There have been a number of changes in the Mutual ranks. John W. Gray, formerly with the publicity ranks, is now handling the book-keeping for the Western Film Co. Phil Mindil (styled the Flanagan of the Movies, after three times' connection with the M.), is "off again." B. W. Bacock, in private life the husband of Onota Watana who recently sued David Belasco for alleged infringement of a play of hers, is now publicity man for the Belasco. Al Williams, formerly assistant city editor of the New York Journal, is now right hand boy to Arthur James, publicity chief for the M. pictures.

It's rather amusing to glance over the list of early applicants for floor space at the National convention to be held by the exhibitor's organization in San Francisco next July. A rapid review of the list discloses in prominent spots none other than those particular manufacturers whose representatives loudly laughed down the idea of supporting such an exhibition following the Dayton fiasco. San Francisco is a considerable distance from headquarters. This may or may not mean the abolishment of the manufacturer's plan to govern future exhibitions, as arranged at those several "strictly private" conferences in Dayton last year.

Among the recent additions to the World Film Co. staff are Alfred Raymond, a new salesman for the Dallas branch; W. H. Allen, who is travelling out of Indianapolis; Hugh Rennie, transferred to Denver from Seattle, and Walter Baylowsky, who has been added to the Washington office. E. Mason Hopper is a new director for the same firm.

The Mithenthal Brothers are at present connected with the United Film Service making the Star Light brand of comedies for that concern. Harry Mithenthal has secured the service of James Aubrey, an English comedian who came over with one of the Karno companies of "A Night in an English Music Hall." Walter Kendig is another comedian with the same company.

May 2 has been set as the first release date for the first installment of the new series which the Flying A company is now making with the principal roles enacted by Lottie Pickford, Irving Cummings and Betty Leslie, entitled "The Diamond from the Sky." The picture is being done at Santa Barbara, Cal.

The three vaudeville and picture theatres controlled by Carl E. Carlton have gone into the picture business. The houses are the Lyric, Butler, Pa.; Imperial, Pittsburgh, and Carlton, Du Bois, Pa. The three houses will play the Paramount program with a few additional pictures. They have been playing vaudeville and Paramount pictures.

Only one company working at the Reliance studio in Yonkers, N. Y., and at present it is only making one-reel pictures. Runa Hodges, aged about five years, is being starred in some of the present one-reelers. Lawrence L. McGill is chief director at Yonkers.

The Ideal Co., Inc., which in other days was better known as the Ideal in settling at Fort Lee, N. J., studio in readiness for the summer work soon to be inaugurated over there. At present it is unoccupied but the Ideal may renew activities there any day.

Bob Dalley has left the directing ranks of the Kriterion and is now with one of the U companies on the Coast.

It is reported Harry C. Myers and Rose Theby are leaving Lubin to join the Victor.

Andrew J. Cobe, president of the Alliance Film Corporation, is making a tour of the Alliance exchanges east of and including Duluth. Mr. Cobe is spending the current week with Felix Faist in Chicago where Felix looks after the Celebrated Players' Film Co.

Joyce Moore is the unassuming name of a young woman recently "discovered" by the Balboa forces. Miss Moore played the title role in "Beulah."

The Herald Film Corporation will shortly thrust itself upon the rapidly growing film industry, sponsored by L. Rosengarten, formerly with Cosmo, Max Blackwell of the Favorite Players Film Co., and Chas. Grosbut, formerly sales director for the Ambrosio American Co.

The World Film Co. will transfer its Buffalo headquarters May 1 to the corner of Main and Swan streets. The new stand, arranged for the firm by M. E. Hoffman, allows for a liberal increase of floor and office space.

W. A. Spitz, who owns and controls the old melodrama, "When Women Love," sold the picture rights of it this week to the Eastern Film Co.

The Popular Plays & Players Co. has closed with the Clyde Fitch Estate and the American Play Co. for the picture rights for "Her Great Match," "Her Own Way" and "The Girl With the Green Eyes."

Walter Perkins has several picture propositions under consideration. Carolyn Lawrence has his picture work under placement.

The Centaur, which recently purchased the Bostock animals, is planning a series of jungle stories this summer.

Ralph Herz has signed a contract to do a feature for the B. A. Rolfe Company.

The Smallwood Film Corporation (including the Ethel Grandin Co.) has moved its studio activities from Yonkers to Cliffside, N. J.

The latest picture now being made by Phillips Smalley and Lois Weber is entitled "Scandal," three-reeler.

The next Famous Players with Mary Pickford is to be "Fanchon the Cricket," released May 10.

The Fox companies making "The Plunderer" and "The Hunchback" returned to New York this week.

Fox will filmize "The Gunners Mate." Special permission has been secured to take some of the scenes on board battleships and in the navy yards.

The Cort Comedy Film Co. will release a series of comedy pictures, the concern's first, dealing with the life of "Dopey Dan."

Valentine Grant, the young Seattle concert singer, is playing opposite Walker Whiteside in the Cort picture, "The Melting Pot."

Some exciting scenes have been taken by Director George Irving for the Frohman Amusement Co.'s production of "The Builder of Bridges" at Tuckanock Bridge, one of the greatest structures of its kind in the world.

Reginald B. Lanier has succeeded Philip O. Mills as secretary of the Picture Playhouse Film Co.

Charles J. Gregerich has been engaged as general press representative for the Vitaphone-Selig-Essanay combination.

Page Peters, who appeared in the Lasky film production, "The Unfaithful," with Rita Jolivet, is no relation to House Peters, who appeared in the same picture.

LARGEST SCREEN MADE.

With the Hippodrome installing a Radium Gold Fibre screen and with the Strand already having one in use, the St. Louis firm styled the Minusa Cine Products Co. has appointed Louis Kalvin, general manager of the eastern sales division, with offices in the Times Building.

The Hip's gold fibre screen is claimed to be the largest photoplay screen ever constructed. It measures 24 feet 8 inches in width and 18 feet 8 inches in depth. E. R. Anderson is the prime factor of the Minusa Co. with Robert T. Kane vice president of the concern.

The Strand has found the new gold fibre screen to be very satisfactory and is using it only at present in the big Broadway movie.

BUFFALO MOVING.

Buffalo, N. Y., April 21.

The state Motion Picture Exhibitors' League convened here in the Statler Hotel at 10.30 o'clock this morning, with President A. N. Wolff, of Rochester, presiding. There was a pretty good representation of the state branches as many important matters were expected to come up for discussion.

The session is called for today only but representatives did not think that all of the business could be done in a day.

COAST PICTURE NEWS.

By GUY PRICH.

The right of Henry B. Walthall to act for concerns other than Balboa came up before Judge Myers in Los Angeles on an order to show cause why a temporary injunction should not be issued. The plaintiff contended Walthall had "jumped" to Griffith. The defense answered the contract was in reality only letters and telegrams. Judge Myers ordered the case submitted. Meantime Walthall can act where he pleases.

W. S. Hart is wondering whether he is being pursued by a jinx. Several weeks ago, while putting on a scene for "The Darkening Trail," he bumped his head against an iron upright on "The Fremont," a barkentine. He was "out" for five minutes. One night last week he was one of the victims of an automobile accident.

The Photoplayers' Club of Los Angeles has closed. Failure of a majority of the members to pay dues and support the club is given as the reason by President Del Henderson.

The Reliance and Majestic will erect a new executive building at Hollywood. The present one has become quite crowded, due to the continual increasing of office staffs.

The Pacific Navigation Pier at San Pedro, Cal., was the location for a sensational film scene.

Charles Ray has a little fishing cottage not far from Santa Monica where he occasionally entertains his friends and where they tell fish and other stories.

Harold Lockwood drove to Los Angeles last week from Santa Barbara in his new big King 8.

More dressing-rooms are to be erected on the Griffith-Mutual lot. The steady increase in the engaging of actors and actresses at this studio is still in continuance.

John Emerson has become a full-fledged member of the picture world. It is his intention to become a permanent fixture in the industry.

Margaret Gibson, late leading with the western Vitaphone, is the latest player of not to join the New York Motion Picture Corporation.

Harry Keenan has joined the New York staff.

Lillian Gish is expected back almost any day from her vacation trip that she is spending with her mother, visiting in Massillon, O.

Oliver Johnson, 4 years old, is leading lady of the Griffith-Mutual juvenile company.

Wallace Reed is a violinist by natural instinct.

Tom Forman is being drilled in the picture art by Cecil De Mille and George Melford.

Elmer Clifton has joined the film actors who perform sensational feats in picture plays.

Irving Cummings is at Santa Barbara.

NEW INCORPORATIONS.

Quality Pictures Corporation, Capital \$25,000. P. F. Walsh, J. Robert Rubin, W. P. Robbins, New York.
Linton & Clark Co., Capital \$6,000. Irving Linton, F. A. and H. F. Clark, W. H. Linton, Little Falls, N. Y.
Messer Film Co., Capital \$300,000. W. J. Kane, J. A. Purcell, D. H. Kassell, New York.
American Correspondent Film Co., Capital \$10,000. C. W. Jewell, J. E. Brown, M. E. Grassell, New York.
Firm Corporation, Capital \$10,000. A. M. Grill, Curt Backwitz, Irving I. Grossman, Brooklyn, N. Y.
Color Projection Corporation, Capital \$1,000,000. F. C. Bangs, F. B. Cannock, Dewitt C. Weld, New York.
He Comes Up Smiling Co., Capital \$10,000. R. I. Kohn, A. H. Woods, M. Herman, New York.
The Gully Man Co., Capital \$10,000. R. I. Kohn, M. Herman, A. H. Woods, New York.

COMEDY'S THE THING.

It has come to pass that the slapstick comedy, rough-house horseplay of one or more comedians and the exaggerated form of funmaking is having bigger play now in the avenue and neighborhood picture houses than the dramatic pieces. Less than a year ago there was comparatively little demand for the comedies, particularly those that had well-known film favorites in them.

A canvas among seven or eight houses in Seventh and Eighth avenues by a VARIETY representative brought one answer. With certain comedies business was better than when a thriller or dramatic picture was being shown.

RELEASED NEXT WEEK (Apr. 26 to May 1, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.			
GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitaphone V	Imp I	American A	Gaumont Gau
Biograph B	Bison B101	Keystone Key	Superba Sup
Kalem K	Nestor N	Reliance Rel	Empress Emp
Lubin L	Powers P	Majestic Maj	St. Louis St L
Fathe Pthe	Eclair Eclair	Thanhouser Th	Lariat Lar
Selig Sel	Edison E	Kay-Bee Kay	Humongology H
Edison E	Frontier Frnt	Domino Dom	Luna Luna
Essanay S-A	Victor Vic	Mutual M	Grandin Grand
Kleine Kl	Gold Seal G S	Princesses Pr	Ramo Ramo
Melies Mel	Joker J	Komic K	Ideal Ideal
Ambrosio Amb	Universal like U	Beauty Be	Starlight Star
Columbus Col	Sterling Ster	Apollo Apo	Regent Reg
Mina Mi	Big U U	Lion L	Miller Bros M B
	L. K. O. L. K O	Hepworth H	Premier Prem
	Lacmille Lle	Falstaff F	Cameo Cam

The subject is in one reel of about 1,000 feet unless otherwise noted.

APRIL 26—MONDAY.

MUTUAL—The Day of Reckoning, 2-reel dr, A; Keystone title not announced; The Open Door, dr, Rel.
GENERAL—The Children's House (child play) B; The Haunted House of Wild Isle, 2-reel dr, K; The Ring of Death, dr (4th of the Road O' Strife series), L; Lonely Lovers, 2-reel dr, Hearst-Selig News Pictorial, No. 33, 8; Booby's Baby, com, V; Greater than Art, 3-reel dr, E; On the Dawn Road, dr, S-A.
UNIVERSAL—The Honor of the Ormby's, 3-reel dr, Vic; Love's Reflection, com, and The Troublesome Parrot, cartoon, split-reel, 1; Over the Bounding Waves, com, J.
UNITED—The Mysterious Airship, 2-reel dr, I.

APRIL 27—TUESDAY.

MUTUAL—Checkmates, dr, Maj; Blanca Forgets, 2-reel dr, T; No Quarter, com-dr, Be.
GENERAL—Adam Bede, 2-reel dr, B; The Phoney Cannibal, com, K; Percival's Awakening, com, L; The Honor of the Camp, dr, S; The Lady of the Lighthouse, 3-reel dr, V; The Idle Rich, com, E; Blindfolded, 2-reel dr, S-A.
UNIVERSAL—Matty's Decision, 2-reel dr, G S; His Nobs, The Duke, com, and Ten Minutes in Bombay, educ, split-reel, N; Faces in the Night, dr, R.
UNITED—A Million Hid, com, Sup.

APRIL 28—WEDNESDAY.

MUTUAL—Wife Wanted, com-dr, A; The Renegade, 2-reel dr, Br; The Buried Treasure, dr, Rel.
GENERAL—The Tattooed Hand, dr (An Episode of the "Girl Detective" series), K; Her Father's Picture, 2-reel dr, L; The Voice of Eva, dr, S; The Boarding House Feud, com, V; Count Macaroni, com, E; The Fable of "The Night Given Over to Revelry," com, S-A.
UNIVERSAL—A Prophet of the Hills, 2-reel dr, L; Shesha, in Mexico, com, LK-O; Universal Animated Weekly, No. 18, U.
UNITED—The Stolen Will, 2-reel dr, Grand.

APRIL 29—THURSDAY.

MUTUAL—The Power of the Streets, 2-reel dr, Dom; Keystone title not announced, Mutual Weekly, No. 17, M.
GENERAL—Fool's Gold, dr, B; A Romance of the Navy, 3-reel dr, L; Hearst-Selig News Pictorial, No. 24, 8; Strictly Neutral, com, V; The Undertaker's Uncle, com, S-A; Bunks Bunked, com, Mi.
UNIVERSAL—Courage, dr, B U; The Chef's Revenge, com, and After Big Game of the Sea, educ, split-reel, Ster; Unlike Other Girls, 2-reel dr, R.
UNITED—Jealousy, com, Star; Can a Man Fool His Wife?, com, Cam.

APRIL 30—FRIDAY.

MUTUAL—The Movie Fan, com, F; The Valley of Hate, 2-reel dr, K B; The Little Soldier Man, com-dr, Maj.
GENERAL—His Poor Little Girl; com-dr, B; The Destroyer, 3-reel dr, K; When the Range Called, dr, L; At the Mask-Ball, com, S; The Sort-of-Girl-Who-Came-from-Heaven, com, V; The Blind Man, 2-reel dr, E; The Tie that Binds, dr, S-A.
UNIVERSAL—A Romance of Hawaii, dr, Vic; At the Banquet Table, 2-reel dr, I; Her Friend the Milkman, com, N.
UNITED—Back to the Farm, com, Emp.

MAY 1—SATURDAY.

MUTUAL—The House of Bentley, 2-reel dr, Rel; Keystone title not announced; Locked Out, com, R.
GENERAL—A Double Winding, dr, B; The Box Car Trap, dr (An Episode of the "Hazards of Helen" series), K; The Undertaker's Daughter, and Safest Worst, split-reel, com, L; The Hand of Mahawee, dr, S; A Pillar of Flame, 2-reel dr, V; His Convert, dr, E; Frauds, 3-reel dr, S-A.
UNIVERSAL—Cy Perkins in the City of Delusion, dr, J; Tiny Hands, dr, P; Nabbed, 2-reel dr, B101.
UNITED—Beginning at the End, 2-reel dr, I.

CHARGE OF MOVIE BRIGADE LANDS SCORE OF LEGITS AS FILM STARS

Mr. and Mrs. Vernon Castle to Appear in Feature Photoplay Under John Cort's Direction. Late Swoop of Picture Makers Results in William Courtenay, Ralph Herz, Florence Reed, Ann Murdock, Marie Dressler, Viola Allen, and Others Signing Contracts. Francis Bushman With Metro.

Signing and resigning of legitimate "names" for pictures is being done by the wholesale by film concerns and there have been so many changes of late in the stock playing lists of divers companies that it's hard to keep track of them.

Mr. and Mrs. Vernon Castle, of "Watch Your Step," have been engaged by John Cort to appear in a feature film to be made this summer. Their contract is reported as being a "fancy one," with the Castles in on the percentage thing in addition to a flat salary foundation.

The Castles have appeared in pictures before, doing a dancing "special," but the Cort picture will be wholly different, the dancers enacting roles in a drama dealing with polite society, which will combine comedy, dancing and thrills. Work on the Castle feature will start about June 1.

Ralph Herz has signed for feature work with the B. A. Rolfe Co.

White and Ralph O'Connor will be filmed with Bushman as the star.

In addition to the Viola Allen contract with the Essanay, the Metro announce that it has engaged Francis X. Bushman, the S. & A. lead, to do features for its prospectively styled Quality Films. Novels by Stewart Edward White and Ralph O'Connor will be filmed with Bushman as the star.

Florence Reed in "Her Own Way," the Clyde Fitch play, is another Metro announcement, while Ann Murdock in "The Royal Family" is another.

Max Figman has signed with Rolfe and he and Lois Meredith will camera enact "My Best Girl."

Walker Whiteside has contracted with the Cort Film Corporation to do another big piece following the Whiteside feature, "The Melting Pot." The Cort offices this week announced that the Whiteside film would be distributed upon a state and territorial rights basis. The picture will have its first New York showing at the Hippodrome the week of May 9.

William Courtenay, of "Under Cover," has been engaged by the Vitagraph for a feature this summer.

Marie Dressler has signed with Lubin for a series of comedy features.

Charles Richman has signed with the Vitagraph. The Vita is reported as fishing for Margaret Anglin and Maude Adams.

Douglas Fairbanks is expected to be engaged before June to do one of the pieces in which he formerly appeared.

Several concerns also expect to make George Arliss a picture offer as soon as he ends his present tour.

Kitty Gordon is reported having

signed to do a Fox feature this summer.

Rose Melville as a feature in "Sis Hopkins" is understood to be on tapis.

Lawrence D'Orsay and Emmett Corrigan have been placed under contract by the Universal Company to appear in features. The English actor is to be starred in his former success "The Earl of Pawtucket" and Emmett Corrigan will be seen in "Caleb West."

Claudia Carlestadt (Mrs. Albert Galletin Wheeler), considerably in the limelight several weeks ago through the medium of a divorce action which her husband instituted, is to enact her life's story for the camera. Ada Patterson of the New York American is to prepare the scenario and the picture is to be started shortly.

MOSS FILM CO. FORMED.

The B. S. Moss Feature Film Corporation has been incorporated in Albany with a capital stock of \$200,000, with Ben S. Moss as the president.

The new picture concern has placed a number of legitimate stars under contract and also has some well known plays listed for screen production, the first of the feature releases to be made June 15.

"The Salamander," Owen Johnson's novel, will be the first big picture. Work has already started to the extent of selecting the principals. "The Salamander" in book form had sale of over two million copies.

Other screen features by the Moss Corporation will be "The Burglar," Augustus Thomas' play; Eugene Walters' "The Undertow" and "Boots and Saddles"; George Bronson Howard's "The Intruder," two of the Charles Hoyt plays, two features from novels by Robert W. Chambers and Lester Wallack's most popular drama, "Rose-dale."

The new company is an offshoot of the original B. S. Moss Reliable Feature Film Corporation. This is the company that produced in screen form "Three Weeks" in five reels, signaling Moss' first dip into filmdom.

VENICE OFFICIALS GROUCHY.

Los Angeles, April 21.

The Venice officials are making efforts to stop local picture firms from taking scenes in the streets of the city. The film men claim their products advertise the beach resort and threaten to leave the vicinity entirely if the council interferes.

The picture men have done much for Venice since inhabiting the resort.

"FAKE SCHOOL" CONVICTION.

The District Attorney's office recently started an investigation of the so-called schools of acting. Assistant District Attorney Howard C. Carter will be active in looking into the business of these places. The first to be caught by him was Fred W. Taylor, who conducted a moving picture school at 249 West 42nd street. Taylor was arrested and placed under \$2,000 bail. His case came up in the Court of Special Sessions last Friday. He was charged with taking money with the promise to furnish employment which he failed to do. Taylor was convicted and sentence is to be pronounced today (Friday). At his trial fifty complaints were read against him. Carter, who was instrumental in Taylor's arrest, was aided by a New York daily which ran some of the fake school advertisements some time ago. The paper wanted to regain the good graces of its readers.

The fake school business has been flourishing during the past year. The bad business conditions in commercial lines has brought many pupils to these places. The authorities have done little for some time in trying to close them.

One of the largest acting schools in the city will shortly be involved, as much data is being gathered daily.

TALKING AND SELLING.

Cincinnati, April 21.

According to James T. Ford and others promoting the Highland Film Corporation, which, it is reported, will make dramatic moving pictures at Ft. Thomas, Ky., eight miles from this city, the concern was incorporated under the laws of Delaware the other day, with a capitalization of \$3,500,000. Ford is President, as the result of an election at Wilmington, Del.; H. F. McGee, Vice-President; Joseph Kaffer, Vice-President and Technical Art Director; B. H. Reichtin, Secretary; George I. Breidel, Assistant Secretary; H. M. Ricketts, Treasurer. Ford thinks pictures may be produced by June. He says a \$1,000,000 plant will be erected. The total groundage is 97 acres. Also, there is talk of starting another studio at Savannah, Ga. Meanwhile, while the talking is going on, the company is selling stock.

COX, WORLD'S PRESIDENT.

It is reported here that George B. Cox, of Cincinnati, will be elected president of the World Film Co. within the next 30 days.

George B. Cox is heavily interested in the Shubert and Loew theatrical ventures, and has been, with his immediate associates, a large manipulator of World Film Stock, according to New York reports.

LOWE PUTS IT OVER.

Albert E. Lowe, who promoted and organized the Harris Film Co., appears to have put over the first feature subject of that concern's. It is "When It Strikes Home," opening at the Hippodrome this Sunday. The regular release day for the picture on the World Film's program is May 17.

CINEMA CLUB WON'T JOIN.

Just when everything was framed for the Cinema Club of the Bronx to become an important cog in the New York City machinery of the Motion Picture Exhibitors' League of America, and certain proposals were made by the executive staff of the local league organization, the Cinema Club rejected all offers of the League to join.

As the matter now stands the New York exhibitors will organize a new branch in the Bronx and have officers elected and everything done to have the League duly represented up there.

J. J. Wittman, president of the Cinema Club, put the matter of amalgamation up to the Club and it voted against some of the proposed provisions which it would have to agree with before entering as a league affiliation.

BOOSTING CONVENTION.

President Marion Pearce of Baltimore and Chairman Corey of the Exhibitor's League Exposition Committee made a trip to New York this week in an attempt to work up interest in the Exposition and convention to be held in San Francisco next July. A number of the prospective space buyers were rather skeptical about California as an exposition site because of the distance west, but Pearce apparently was satisfied with results before returning home.

The exhibitors' exposition at the last convention in Dayton was such a decided fiasco, it prompted several manufacturers to a pledge against supporting the exhibitors convention, two or three leading representatives going far enough to launch a new organization among themselves with a view of controlling future expositions along rules similar to other trades. The reunion of the two exhibitors' organizations, however, has given the coming convention an added importance and with the many other attractions in California it is hoped the convention will pull picture men from all over the east. Should it be a repetition of the Dayton affair the manufacturers will undoubtedly take steps to control future expositions since a failure means useless expense with little chance of any possible sales.

FILM IN POLITICS.

"Prohibition," the new film dealing with the liquor question, is being spoken of as a possible convincer to be used by the Prohibition party in the coming presidential election.

The Gideon Society has accepted the film as an official proposition and will utilize it in its campaign against saloons.

THREE RING PICTURES.

A three-ring picture policy is to be inaugurated at the Grand Central Palace shortly. The World Film is to be interested in the venture. The idea is to run three shows at once for the price of one admission.

If the public doesn't like one picture it can turn around and look at another, showing on another screen at the same time.

A MAN AND HIS MATE.

"A Man and His Mate," a four-reel Mutual Masterpiece (Reliance), with Harry Woodruff in the star, is based on the play and novel of the same title, written by H. R. Durant. The story is a little disappointing at the finish, but the film play gives Sam DeGrasse in the role of Choo, an educated Chinaman, a chance to run away with the playing honors. Woodruff may be starred in the picture, but the impression on the part of the audience is of the playing of DeGrasse. The locale is laid in the west with a touch of the effete east in the opening scenes, which includes a college football match very well staged, but it is only after the principals have been transplanted into the western scenes that the action really begins. Here things happen fast. There is a long horseback chase near-lynching and a number of other thrills. At the finish when Woodruff, as Ogden, wins the girl, there seemed a feeling of natural disappointment that the clean-living Chink didn't get her, for he was really the more deserving of the two. As a feature "A Man and His Mate" fills the bill nicely. Fred.

PRETTY MRS. SMITH.

"Pretty Mrs. Smith," Drucilla.... Fritz Schaff Mr. Smith No. 1 (Ferdinand)... Louis Brennan Mr. Smith No. 2 (Forrest)... Forest Stanley Mr. Smith No. 3 (Frank)... Owen Moore Letitia Proudfoot.... Lella Bliss "Pretty Mrs. Smith," a five-part feature presented by the Oliver Morosco Photoplay Co. in association with Bosworth, Inc., and released through the Paramount, is at the Broadway. It is an adaptation of Fritz Schaff's last starring vehicle with the title. The prime donna appears in the title role. The picture is slow in getting into the comedy possibilities of the story, but it is interesting at all times. Miss Schaff makes a veritable fashion display of her role and appears in hardly two scenes without first having made a change of costume. The picture is one of the best of the women in the audience. The "doings" of Drucilla and her trio of husbands form the basis of a very pretty picture comedy, but the real laughs in the film do not come until about the last 1,500 feet of the film. The direction is splendid, but there are times when the photographs are a little flat. The operator who took the picture made the mistake of focusing on the foremost object in his frame and let the remainder "go hang" in several places, but as this defect is only noticeable occasionally it does not detract from the value of the feature. The cast supporting Mme. Schaff has been admirably selected. The team of Mrs. Smith was particularly good. With Miss Schaff displayed for the first time in pictures, this feature should attract box-office patronage. There is one thing certain and that is the feature will entertain, for with practically all the laughs bunched at the tail end the audience is given a good impression. Fred.

THE CLEMENCEAU CASE.

In picturizing Alexandre Dumas' famous story, "The Clemenceau Case," the director has evolved a feature that will live long in the picture which the public matter of the very best released by the Fox Film Corporation and full credit for this achievement should be allotted to Herbert Brenon, who directed the picture. The theme of the story lends itself naturally to screen production and contains all of the elements that go toward making a picture a success. The picture has this asset there is much that depends on the direction and the acting, and in this case both are perfect. No end of thrills and there are times when the audience waits with bated breath, so intense are some of the situations. One good feature is the number of close-up shots which the public seem to like so well. Theda Bara in the leading role gives wonderful performance as the Vampire-wife and the cast supporting her is particularly worthy of mention. It includes William E. Shay, Stuart Holmes, Mrs. Raleigh, and last, but far from least, Little Jane Lee. The latter is really one of the stars of this production and her performance is a real success. The picture has a bit in "The Clemenceau Case." Fred.

THE FIRST LAW OF NATURE.

A multiple-reel feature with Dorothea Farley as the really prominent star in the screen billing of the cast. It was made by the Albuquerque Film Co. and is handled via Warner's Features, now the United Film Service. It is a tale of the west. Miss Farley plays a cowgirl in the sense that she wears the regalia of the plains and rides with a divided skirt. As Nellie she is loved by two cowpunchers named Jim and Jack. She rejects Jim, and Jim, in the making, is bold, but he is of him, for a little later he's seen as the chief of a band of outlawed Indians. Nellie's father goes to a new country, leaving her alone with her little sister. Jack has gone with the outfit, so when Nellie's dad sends for her to come on she and the sister start without any male protection. Five Indians hold up the stage coach and carry away the strong box. Nellie and sister are forced to walk away in another direction while the coach continues its journey. Nellie walks right into Jim's presence. Then the caption is flashed that to save her little sister Nellie agrees to marry Jim. They are taken to Jim's home and while he's away for the parson, little Sis bows the Mexican guard over with a stick of cord wood. This was enough for Nellie and sister to escape. That bit of sister is most unexpected and the way she does it will get laughs anywhere. A band of peaceful Indians save Nellie. This same bunch find the rifled black box which results in a wrong arrest being made by the sheriff and his posse. Several

of the redskins attempt to escape. One is killed. His body is taken by several others, who go away to the Indian camp. War is declared on the whites. An interesting fight follows with a troop of cavalry having much to do with building a fort. A man named Jim shows up in time to save Nellie from being shot from behind but later falls a victim to the attacking fire. Before he checks in he tells what part he played in the holdup. Of course Jack and Nellie are reunited. Nothing much to the story but the Indian attack and the arrival of the rescuing parties is splendidly worked up. This battle scene or rather clash between reds and whites will hold up the picture from the feature standpoint. Whoever staged this film was no amateur and he got some bully good results. The scenes, especially in the last two parts, were excellently connected. The picture stands a few paces ahead of some of the other feature westerns shown hereabouts lately. Mark.

THE TRUTH WAGON.

When Hayden Talbot wrote "The Truth Wagon" he never had the slightest idea it would ever be a feature picture. John Cort took the Talbot play and produced it in New York. For some reason it missed fire and was sent to the storehouse. The Masterpicture Film Co. took it in hand for pictures and engaged Max Figman to do the role of John Ross, the rich man's son, who suddenly quits a life of luxury and the biggest climax in the joy wagons and landed with all four into the active management of a newspaper. The picture, in five parts, is marketed by the Alliance Film Corporation. There are many things brought out in the film not in the play and vice versa. The picture staging and direction are at times A1, but at other times the picture careens off into an uninteresting channel. One of the biggest climaxes in the riot at the newspaper office when a gang of men broke down doors and jumbled things up. Then came a free-for-all fight when the young owner of The Truth came on the scene with a small army of men from a physical culture office. This interior battle was fairly well staged, although the men supposed to be P. C. students forgot all about their school instructions and roughed it up after the New York Apache style. Another scene which was the most effectively staged "bit" was the throwing through a window and into a street cleaning cart of the rival newspaper reporter who was going to end John Ross' earthly existence with a revolver. One of the physical culturists did the tossing and it was a nice piece of stage work. It was also good for a big laugh when he landed the blubbering reporter in the wagon. There's quite a newspaper story with Ross winning the hand of Dean's daughter, proposing to her by dictating his offer of marriage to her on the typewriter in the form of a society personal. Figman's stage prestige and the newspaper office battle and the physical encounter between the two men will keep it from falling from grace. Fairly well acted. Mark.

PROHIBITION.

A six-reel feature dealing directly and indirectly with the liquor issue and already adopted by several anti-saloon organizations for the purpose of vividly projecting their cause in state and national politics. The film is preceded by an interesting prolog introducing the picture among the champions of the movement. Wm. Jennings Bryan, Josephus Daniels and Richmond Pearson Hobson. This in itself gives the subject an atmosphere of official importance seconded only by the story proper which revolves around a theme that occasionally goes to extremes in the main instance, but nevertheless keeps the picture sane and gives the inevitable moral lesson. In this instance it is ably sincere. The poetic prolog introduced a quartet of the screen principals after which the main story is unfolded showing the possibilities of an inherited habit and its subsequent effects. Two brothers love the same girl. One is accepted whereupon the rejected suitor plans revenge by getting a desire for whiskey in his brother, realizing that such a latent desire exists since his father is an habitual drunkard. He succeeds wonderfully through rather far-fetched means, diluting coffee and medicine with the "poison" which for the purpose of the screen portrayal, has its own effect. Whereupon the director carries his audience through a scene of the movement picturing the misery inflicted upon the innocent wife, etc., climaxing his tale with the justifiable murder of the schemer and the vindication of the brother. A readjustment of complications brings the redemption of all the drinkers included in the story and nicely gathers about the reconciliation of the estranged families and friends. Some exceptional scenes and exterior are shown and while the interior views contain little beyond the ordinary run of such productions, they fulfill their purpose and manage to keep the main tale in an appropriate scenic surrounding. One noticeably good feature of the direction is the absence of weepy scenes. The picture is a well staged and well pictured, showing the certain and deadly results of a super-consumption of alcohol, but the camera has wisely kept aloof from anything resembling the stereotyped maudlin situations. A scientific section of the question is uncovered in the projection of a view showing the wife of the prime offender, who is centering her thoughts upon a waterfall in order to drown the chances of a prenatal influence for whiskey in her unborn babe. Some excellent rough and tumble scenes are in the action and a bit picturing a runaway horse can be numbered prominently among the redeeming points. The court-room scene is also well played with a good idea of details. The average viewer will ridicule the methods employed in the construction of the story, one can allow a lib-

eral percentage for picture license and thus spread the imagination sufficiently to reconcile such ends. Dealing with an international issue of vital importance, the exploiters of Prohibition have struck a carrier of considerable possibilities in addition to its official punch. Because of this and the immense advertising opportunities contained it should develop into a nation-wide drawing card. It tells a good direct tale and tells it well. Wynne.

WOMAN AND WINE.

The Hippodrome's chief film feature this week is the World Film's five-reel production of "Woman and Wine," with William Elliott starred. The title is fairly explanatory of the story, when it is mentioned that Mr. Elliott as Dick Seymour fell heir to \$100,000 from his aunt, and a designing artist's model, along with her "vegetable friend" heard about it. The girl took Dick down the line, getting most of the money, during which process Dick's home family commenced to slide backwards. His father became blind and his father's ward, with whom he should have been in love, took the blind old man and herself to Paris, where they found Dick, who turned them down for his model-love, and the ward became a flower girl. A hard-hearted doctor also followed Dick abroad. His restoration the father's eyesight and presumably gave them sufficient money to return home, as the sire couldn't see Dick, when he asked her for enough coin to pay his board bill. Another point of interest was when Dick had to go through a murder trial. The artist's model was found dead in the flower market. The audience knew who killed her but the police didn't so they arrested Dick with a knife in his hand, just as he was recovering from a very bad souse he had just run on a glass and a half of wine the evening before. The murderess was a rival of the model's and a knife duel between them in the flower market started with great possibilities, but jumped to the finish without the house seeing any activity. The ward found the murderess in her hiding place, persuading her to save Dick even though sacrificing herself. For a long time it looked as though virtue didn't have a chance in Paris, but eventually it did. The story of a youth falling for an engaging woman and spending his money upon her is not entirely new this season, but the manner in which the World Film people have worked out this tale makes a very interesting picture. The super scenes have been extremely well handled, more so in the restaurant and ball moments than in the court room. One scene in of a hospital interior where the father is led to be operated upon for the restoration of his sight. This is morbidly suggestive, but suggestive only. The dance scenes were gone through too slowly before the camera, causing them to run too fast on the sheet. For a five-reeler among present-day productions "Woman and Wine" contains an abnormal quantity of action. Some minor faults are apparent in the production, such as the model's somewhat surly in its lowliness as against the grandeur of the parlor dividing the rooms, and the light business the hotel did, Dick's name still being the last on the register when his father arrived some weeks later. Others, as slight and unimportant more or less, came out, but the general direction is excellent, and if the acting in the film equalled the remainder this would be truly a big feature for a five-part production. Although it may be that the playing of Dorothy Green as Marcelle, the model, overshadowed the others so far and away, that their work can not receive accurate recognition. Miss Green never faltered for a moment in the character, in any particular. Mr. Elliott attained no prominence. He was inclined to overact, a frequent fault with the others as well, especially the model's. The ward should have been the third principal, if somehow didn't appear to grasp her role in appearance or playing. However, any juvenile would have suffered for the Dick role, as at best Mr. Elliott was not called upon to do any fervid work. Outside of Miss Green's Marcelle, the director attended to everything. Sims.

THE HEART OF A PAINTED WOMAN.

The title should have been "The Painted Woman" in preference to the longer one now employed by the Popular Plays and Players for its feature that has Olga Petrova leading. It was announced as an original story, and if that be so, it is a very original one. The scenario for the screen is a fresh one, and other argument in favor of the scenario picture in preference to the stage-play or printed-story feature film. The stage-play and printed-story plot must be followed more or less closely, for one reason against it, and as both usually bring the plot to the surface early in the running, there is only to be followed the work out of it, also the many who may have seen or read it, remembers enough to still curiosity. The scenario feature story as in "The Painted Woman" holds interest universally. No one has previous knowledge, and it allows of different threads that do not verge or blend into one another too quickly. While there may be a complaint in the beginning of a picture like this that it is running when the "straggling end" is smoothed out for the finish. Although "The Painted Woman" (about five reels) has a couple of spots that are not convincing partially because of the situations and the direction, the remainder is quite a strong dramatic, very well put on and ended at the 8th Street theatre Tuesday evening to applause. The picture in short leaps at the commencement shows Martha Redmond (Miss Petrova), an artist's model, deceived by the artist who marries the daughter of a wealthy man, unknown to her. She thereupon

takes to the crimson path, becoming the queen of her set. During her life in this atmosphere of painted women, a millionaire's son meets her, offers her money which is torn up by her, and he, bewildered by her action in spurning what to him seems her only aim, sends her a check for \$100,000, to do with as she will, in proof of her assertion that money should be well used. A year afterward he casually asks when by a chance meeting they again see each other, what good she has done with the money. In response Martha invites Barrett, the spending scion, to an orphan asylum of which, for the picture purposes, she is ostensibly the head. Here the scenes are shown that will carry this feature along regardless of any other merit or demerit it may have. Babies of all descriptions, cute, lively, crippled, healthy and ill are camcared, with short descriptive captions, until the section devoted to this is as instructive as it is entertaining. Women particularly will like the orphan asylum scenes. Barrett becomes enamored of the woman with a past, proposes to her, but she refuses. Meanwhile the artist who married the heiress runs short of money, browbeats his wife and has a fist fight with his father-in-law. In fact the artist and his wife's father seemed to fight on sight. It was an incident of this sort in which the son-in-law was killed by his father-in-law, with the crime fastened upon Barrett, who was present in a stupor. While unconscious sleeping Barrett dreamed he had killed the artist. Barrett at this time having lost his money through the machinations of the other two men. Double exposures and trick photography are put forward to excellent results in this section. Barrett is convicted of murder in a fairly well produced court room scene. When in the death house, he is visited by Martha, who at that late moment remembering an occurrence that convinces her who actually killed the artist. She sets out to trap the father-in-law into a confession which she does with the aid of a dictograph in her apartment, the police arrive, the father-in-law is taken into custody, and Martha is last viewed as leading her lover up the rocky hill of love, at the top of which always there is or should be a rainbow. The playing company is quite well balanced, and it prevents an acting blight. Miss Petrova gives a much better performance on the screen than she has ever given upon the stage. Mayhaps this is obligatory through an enforced naturalness to some extent before the camera, and Miss Petrova is silent on the screen, not having her assumed accent for hindrance. Her brunette type is also a good subject for the photographer. The artist, father-in-law and Barrett roles were well taken care of. There are about the only principal parts. The sending of the \$100,000 check to a woman of the town by a rich young man, no matter how wealthy, was a mistake as no audience can accept that as seriously as intended, but it is forgotten shortly afterwards, although recalled again when the young man allows a year to elapse before thinking of it himself. There is a bad fall by a poor souse on the stairs that should have been retaken at the time it was made, and the prison scene is not properly staged, for good detail but countered against these is the direction as a whole that can retain continued interest, bring out suspense in working up to climaxes and use the camera excellently in every way, with an exception or two. The picture has an idea from Griffith's "Avening Conscience" and a photographic play from "Cabrila," but "The Painted Woman" has a good title and is a first class dramatic feature. Sims.

THE ROMANY RYE.

London, April 1. This film adaptation of George R. Sims' old melodrama is an excellent example of the art of the writer and its theatricals. The picture is really interesting in showing how differently we do things today. In this melodrama there are such situations as the villain wanting to marry the heiress in control of the fortune, the stolen birth certificate, the hero being bound hand and foot in a cellar, watched by an old hag, and so on. But it is all cleverly produced with good actors and excellent photography by Percy Noyes for the Neptune Film Co., and is in three parts. There is a very good reproduction of a shipwreck and other modern bits of photography, but, as before remarked, it is an old-fashioned melodrama and the picture must therefore be classed as a popular price feature. Jolo.

WARNING AGAINST "SCHOOLS."

Chicago, April 21. Gilbert Shorter and the Milwaukee Photo Play Co. were the cause last week of George Spoor of the Essanay Film Co. and W. N. Selig of the firm of that name to expound their views on photo-acting schools. Both these men warned young aspirants to film acting against spending money in any of the advertised schools which they said were nothing short of frauds.

It was found that both the Shorter school and the Milwaukee Play Co. promised pupils engagements, but these invariably came to nothing.

Both the film firms mentioned have issued notice no school actors are wanted nor will be engaged.

FILM BUILDING MISERIES.

The picture tenants of the 45th St. Exchange building are having their lives made miserable by the many fire department rulings against the carrying of films in the buildings without having them encased in fire proof boxes.

The elevator men will not allow a reel in the cars unless it is in a box. No smoking is allowed in the building.

Over 20 arrests have been made the past week by the Fire Department in what are known as "film buildings" where exchanges are frequent. Most of the complaints were for smoking. The buildings are the World's Tower in 40th street, Masonic on 23rd street, and the Leavitt building in West 46th street.

CHICAGO'S STRAND.

Chicago, April 21.

Jones, Linick & Schaeffer have drawn plans for a picture theatre of the larger size that will be started within the next few months. The plans call for a seating capacity of 2,000. The theatre will be located on South State street, sit not given out, but it is expected it will be in the centre of the "Loop" district. The theatre will cost \$600,000.

Aaron Jones, who made the announcement, states the theatre will be called the Strand. A story used by the dailies last week said a syndicate of Chicagoans would construct a \$1,000,000 theatre, but this seems to have fallen through.

NO NOTICE REQUIRED.

Los Angeles, April 21.

According to a ruling by Judge George L. Jones in Nevada County, a Los Angeles picture actor can be discharged by a company without it giving the player the customary "two weeks' notice."

Judge Jones so decided when he gave his decision in favor of Bosworth, Inc., in the suit brought against the concern by Ernest Garcia, who said he was taken to Truckee to take part in "Snow Scenes," a Bosworth picture. Garcia sued for \$80.

WAITING FOR WAR'S END.

The end of the war cannot come soon enough for the American feature film manufacturers. They plan a big invasion of Europe with features of all kinds, particularly comedy dramas and the slapstick subjects.

The ending of the war will also prove a big thing for the foreign makers, who plan many feature makes the moment they can operate again with safety in the countries where the bullets and shrapnel are now shrieking.

WIFE ALLEGES ASSAULT.

Los Angeles, April 21.

James Avery Bradford, managing director of the Keystone picture company, was arrested and later released on bail on a charge of assault and battery preferred by his wife, formerly Margaret Rosston.

The Bradfords were married 10 months ago. Divorce proceedings are to follow.

PICKFORD TAKING CHANCES.

Los Angeles, April 21.

Mary Pickford has decided to fly with Glenn L. Martin, the aviator, this week, as part of her duties in a new film production being constructed by the Famous Players Co. The flight is to consume one hour.

LONDON ASKS \$30,000.

Jack London let one of his representatives know last week that he was willing to accept a few commissions to write for pictures providing he was given advance royalties to the extent of \$30,000.

CHAUNCEY IRELAND VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

The Majestic, La Crosse, Ind., will close Saturday.

Port Wayne, which will be booked from here instead of the East for the summer and will play a split week.

Hugo Koch, well known to the legitimate, is about to launch a new sketch in vaudeville.

The New Grand, Evansville, Ind., will in all probability close around May 1, reports from that section stating that the weather already has turned much too warm for indoor amusement.

La Belle Titcomb fainted while on the stage of McVickers last Wednesday. Part of the singer's wardrobe (the part she had on) would not get together and the excitement of the moment caused the faint and the ringing down of the curtain.

It is being talked about around here that routing for next season will commence shortly. The next season booking hereafter began in May, but with this season finishing a month earlier the pencils are all sharpened and ready.

It has developed that all of the agents but one firm are in the Majestic Building for one year's trial. The lease will not be renewed for any of the agents after a year without the sanction of the Western Vaudeville Managers' Association.

The police are investigating the picture theatres downtown displaying the signs "No Children Admitted" and "Adults Only." One of the early reports made by some of the officers stated that nothing was shown that a child could not see. There may be some action taken shortly in regard to these signs.

AUDITORIUM (Bernard Ulrich, mgr.).—"Life," fair business.

BLACKSTONE (Edwin Wappler, mgr.).—"Grumpy," with Cyril Maude, still popular.

CORF (U. J. Hermann, mgr.).—"Keep Moving," fair business.

COHAN'S GRAND (Harry Ridings, mgr.).—"On Trial," final week of successful run.

COLUMBIA (William Roche, mgr.).—"Ginger Girls."

CROWN (A. J. Kaufman, mgr.).—"Within the Law."

GARRICK (John J. Garrity, mgr.).—"Dancing Around," with Al Jolson, opened Sunday night to turnaway.

ILLINOIS (Augustus Pittou, mgr.).—"The Girl From Utah," fair play.

IMPERIAL (Joe Pilgrim, mgr.).—"Love's Models."

LA SALLE (Joseph Bransky, mgr.).—"Picture National" (John Barrett, mgr.).—"A Pair of Sixes."

OLYMPIC (George L. Warren, mgr.).—"Chauncey Olcott in 'The Heart of Paddy Whack,' good returns.

POWERS (Harry J. Powers, mgr.).—"Outcast," with Elsie Ferguson, doing well.

PRINCESS (Sam P. Gerson, mgr.).—"Too Many Cooks," holding its own.

VICTORIA (Howard Brolaski, mgr.).—"Today."

PALACE (Harry Singer, mgr.; agent, Orpheum).—"The headline honors this week are divided between Cecil Lean, assisted by Cleo Mayfield and Edith Tallafiero and Company.

Both are given equal billing. Lean is using practically the same routine as when seen here earlier in the season. Mr. Lean is a big Chicago favorite and is always sure of a warm welcome here. In the seventh position, following Ernest Ball, who scored the hit of the show, and with the able assistance of Miss Mayfield, Lean was a big winner. Edith Tallafiero and Co. offered an interesting playlet, "A Breath of old Virginia." The cast handled their roles in an acceptable manner, but in Miss Tallafiero's support the work of Charles Bartling as Colonel Maiden is the best. The act scored big and held close at-

tention throughout. Ernest R. Ball, seen here for the first time as a single, received big applause after each number and in his closing medley, consisting of the titles of his successes, was occasionally interrupted by applause. Another act to go over big was Frederick V. Bowers & Company. The Aerial Buddies go unusually big for an aerial act. Bowers and company were big approval. Hawthorne and Langley were a comedy success with their "autograph" skit. Billy McDermott held the rather late spot of next to closing. Mr. and Mrs. Douglas Crane held the majority seated and their dance offering was voted worth while. Business was off Monday afternoon, due to the fine weather.

McVICKERS (J. G. Burch, mgr.; agent, Lowry).—"This is really the first week of summer weather here and McVickers' show is very well under the strain on Monday afternoon for the first show. At 3.15 the show was almost crowded, and for a day on as Monday this is a record. The show was good in spots. The headline, "Everybody," provided one of the bright moments of the bill. The little morality playlet got going well early and finished to big applause. The show was opened by The Wooded Trio, a musical act. Logan and Powers do a "vaudeville" act. Hebrew soldier, and only managed to get by. The dialog in most cases is slow and boring. The two only panache. The Porters Potters do a trampoline bar act. One man works on the bar head down while the two women and another man jump up to him. The routine is old and not at all well done. The girls are awkward, the only possible excuse for the act being one being the death of a time looks as though he may try a stunt trick. "The Debutante" is a girl act that is being tried out at the big hall this week. Judging from the general looks of the act it does not seem to have much chance. There are six girls in the chorus, which is the only redeeming feature. In the cast there are three men and two women. The comedy is sad and the numbers are not noticed. The Victor Stearns made good, due the show quite comedy efforts, which were well received. The Four Regals still show wonderful strength in their teeth. Rice and Franklin do a fast and snappy act and please all the way. Adele Oswald is in the act that is billed Oswald and Jarnagin. At present Miss Oswald should stand a chance of being among the big time singles and in getting there could try to avoid singing songs that are a trifle too blue. Her last song at the matinee on Monday was not exactly a masterpiece.

MAJESTIC (Chas. E. Kohl, mgr.; agent, Orph.).—"A double top of headlines this week made the show at the Majestic seem to most of its audience rather throwaway. The weather may have had something to do with the dissatisfied look of many, but on the other hand the two hits of the show were applauded vigorously. They were Ryan and Lee and the Arnaud Brothers. The headlines were John Collins with Robert Sweet and Herbert Kelly and Edna Shannon in "At Sunrise," a new sketch. Jose Collins, while singing well, did not convince as a headline attraction. It would take a better vehicle than the one she is using to make her the hit that a headliner should be. The audience were plainly disappointed and though kindly disposed they showed the disappointment. Mr. Kelly could not make himself understood many rows behind the third row. Ryan and Lee were on the bill and they seemed to be a wonderful addition to it. The slowdown of the party along with the comedy and splendid footwork quite took the Majestic audience by storm and the young people decidedly pulled down an ovation that has not been equalled there in weeks. The Arnaud Brothers were the other big moment of the show. Max Le Hoen and Milla Dupree opened with a novelty in the way of a shooting act. James Thompson and Co., in "The Burglars' Union," came in for a good share of the laughs on number two. Linton and Lawrence pleased in their comedy offering. Miss Lawrence is a hard worker and Linton feeds her along nicely. Dunbar's White Hussars played their way into a hit. The Willie Brothers closed the show and succeeded in keeping a good percentage of audience seated.

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"The Stubbornness of Geraldine"

IN FIVE REELS

BY CLYDE FITCH

Miss Marie Empress
Miss Mary Moore
Miss Daisy Belmore

Principals of Our Star Cast

Mr. Vernon Steel
Mr. Stanley Harrison
Mr. Jules Ferrer

General Director, Mr. Gaston Merales.

Stage Manager, Mr. Chas. Gerrard

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, W. V. M. A.).—Extremely warm weather did not affect the attendance Monday and the usual big business was in evidence. The show contains a couple of acts recruited from the big time, adding class to an otherwise fine bill. Eller's animals, composed of goats, monkeys and dogs, opened the show. The animals go through an ordinary routine, most of the tricks being done by the goats. The tableau at the finish was well presented. Bensee and Baird, a mixed singing team, begin with a duet with good lyrics capably handled. Their singing numbers were also well received, while their closing number in Scotch kilts rounds out a neat act. The

Sutherland Sisters pose in front of a velvet drop, before getting down to the real business of their act, that of doing feats under water, for which a small tank is used. From appearances, the tank seems unusually small, and a larger one, although more cumbersome in transportation, would be a vast improvement in the act. The girls are exceptionally clever under water and were well liked. Having been seen here in the two-day houses, Elizabeth Otto fared well here. Her present routine is refined and dainty. Henry B. Toomer and Co. present a good sketch with some excellent dialog, some of which gets away from the general public, the actor colony being the most appreciative. Their finish, however, is the redeeming feature and adapt-

ed for the masses. The act got many laughs and scored a hit. The Chung Hwa Quartet, all endowed with good voices, was another act to get over big. The tenor and baritone stood out prominently in all numbers. The dialect of one of the members in the Scotch number was very good. Their impression of a newsboy quartet, used as a closing number, got excellent results. The Costa Troupe closed the show with some dexterous work on the rings.

Billy Sunday is expected here around the first of January of next year. It is a question as to where the former ball player will do his talking. There are many who think the Coliseum will be the place, but it is said that some

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The La Salle theatre is getting some bit



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HAZEL DAWN	in	"CLARISSA"
MARGUERITE CLARK	in	"MICE AND MEN"

JULY

MARY PICKFORD	in	"The Dawn of a Tomorrow"
JOHN MASON	in	"JIM, THE PENMAN"
PAULINE FREDERICK	in	"SOLD"
JOHN BARRYMORE	in	"THE DICTATOR"

AUGUST

MARY PICKFORD	"LITTLE PAL"
HAZEL DAWN	"GAY LORD QUEX"
MARGUERITE CLARK	"SEVEN SISTERS"

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In a Photodrama founded on
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the Novel by Agnes &
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EDGAR SELWYN

In the Spectacular Arabian
Production
THE ARAB
By Edgar Selwyn

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In a Picture Version of
THE CLUE
By Margaret Turnbull

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In a Photodramatic Rendition of
KINDLING
Presented by Arrangement with
Edward J. Bowes
By Charles Kenyon

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In a picturization of the International Success
THE MARRIAGE OF KITTY
Written in French as "La Passerelle," by Fred de Gresac
Adapted into English by Cosmo Gordon Lennox

JESSE L. LASKY

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money at present showing the feature film "Three Weeks." Following two failures, "What's Going On" and "The Lady We Love," the film for the first five days played to capacity all day and evening.

SAN FRANCISCO
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ORPHEUM.—Alan Brooks and Co., entertaining. Madame Yorska and Co., acceptable. Helen Scholder, artistic. Three Rubes, scored. Al. Rover, liked. George M. Rosener, opening, successful. Morton and Moore (hold-over), favorites. "The Bride Shop," pleased, closing.

EMPRESS.—Old Soldier Fiddlers, in closing position, good. "Between Eight and Nine," favorably received. Stewart and Dakin, clever openers. Sandy Shaw, satisfactory. Lew Hoffman, liked. O'Neill Sisters, excellent. The playlet "Dope" was added, and scored. **CORT** (Homer F. Curran, mgr.).—"The Birth of a Nation" (film).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Potash and Perlmutter."

ALCAZAR (Belasco & Mayer, mgrs.). Kolb and Dill Co., "This Way Out."

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

The T. M. A. annual benefit will take place this year at the Columbia theatre on the afternoon of May 30.

When the latest amusement, a penny dance hall, opened its doors to the public, 5,000 people were present the first night.

The Mountain Players' Club, a University of California organization, will produce "Rip Van Winkle" on the summit of Mt. Tamalpais May 23. The cast will consist of students.

From what many of the managers say it looks as though a large percentage of the interior theatres will remain dark during the summer.

J. J. Rosenthal's case against the Anderson Gaiety Co. for breach of contract was scheduled for hearing April 12, but an amicable settlement was reached between the parties outside of court. While the terms of settlement have not been disclosed, Rosenthal declares that he is satisfied.

The San Francisco People's Opera Company made its debut to the public in Scottish Rights Hall on Monday evening, April 12. The opening attendance was very encouraging and quoted at 1,500. The prices were scaled from 50 cents to \$1.50. The attempt to make the company permanent and self-supporting is being watched with interest by showmen, for during the past four years opera companies playing here have gone on the rocks. "Carmen" was opening bill.

BUFFALO.

By CLYDE F. REX.

STAR (P. C. Cornell, mgr.).—Bonstelle Stock with splendid cast opens summer season in Buffalo, offering as first attraction "Nearly Married." Greeted by first house, and encouragingly good season ticket sale. Play well put on, cleverly done. Next, "Mistress Nell."

TECK (John R. Oislie, mgr.).—Anna Pavlova with company in classic dances pleasing big house. Next, Adele Blood and stock company for summer season.

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GAYETY (J. M. Ward, mgr.).—Mollie Williams, with "Gay New Yorkers," gives first class burlesque show. Fine settings, good acting. Next, Star and Garter show.

MAJESTIC (John McLaughlin, mgr.).—Return engagement of "Damaged Goods," with fine company and play up to usual excellence.

Next, first half, all-star cast to present "Diplomacy," including Blanche Bates, Marie Doro and William Gillette.

HIPPODROME (Henry Marcus, mgr.).—High class first run photo plays, exceptionally good music.

SHEA'S (Henry J. Carr, mgr.; U. B. O.

time).—Orville Harrold, heads fine vaudeville bill. Allan Dinehart, clever in sketch. The Gleasons and Houlihan put over some good stuff in new act. Bradley and Norris prove first class singers and dancers, getting over big. The bit of the bill is made by Robbins. The act is unique, captivating and attractive.



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In "HIRING A MAID"
MEETING WITH BIG SUCCESS ON THE LOEW CIRCUIT

Elida Morris pleases with songs. Her costumes make big hit. Comfort and King present good farce, "Coon Town Divorcons." Mang and Snyder show great skill.

PALACE (Dresler Welsh, mgr.).—First run pictures.

STRAND (Harold Edel, mgr.).—Doing big business with pictures.

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Beg. Sunday, April 25
MAY BLOSSOM
ALSO SALISBURY'S WILD LIFE
PICTURES

OLYMPIC (Charles Denzinger, mgr.; Sun time).—Jack Gardner proves big hit of splendid bill. Supporting him are Bond and O'Brien. Clipper Comedy Four put across hit. Lizzie Wilson, well received. Musical Lunda, great; 3 Joleanders, great.

ACADEMY (Jules Michaels, mgr.; Loew time).—Ten big acts draw packed houses, each act a winner. The Newsboys Sextette was one of the ten hits, few better singing acts ever appearing here. Feature nights, with cabaret and novelties successful.

LYRIC (Joe Payton, mgr.).—Lyric stock does "Child of the Regiment" in very thorough and satisfactory manner. Costumes and settings elaborate. Business good. Next, "Why He Divorced Her."

FAMILY (A. R. Sherry, mgr.).—Vaudeville and pictures, doing well.

PLAZA (Jacob Roseng, mgr.).—Pictures, packing the house.

Harrison Brockbank

as NAPOLEON in

"THE DRUMMER OF THE 76th"

PALACE THEATRE THIS WEEK (APRIL 19)

A SOLID SUCCESS. AN ARTISTIC TRIUMPH
A CLEVER COMPANY—BEAUTIFUL PRODUCTION

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PHOTOPLAYS SUPREME

ELMWOOD.—Drawing big with first run pictures.
REGENT.—Holding its own with all other houses for business. Pictures good.

CADILLAC (Sam Levey, mgr.).—"Charming Widows." Next, "Beauty, Youth and Folly."
GAYETY (George Chenet, mgr.).—"American Beauties." Next, Billy Watson.

The Walling will reopen 24 with musical comedy under a new name.

The Broadway-Strand was granted an injunction against the Washington restraining that playhouse from showing "The Nigger" film for week of April 18. The Broadway-Strand contracted for this film March 17 with the Fox Film Corporation. Owing to a misunderstanding, the Fox Film Corporation cancelled the contract and sold the film to the Washington theatre. The court ruled that the Broadway-Strand was entitled to the first-run rights on the picture. The Washington intends to show it week of April 23.

LOS ANGELES
VARIETY'S
LOS ANGELES OFFICE
306 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; U. B. O.).—Blanche Ring and Co. in "Oh, Papa," big hit; Howard and McCane, well received; Mme. Donald-Ayer, scored; Lamberti, entertaining; Baraban and Grohs, artistic dancers; Kromolins and Darras Brothers, good; Bonita, pleasing; Maria Lo, well liked.

EMPRESS (Harry Follette, mgr.; Loew).—Clarence Vance, scored heavily; Rivoli, pleased; Charles Deland and Co., drew laughs; Bennett Sisters, clever athletes; Ed Zoller Trio, exceedingly well; Faye and Mynn, got by nicely.

REPUBLIC (Al. Watson, mgr., Levey).—Toona Indian Co., exceptionally good; Jack Oliver enjoyable turn; Varsity Four, clever; Faust and Faust, very good; Kimball Brothers, applauded; Johnsons, mellodious; Daly and Reno, went well; Roderick, big applause; Mock Sad-A-Hi Co., fair; Lowry's Dogs, please the children; Pauline Josef, very good; Broh and Burne, entertaining.

HIPPOTROME (Lester Fountain, mgr.; Western States).—Cumlin and Seahum, great; Campbell and MacDonald, pleasing; Glorie

CINCINNATI

By HARRY V. MARTIN.

GRAND (Theo. Aylward, mgr.; K. and E.).—Henry Miller in "Daddy Long Legs"; 25. "Potash and Perlmutter," Rose and Tannen return.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Erforda Whirlwind Sensation, Prince Lal Mon Kim, Empire Comedy Four, Beaumont & Arnold, "Wives of the Rich," Eva Tanguay, Charlie Howard & Co., Wyatts Scotch Lads and Lassies.

LYRIC (C. Hubert Heuck, mgr.; Shubert).—Sunday afternoon and night, Sousa's Band; rest of week, indefinite stay.

OLYMPIC (Charles Walters, mgr.; Columbia No. 1).—"The Gayety Girl."

STANDARD (Harry Hart, mgr.; Columbia No. 2).—"Mischief Makers."

WALNUT (George F. Fish, mgr.; S.H.).—"Toss of the Storm Country." Season closes at end of the week.

GERMAN (Otto E. Schmid, mgr.; stock).—"Sodom's End," Sunday night only.

MUSIC HALL.—Tuesday night lecture on war by Herman Ridder, editor of Staats Zeitung.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—James B. Carson in "Red Heads," big hit; Joe Comedy, laughs; Claudius & Scarlet, applause; Nat Nassaro Troupe, good; Flo Irwin, very good; Cooper & Smith, good; Louis Stone, pleased.

MILES (Dr. Paul C. Dultz, mgr.; agent, A. B. C.).—Mr. & Mrs. Perkins Fisher, good act in pioneer days; Silvester & Vance, good; Harry Gilbert, well received; Bonnie Sextet, instrumentalists; James & Prior, pleased; Goyt Trio, opened; Three Bonnels, good athletes.

ORPHEUM (W. W. McEwen, mgr.; agent, Loew).—Royal Lilliputian Review, a great act; Greenlee & Drayton, dancers; Karl Emmy's Pets, good; Florences, magician; Adele Moraw, pleased; Althoff Sisters, musicians; Les Alex Carangnot, novelty.

DETROIT (Harry Parent, mgr.).—"Along Came Ruth." Next, May Robinson.

GARRICK (Richard H. Lawrence, mgr.).—"The White Feather." Next, "Peg."

LYCEUM (A. R. Warner, mgr.).—Glaser Stock Co.

AVENUE (Frank Drew, mgr.).—"Confessions of a Wife." Next, "A Desperate Chance." Roy Walling has returned as leading man.

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A GOOD-NATURED SATIRE ON THE
FAMOUS EVANGELIST, BILL SUN-
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RIOT. THE BIGGEST LAUGHING HIT
IN YEARS. ANYONE, MALE OR FE-
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GET IT QUICK

"When Sunday Comes to Town"

Vincent Bryan wrote the funniest lyric that was ever written in this song. Lots of extra verses. That will bring you back as often as you want to come back. Don't wait until you hear somebody else sing it, but get it now.

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"WAIT TILL MY SHIP COMES IN"

The best march ballad in years. Better than "Sunshine Nellie."
A Wonderful song for quartette. Great for opening or closing.

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CHICAGO OFFICE: GRAND OPERA HOUSE BLDG.

BEN. BORNSTEIN, Mgr. Prof. Dept.

Mayne, pleasing; Benson and Belle, graceful; Roberts and Fulton, passed nicely; Gordon and Reveni, clever; Francesco Redding and Co., went big.

MASON.—Alexander the Great.
BURBANK.—"Montmartre."
CENTURY.—Burlesque.

Dick Ferris and wife (Florence Stone) arrived Saturday from Minneapolis where they just closed a season in stock.

The Superba theater has been sold to a syndicate headed by C. E. Blair. J. A. Quinn remains as manager.

Margaret Edwards who gained considerable notoriety as the "Naked Truth" girl in the film, "Hypocrite," appeared last week in dances at the Majestic.

Tim Frawley, who came here to pass judgment on "The Songbird" and "Montmartre" for Morosco, has returned to Chicago.

Clarence Drown, Orpheum manager, will include Chicago and New York in his vacation

itinerary this summer. This will be Drown's first visit east in six years.

John H. Blackwood has resigned the management of the Century, playing burlesque. He is succeeded by William Meek, former treasurer. Rube Welch, former director, is also out.

James K. Applebee, long a member of the Burbank force, appeared in his first motion picture the other day.

Marc Klaw has left for Honolulu via San Diego and San Francisco.

The Willner-Nassatir company, featuring Jacob Silvert, the Yiddish star, reopened the Morosco theater April 18.

James Finn, secretary to Morosco, goes to Chicago as manager of "The Songbird."

Jane Cowi, William Courtleigh, George LeGuere, Thomas McLarmie, Beatrice Nichols, Harry Duffield and Florence Oberle left Sunday for Chicago to open in a Morosco production.

MILWAUKEE.

BY P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Lulu Glaser, excellent; Henry Lewis, fine; Bendix Players, appreciated; Willy Weston, good; "The Candy Booth," pleased; Margot Francois, liked; Hartman & Varady, fair. Business average.

CRYSTAL (William Gray, mgr.; agent Loew).—"The Dairy Maids," excellent; "The Way Out," pleased; John La Vier, good; Edward & Jack Smith, good; Will Hart, fine. Fair business.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"The Yellow Ticket," to good business. 25, "Daddy Long Legs."

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theatre Stock Co. in "Waitingford." Satisfactory houses. 26, "The Case of Becky."

FABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co. in "Der Menont." 21, "Die Lieben Feinde"; 25, "Der Feldprediger." Fair business.

GAYETY (J. W. Whitehead, mgr.).—Columbia Burlesquers. Average houses.

With Jack Reid's stock burlesque organization closing at the Empress, the house has gone into 5-cent pictures with a hard road ahead because of competition. J. W. Whitehead, who formerly managed the Gayety, left it for the auto business and then managed the Empress while Reid was in, goes back to the Gayety, succeeding J. W. Rhodes.

NEW ORLEANS.

BY O. M. SAMUHL.
HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

Harold Goldenberg, treasurer at the Tulane the past season, has gone back to commercial life.

Tony Kennedy and Jack Hubb are producing musical stock at the Elysium.

Al Shear banqueted his employees Saturday evening. Mr. Shear has one of the largest film exchanges in N. O.

The Seminole, Bay St. Louis, Miss., was destroyed by fire.

The Nero theatre, Baton Rouge, La., burned to the ground Friday.

New Orleans is to have a municipal dancing pavilion in the beautiful peristyle at City Park. Paulo de Silva and Myrtle Howard will offer instruction.

Pater Sully, of the Five Sullys, missed several performances at the Orpheum last week owing to illness.

Paolotti's Band will furnish music at Spanish Fort the coming summer.

PHILADELPHIA

VARIETY'S
PHILADELPHIA OFFICE
605 Keith Theater Building
JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Mme. Caive is the headline attraction this week. Business was not up to the usual Monday.

This was probably due to the warm weather, as the show, while it looked light on paper, was meritorious. Caive made little demand upon her artistic skill as songbird, nevertheless she rendered four selections with that finish and dramatic brilliancy which has characterized her work in more pretentious attempts. She brought the house down and the applause lasted several minutes. Another hit of the bill was Dainty Marie. Stickney's Circus, not programmed, opened the show. Until speed is put into the turn it will have a hard time on a big time bill. Three Whalens did fairly well considering their songs. Clark and Verdi made them laugh while they were on. The laughing hit of the bill was Regina Connell and Co. in "The Lollard." The piece is just a trifle drawn out, but is amusing and decidedly entertaining, and Miss Connell plays the part of the wife with fine effect. Du Caillon kept them in a nice humor with his continuous flow of droll patter, while balancing himself on a ladder. This is another act that went over through good showmanship. Cantor and Lee had a difficult time to get their attention, but they closed well. Zeno, Jordan and Zeno in a good aerial act were forced to work against a big walkout, as the show ran a little later than usual.

BLOU (Joseph C. Dougherty, mgr.; agent, U. B. O.).—The show this week started off well and maintained speed until the close. The Brightons opened with a good novelty Prince and Deerie have good voices and also handled some good clean comedy. They were a big hit and scored. Billy Link and Co. did well. Doc O'Neill had them from the start and finished strong. La Toy Brothers closed. The house was very light Tuesday afternoon.

WILLIAM PENN.—Military Dancing Sextet, Six Musical Germans, S. H. Dudley, John R. Gordon and Co., Old Town Four, Edwin George.

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MIJARES

Just Back from the Orpheum Circuit, Finishing at Los Angeles, Playing There Two Weeks and Holding Sixth Position Both Weeks. Had to Cancel Remainder of Circuit to Fulfill Contracts with the RINGLING BROTHERS' CIRCUS being
FEATURED BY THEM FOR THE SEVENTH CONSECUTIVE SEASON.

THE FIVE LLOYDS INDIAN RIDING ACT
A 1 AT LLOYD'S

THE THREE JAHNS EQUILIBRISTIC
MARVELS

BOBKER BEN ALI'S TROUPE of ARABS
Fastest and Best in the World!

MANOLO (MIJARES BROTHERS)
The Only Man in the World doing
THREE COMPLETE SOMERSAULTS
and a **FLIP-FLAP** in **SUCCESION** on the Slack or Tight Wire
ALWAYS WORKING

WOODFORD'S

"THE ACT BEAUTIFUL"

In White Model Animal Posing

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GRAND.—"The Lonesome Lassies," Roxy La Rocca, Mosconi Bros., Hayes and Allpoint, Al Weston and Irene Young, White and Kahn.

CROSS KEYS.—Berlin Mad Caps, O'Neill and Gallagher, Anderson and Evans, Warren and Brockway, Four Adders.

ALLEGHENY.—Musical Gracey, Davis and Walker, Allen and Fowler, Lewis and Chapin, Petticoat Minstrels.

COLONIAL.—Pictures.

BROADWAY.—Vaudeville and pictures.

PALACE.—Vaudeville and pictures.

VICTORIA.—Vaudeville and pictures.

GLOBE.—Pictures.

KNICKERBOCKER.—Pictures.

ADELPHI.—"Peg" still good business.

LYRIC.—"The Hawk."

GARRICK.—"The Little Cafe."

FORREST.—Second and last of "Hello Broadway." Did great business during the stay.

CHESTNUT ST.—Pictures.
CASINO.—Hastings' Big Show.
TROCADERO.—"High Life Girls."
GAYETY.—"City Sports."
AMERICAN.—Stock. "Man of the Hour."
WALNUT.—"The Dummy."
STANLEY.—Pictures.
LOCUT.—Pictures.
BELMONT.—Pictures.

Kelth's Allegheny theatre will close for the season on April 24. It was first thought pictures would be run throughout the summer

BEST PLACES TO STOP AT

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Every business before things are perfected suffers more or less, sometimes, from oversight of the architects, again, from the contractors who make promises until the job is secured, and after that it means that the whole responsibility rests with us, and we are glad to assume it.

A new system of water heating has been installed, making certain an abundance of hot water at all times.

An office has been constructed where all is attention, mail quickly forwarded, and messages taken with precision. Our trunk room is spacious and without charge whatsoever.

Apartments are arranged with such privacy that four persons could be doing different things at the same time, yet one wouldn't know the doings of the other.

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For the Theatrical Profession
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New York

Marie Rouzel

months, but after considering this policy, the management decided to close until next fall unless business picks up considerably and warrants reopening the house.

At a meeting of the Friday Night Club last week it was decided to change the name to Haberdashery Lodge. Frank Donnelly of Norman Jefferies office was elected president. Al White and Joe Dougherty were appointed as a committee to select the place for the regular summer outing.

Margie Arnold has returned from Atlantic City where she has been in stock for the past six months. She has signed with the Lubin Co. and will play eccentric parts.

Dad's Theatrical Hotel

PHILADELPHIA

HOTEL ARTHUR

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New and Modern Absolutely fireproof
Rates: Single, \$6 up per week; with bath, \$10.
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HELIQ (W. T. Fangel, mgr.).—18-25, "The Candy Shop."

BAKER (Geo. L. Baker, mgr.).—Italian Grand Opera.

ORPHEUM (T. R. Conlon, mgr.; agent, U. B. O.).—Al Rover, entertaining; George M. Rosener, good; Mason & Keeler, hit; Helen Scholder, pleased; Sylvester Schaefer, hit; pictures.

EMPRESS (H. W. Plerong, mgr.; agent, Loew).—Arno & Stickney, opened; Warren & Francis, pleased; "Even Up," Ray Snow, laughs; McBride & Cavanaugh, hit; Marie Russell, headliner; Frey Twins & Frey, good.

Sweet Kentucky Lady
It's planted!! Watch it grow!!!
Send for it — quick
Wetmore's, N.Y.

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LYRIC (Dan Flood, mgr.; agent, Fisher).—
 Vaudeville and pictures.

TORONTO.

PRINCESS (O. B. Sheppard, mgr.).—Mrs. Patrick Campbell was greeted by a large and fashionable audience on the opening night when she appeared in "Pygmalion," and scored strongly. "The Lady in Red," 28.

ROYAL ALEXANDRA (L. Solman, mgr.).—Percy Haskwell presented the hilarious farce, "Newly Married," which went with much approval.

GRAND (A. J. Small, mgr.).—"Trail of the Lonesome Pine," opened well. "Help Wanted," 28.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Grace La Rue headed a strong bill and scored a well-merited success; Walter C. Percival & Co., a hit; Bert Levy, clever; Raymond & Caverley, hit; Hope Vernon, good; John & Mae Burke, old favorites; McKay & Clegg, pleased; Payne & Niemeyer, entertaining.

LOEW'S YONGE ST (J. Bernstein, mgr.; agent, Loew).—Frank Bush, great; Six Steps, pleasing; Hippodrome Tom, excellent; Sprague & McNeese, pleased; Walter Lynch & Co., held interest; Kennedy Bros., good; Embs & Alton, clever.

SHEA'S HIPPODROME (A. C. McArdie, mgr.; agent, U. B. O.).—Van & Carrie Avery, big laugh; Six Little Song Birds, encores; Williams & Segal, pleasing; Hazel Moran, novel; Ford & Truly, good; Denny & Boyle, droll; Paynton & Green, skillful.

GAYETY (T. R. Henry, mgr.).—Star and Garter Show. "American Beauties," 28.

STAR (Dan F. Pierce, mgr.).—Watson's "Orientals," with Billy Spencer, are big favorites here. "Big Sensation," 28.

STRAND (Leon Schlesinger, mgr.).—Pictures.

ARENA GARDENS (L. Solman, mgr.).—The Toronto Advertising Club are staging a big patriotic advertisers carnival and circus with 900 performers under the direction of E. Jules Brazil, 22-23.

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (April 26)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

Abeles Edward Variety N Y
 Adams Rex Variety Chicago
 Ailler & Arline Keith's Cleveland
 Allen & Francis Variety N Y

AMETA

PLAYING UNITED TIME

Ahearn Chas Co Keith's Washington
 Annapolis Boys Keith's Columbus
 Armstrong Will H Variety N Y
 Arnaut Bros Columbia St Louis

B

STUART BARNES

Direction, JAMES PLUNKETT

Beaumont & Arnold care Morris & Feil N Y C
 Bowers Walters & Crooker Orpheum Circuit
 Bracks Seven care Tausig 104 E 14th St N Y C
 Briscoe Olive Princeton Hotel N Y C

HARRISON BROCKBANK

at NAPOLEON, in
 "The Drummer of the 76th"
 M. S. BENTHAM, Representative

6 BROWN BROS.

"Chin Chin," Globe, New York
 TOM BROWN, Owner and Mgr.

Buch Bros Variety N Y
 Byal & Early Bushwick, B'klyn
 Byron & Langdon 174 E 71st St N Y C

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Next Week (April 26)
 Columbia, St. Louis.
 Direction Jenie Jacobs.

THIS WEEK (April 19th)
 Special Feature at the PALACE THEATRE, New York

The Morgan Dancers

In Classic Repertoire of
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 Managing Director, MARION R. MORGAN
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JUST RETURNED FROM SUCCESSFUL TOUR OF AUSTRALIA—HEADED FOR EAST.
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C

Cantor Eddie & Lee Al Orpheum Montreal
 Carr Nat 10 Wellington Sq London Eng
 Cravo Orpheum Kansas City
 Clark & Verdi Grand Pittsburgh
 Collins Milt 133 W 113th St N Y C
 Colvin Walter Burbank Los Angeles
 Comfort & King Shea's Toronto
 Conlin Ray Variety N Y
 Conroy & Lemaire Variety N Y
 Cook Joe Variety N Y
 Crane Mr & Mrs Douglas Orpheum Circuit
 Cross & Josephine 902 Palace Bldg N Y C

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 History

HENRIETTA CROSMAN

In "THOU SHALT NOT KILL"
 Direction, FRANK EVANS.

D

Danubes 4 Palace Chicago
 Darrell Conway Keith's Boston
 Davies Family Orpheum Duluth
 De Die Harry Circus care Tausig 104 E 14th
 St N Y C
 De Felice Carlotta Variety N Y
 Devine & Williams Variety N Y

JIM

DIAMOND and BRENNAN

"Nittynonsense"

Next Week (April 26), Orpheum, Montreal

Duprez Fred Variety London

E

Early Trio Variety San Francisco
 Eis & French Orpheum Duluth
 Elnore Kate & Williams Sam Orpheum St Paul
 Elizabeth Mary Variety N Y

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FRANK FOGARTY



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WARREN and DIETERICH



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If you sang "Bag of my Heart"

You'll want this novelty ballad with

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Ferry Keith's Cincinnati

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AND FAMILY
IN VAUDEVILLE

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of the FOLLIS SISTERS
New Playing Dead
With MCINTYRE AND HEATH, in
"THE HAM TREE"

JACK E. GARDNER

In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER

Gabriel Master Co Dominion Ottawa
Gardiner Trio Keith's Louisville
Gladiators Keith's Boston
Glenn Carrie Variety N Y
Gordon & Elgin Variety N Y
Gordon & Rica Maryland Baltimore

JOHN R. GORDON

In "KNIGHT AND DAY"
Next Week (April 26), Keith's, Toledo

Gray Trio Variety N Y
Grees Karl 3 Marienhilf Str Bingen-Rhein Germ
Guerite Laura Variety London

Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Hart Marie & Billy Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Hermann Adelaide Hotel Pierpont N Y
Holman Harry Co Variety N Y
Howard & Syman Variety N Y
Howland & Leach Variety N Y

Ideal Orpheum Seattle

Jefferson Joseph Palace Theatre Bldg N Y
Jewell's Manikins Orpheum Jacksonville Fla
Johnstons Musical Variety London
Jomelli Mme Orpheum Minneapolis
Jordan & Doherty Variety N Y
Josephson Joh Iceland Gilma Co Ringling Bros
Circus

Kajiyama Keith's Philadelphia

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Kronold Hans Variety N Y

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Orpheum Circuit
Direction, HARRY WEBER

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Littlejohns The Variety N Y
Lloyd Herbert Pantages Circuit
Lowes Two Variety N Y

Mardo & Hunter 25 N Newstead Ave St Louis
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"SAFETY FIRST"

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DAINTY CHINESE PRIMA DONNA
Personally represented by NORMAN JEFFRIES

Moore & Haager Mantle Apts Louisville
Morrissey & Hackett Variety N Y

Nestor Ned & Sweethearts Loew Circuit
Noble & Brooks Tivoli Sydney Australia
Nonette Keith's Philadelphia
North Frank Keith's Indianapolis
Nosses Musical Variety N Y

Oxford Trio Colonial Erie

Pantzer Duo Orpheum Minneapolis
Pelletier Pierre Variety N Y
Puck H & E Keith's Washington

Reeves Billy Variety N Y
Reilly Charlie Variety San Francisco
Reynolds Carrie Variety N Y
Richardini Michael 10 Leicester Sq London
Rocher's Monkey Music Hall 2 Malden Hill
Gardens Malden Eng

Schaffer Sylvester care Tausig 104 E 14th N Y C
Shentons 3 Variety N Y
Simpson & Dean Variety N Y
Skatelle Bert & Hazel Variety N Y
Stanley Alleen Variety N Y
Stanley Forrest Burbank Los Angeles
Stein & Hume Theatre Alton Ill & St Louis Mo
St Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y
Sutton McIntyre & Sutton 904 Palace Bldg N Y

Terada Bros Orpheum Omaha
Terry Frank Keith's Louisville

James (Fat) Thompson

and Co. in
"THE BURGLAR'S UNION"
Direction, HARRY WEBER

PICTURE PUZZLE AND MANAGER'S GUESSING CONTEST



THIS IS HARRY HOLMAN and Co. In "ADAM KILLJOY"

A new comedy playlet by STEPHEN G. CHAMPLIN. The first fifty-two managers who can pick out HARRY HOLMAN in above picture will have the privilege of playing the act one week each at a salary not to exceed \$500.00 per week.

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Miss Tanguay first appears in a costume that makes her look like an animated ostrich feather.

A distinct gasp went up from the audience at each appearance. The applause was deafening at each exit.

COMMERCIAL TRIBUNE

TANGUAY AT KEITH'S

Eva Tanguay is the reigning star at B. F. Keith's Theatre this week, the sensation, indeed, for whatever your individual opinion of this erratic young woman may be, the fact is indisputable that she attracts and enthralls audiences as no other player in vaudeville seems able to do.

Answering in her most vivacious manner all demands for encores, she was finally compelled to bow her acknowledgments and conclude her act while her admirers still clamored for more.

The fact is indisputable that she attracts and enthralls audiences as no other player in vaudeville seems able to.—**Cincinnati Commercial-Tribune.**

The power of Eva Tanguay's Magnetism is felt by all who see her.

A Chicago Critic states that Eva Tanguay is the Billy Sunday of Vaudeville and Billy Sunday the Eva Tanguay of the Pulpit.

TIMES-STAR

EVA'S BACK AGAIN!

B. F. KEITH'S—Eva Tanguay's at Keith's. Each returning visit of the comedienne leaves less to say about her peculiar "art," unless one cares to marvel at the remarkable way she holds her admirers. This time she is the same Eva, only more so. Her lungs have taken on new armor-penetrating powers; her hair is a bit more towelled; her costumes a little more "less" and her songs only a little less egotistical. She still doesn't care—and with her audiences flocking to her support as they do, she needn't care.

ENQUIRER

The week theatrical can not be dull with the blustering Eva Tanguay as Keith's headliner.

The appearance of Eva Tanguay at Keith's yesterday created just as much of a furore as of yore, and the Egotistical One demonstrated to everyone's satisfaction that she could "come back" in vaudeville and do it well.

All of her songs were loudly cheered and applauded.

P. S.—Were it possible, Eva Tanguay would indeed be glad to exchange places with Mr. Sunday

1915

TEN CENTS

VARIETY

VOL. XXXVIII. NO. 9

NEW YORK CITY, FRIDAY, APRIL 30, 1915

PRICE TEN CENTS

The cover features a central portrait of actress Elsie Janis, wearing a dark hooded garment, set against a dark, jagged background. She is surrounded by a decorative border of laurel leaves. Four circular portraits of other actors are arranged around her: Helen Holmes (top left), Texas Guinan (top right), Celia Randolph (bottom left), and Marion Swayne (bottom right). The word "Pictures" is in a shield-shaped frame at the top center. "Dramatic" is in a shield-shaped frame on the left, and "Variety" is in a shield-shaped frame on the right. At the bottom center is a small illustration of a film camera and reels. The entire design is flanked by two ornate columns.

HELEN HOLMES

TEXAS GUINAN

ELSIE JANIS

CELIA RANDOLPH

MARION SWAYNE

Pictures

Dramatic

Variety

EDGAR M. MILLER N.Y.

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, Pres.

A FEW MONTHS AGO WE ANNOUNCED "THE LITTLE HOUSE UPON THE HILL" AND PREDICTED A SURE HIT—WE'VE KEPT OUR WORD, AS THE SONG IS NOW MUSIC HISTORY.

IT IS WITH A SENSE OF DEEP GRATIFICATION THAT WE ARE HAPPY TO OFFER A MARCH BALLAD THAT WILL SWEEP THE COUNTRY—WE WILL STAKE OUR REPUTATION ON THIS UNQUESTIONED SENSATIONAL ABSOLUTELY SURE FIRE HIT—SOMETHING THE WHOLE SINGING PROFESSION HAS BEEN LONGING FOR—

"JANE"

MARCH BALLAD

By HALSEY K. MOHR

MACDONALD and PUCK'S OVERNIGHT WINNER

"DANCING 'NEATH THE IRISH MOON"

A WONDERFUL CLOSING OR OPENING NUMBER

A COMIC NOVELTY NOW BEING INTRODUCED BY MANY HEADLINE ACTS

"SHE LIVES DOWN IN OUR ALLEY"

By BAYHA and McCARREN

AND THE SONG THAT WILL LIVE FOR YEARS

"THE LITTLE HOUSE UPON THE HILL"

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET
NEW YORK CITY

Chicago—Grand Opera House Bldg.

Frisco—Pantages Theatre Bldg.

VARIETY

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NEW YORK CITY, FRIDAY, APRIL 30, 1915.

PRICE 10 CENTS

"ZONE" SHOWS FACING DISASTER MAY REDUCE ADMISSION FEES

Attractions in Exposition Belt at Big Coast Fair Tottering as Result of Poor Business. Like Pulling Teeth to Get Folks to Pay 50 Cents to Enter Show Zone. Returns Not Up to Expectations. May Slash Admissions to Avert Wholesale Closings.

San Francisco, April 28.

It is still agitated among the Exposition's concessionaires whether cutting the admission fee from 50 to 25 cents will help the "Zone" attractions. A reduction at the Exposition gates might help the concessionaires. All state buildings and exhibits close at six o'clock each day, leaving the "Zone" without any opposition except for a band concert or fireworks.

But this remains to be proven. Cold nights, fear of being "stung," bad conditions, scarcity of money and lack of interest in the Exposition, might, if the gate admission to the "Zone" were entirely removed, still influence the natives against patronizing the "Zone" as much as they should. From the visitor's point of view it is quite an item to have to pay 50 cents to get on the "Zone" and then anywhere from a dime to a half a dollar each to witness the shows.

A canvass among the concessionaires bring out many different ideas on the way the "Zone" should be handled. Nearly all agree the "Zone" so far has not drawn as expected. Until some scheme is devised to arouse sufficient interest to crowd "Joy Street" and keep it crowded, only a few of the shows will show a profit. What the outcome will be is problematical. But unless business along the "Zone" does pick up it is rumored many of the shows will be forced to close.

As an attraction to induce people to visit the "Zone," Art Smith is making flights over the "Joy" and dropping 2,000 tickets from his aeroplane entitling those who secure them free admittance to individual shows. Smith

has also made a couple of night flights which aroused considerable interest but hardly succeeded in stimulating business as expected it would.

If the story now going the rounds is true or partly true the exposition business must be very light. According to the tale when the fair opened 1,200 cashiers were employed. After the opening the officials discovered they did not need so many and began discharging them until now the present number of cashiers on the exposition pay roll is quoted at 300.

TRENTINI AT \$2,500.

Trentini will take a fling at vaudeville and will open at the Palace, New York, May 17. Her salary for the week is said to be \$2,500. Fred Ward is responsible.

"HIGH JINKS" AT CORT.

Chicago, April 28.

The chances are that Arthur Hammerstein's "High Jinks" with Stella Mayhew, will open a summer engagement at the Cort May 17. Negotiations are now pending looking toward that arrangement.

The show with the same star has been out since last August, touring the country from coast to coast. It appeared but once in Chicago, at the American Music Hall for two weeks, where it did big business.

UNION SAID NO.

The Loew theater in Newark made an effort to reduce the playing quota of its orchestra, but the Newark union refused to stand for the proposed reduction.

LITTLE THEATRE BIGGER.

Winthrop Ames has decided to remodel his Little theater on West 44th street to increase the seating capacity to 1,000. At present it seats 299. Several lots will be purchased adjoining the present building and an addition built. The house is to be ready for occupancy on Jan. 1.

In the meantime Mr. Ames, on the advice of his physician, will take an enforced vacation and not attempt to engage actively in business until some time after the first of next season. The Booth theater will continue to be booked by the Shuberts, and the English company which has been presenting "A Pair of Silk Stockings" at the Little theater will go on tour next season under the Shubert management. The season at the Little theater ends Saturday night.

"FOLLIES" FIRST BAD WEEK.

Seattle, April 28.

Ziegfeld's "Follies" had its first bad week of the season here, ending Saturday. The show barely broke even on the engagement.

The cause is ascribed to the great number of free passes issued by Loew's Empress this season, which has weaned away the local theatergoers from a box office that charges. The city going "dry" hasn't livened up the town any though.

Next week the Orpheum (big time vaudeville) will close, the earliest that has ever happened here with the theatre, which usually plays far into the summer.

NEW SHOW AT LONGACRE.

"A Full Title" will open at the Longacre theatre May 10, succeeding "Inside the Lines," which will be withdrawn from its run the Saturday previously.

The new piece is the H. H. Frazee comedy now at the Cort, Chicago, as "Keep Moving."

"SUNDAYS" BY ELECTION.

Chicago, April 28.

At a local election last week it was decided by Danville, Ill., the people wanted Sunday shows; 600 majority in favor of them.

FARCE FOR GAITY.

"She's In Again," the farce which was adapted from the English by Tommy Gray and produced by Ned Wayburn, will follow "Daddy Long Legs" at the Gaiety, opening there about May 17. The piece has been a hit in Philadelphia, where its engagement has been prolonged from one to three weeks. Helen Lowell has replaced Mrs. Stuart Robson in the company.

"STEP" GOING OUT.

The Charles Dillingham's production of "Watch Your Step" will close at the Amsterdam May 15, it is said, if business does not show a sudden inclination to climb. The show did \$11,000 last week, according to report, an amount that could hardly return a profit to the show's management.

If the "Step" piece leaves the Amsterdam earlier than intended, the house may remain dark until the new Ziegfeld "Follies" goes in there in June.

BOSTON OPERA HOUSE?

Boston, April 28.

A rumor was circulated this week that the Shuberts were after the Boston opera house, for the policy similar to that of their Hippodrome, New York.

The report failed to state whether the policy referred to the present picture program at the Hip, New York, or its spectacular productions.

LEAN LEADING "PARADISE."

Cecil Lean will be the principal player of the Shuberts production of "Day in Paradise," now in rehearsal. The show is to open in about three weeks, it is said, at Philadelphia.

Cleo Mayfield, Mr. Lean's vaudeville assistant, is also in the legit production.

Another Shubert musical show proposed for this summer is said to be called "The Blue Lagoon."

Dockstader's "Honey Boy Minstrels."

It's reported Lew Dockstader will head a minstrel tour next season that will be styled Lew Dockstader and the "Honey Boy Minstrels," the former George Evans road title being obtained for that purpose.

\$1,000 A DAY FOR JESS WILLARD IS WHAT 101 RANCH WILL PAY

**Will Open With Wild West Show May 10 at Minneapolis—
Willard Expert Rider and Rifle Shot—Application Being
Made Today Against Government on Fight Film.**

Chicago, April 28.

One of the most remarkable contracts ever issued to a theatrical star was practically sealed this week between the syndicate handling Jess Willard, the heavyweight champion, and the Miller Bros.' 101 Ranch Wild West Show. The champ will be guaranteed a salary of \$1,000 daily with a four weeks' cancellation option held by the management of the show. The contract was practically closed when Lawrence L. Weber, H. H. Frazee and Jack Curley accepted the terms submitted by wire and Willard will become the star attraction of the show at Minneapolis May 10. The contracts covers the summer season period and the cancellation clause will not be invoked unless business makes it a necessity.

Willard being a natural rider, having spent the greater part of his life on the western plains, will prove a standard attraction for the Wild West aggregation. In addition to his pugilistic ability the champ is said to be a crack rifle shot. His versatility in this direction can be commercially cashed with such an attraction while it might be useless for other theatrical connections.

Willard as a side attraction with "The Behman Show" at the Gaiety, Kansas City, last week brought the gross receipts up to \$7,500 and the same show took in \$1,600 Monday at the Gaiety, Omaha, where it is playing the first half of the current week with Willard.

The possibility of showing the original films of the Willard-Johnson fight in America will come to an issue this week. Abner Werbleim will appear today before the United States District Court in Jersey City and seek an injunction restraining the government from interfering with the importation of the pictures into the United States.

The pictures were shown in Toronto Wednesday for the first time and will be booked through Canada with a supply on hand for immediate release through the states should the Werbleim petition be favorably viewed.

"ARGYLE CASE" FAILS.

London, April 28.

"The Argyle Case," as played in America by Robert Hilliard, was produced at the Strand, April 22, resulting in a failure.

Fred Terry put it on, also plays in it, along with Julia Neilson, Alfred Kendrick and C. W. Somerset.

COURTEOUS MANAGERS.

London, April 28.

Charles Dillingham of New York will not close negotiations with Gaby Deslys while Charles Frohman, also of New York, wishes her services.

That is how the Gaby matter stands at present, according to the story, although it is fairly certain the French girl will appear under Dillingham's management in New York next fall, at a salary of \$3,500 weekly, in a piece yet to be selected.

Gaby is now playing for Frohman at the Duke of York's. The American manager wants her to continue the run beyond the current month.

OPENINGS IN LONDON.

London, April 28.

The Great Leon, a magician from the States, did 22 minutes of fast work Monday at the Victoria Palace and was successful.

Jimmy Welch and Co. at the Coliseum in "Judged by Appearances," a farcical sketch, has the usual drollery of that English comedian.

At the Oxford Fred Wright and Co. put on a musical skit called "Family Frays." It is very bad.

ALHAMBRA DOING BIZ.

London, April 28.

The new revue at the Alhambra has been doing business for that house. The production was paid for within the first two weeks, and the hall has been since showing a handsome weekly profit.

The films at Alhambra matinees, as an experiment, are doing nothing at all.

"STEP" OPENING SATURDAY.

London, April 28.

The Alfred Butt production of "Watch Your Step" opens Saturday, May 1.

"BETTY" DOES FAIRLY.

London, April 28.

"Betty," as shown at Daly's April 24, has a modern Cinderella story, and did fairly.

No. 6

—TH DAY OF THE BLOCKADE AND
STILL ON TOP



M. S. BENTHAM, Pilot

LONDON "CRITICISM."

A theatrical manager lately returned from London comments anent the newspaper critics of the English metropolis by saying the situation there is worse than it ever was in New York with respect to dramatic criticism. He said:

"From all information obtainable, six out of ten of the men who review the legitimate plays in London are, in one way or another, subsidized by the producers. One is at the head of a syndicate that controls most of the bars connected with the theatres and nearly all the others are on managerial pay-rolls as press agents, play readers or in some position that makes them beholden to producers for a goodly proportion of their weekly incomes.

"One makes it a practice to send a play from his pen to nearly every manager about to present a new piece about a week prior to production. It is then 'up to' the manager to send a check for \$250 for an option on the newspaper man's play. After the review of the manager's piece is published, he returns the critic's manuscript with a polite note stating that he (the manager) likes the play very much, but cannot quite see his way clear to putting it on at the present time and thinks it manifestly unfair to hold the script any longer. Several managers have paid for options of this same manuscript over and over, under the same conditions.

"Hardly a single musical piece is presented without the management paying for a number of 'scenes' or 'special lyrics' submitted by critics, which are never used. One prolific producer has practically all the dramatic reviewers on his salary list, with the result he does not suffer from any dearth of 'reading notices' even during the strenuous war period. An outsider hasn't an even chance."

GREEK PLAYS AT STADIUM.

Granville Barker, the English producer, has arranged to present three Greek plays at the College of the City of New York on the occasion of the opening of the Lewisohn stadium at that institution. The plays will be "The Trojan Women," "In Taurus" and "Iphigenia," and one performance of each. Prices will range from 50 cents to \$2, and with a seating capacity of 6,500 the amphitheater will be scaled so that each showing will bring in the neighborhood of \$10,000. The college is to receive a percentage.

Col. Theodore Roosevelt is to write a prolog to "The Trojan Women" which will be enacted for the first time on this occasion.

The McBride Ticket Agency has taken over the entire box office for the three performances.

TWIN STARS REFUSE \$225,000.

The Universal is reported as having offered Sothorn and Marlowe \$225,000 to appear in two pictures. The stars refused the contract and stated that they would not consider pictures under any terms at present.

If you don't advertise in VARIETY,
don't advertise.

SAILINGS.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: April 29, Lottie Fraedrich, Astor Lange, Ilse Wehrman (Oscar II).

May 1, Rosaire and Rodgers, Spessell Bros. and Mack, The Magleys (New York).

HOLLAND IS FINE.

Reports in New York say Holland is just now in fine condition theatrically. Five circuses are in that country. They are the Herman Althof, Corty Althof, Carre, Sidoli and Wilke shows. Corty Althof's is said to be the best. It has Rossi's Musical Elephants and the Three Blumenfeld Sisters.

Vaudeville is also enjoying Holland's prosperity, the latter mostly coming at present from the many wealthy Belgian, French, Russian and other refugees who have sought safety there.

REVUE AT DRURY LANE.

London, April 28.

The new Hippodrome revue "Push and Go" may open at the Drury Lane instead of the Hip since the business at the latter house continues big with the present attraction. The directors of the Drury Lane will hold a meeting on Friday to vote on it.

NEW SHOW DOESN'T DRAW.

London, April 28.

"Advertisement," at the Kingsway, thought to stand a chance of a successful run, hasn't been drawing since opening April 15, and may be withdrawn Saturday.

DEFRECE CRY'S "ENOUGH"

London, April 28.

Walter Defrece says he is through with "flyers" in legitimate shows. "I was offered an interest in 'Potash & Perlmutter' and 'Peg' and numerous other successful American pieces produced in London at various times," he said; "but have invariably declined, only to let myself be persuaded to go into 'Excuse Me' and kindred lemons. I think that hereafter I shall stick to my own business."

BRAY GOING ABROAD.

C. E. Bray will leave New York on the "Espagne," May 8, bound for Bordeaux, from where he will entrain for Paris. Mr. Bray will be accompanied by Mrs. Bray. His visit is a business trip for the Orpheum Circuit.

While abroad the Brays will tour through France, England and Belgium and, if possible, will journey as close to the battle lines as possible to get a view of actual war.

LAMBS GAMBOL MAY 29.

The first performance of the Annual Public Gambol tour of the Lambs will take place at the Metropolitan Opera House May 29. The following week the entertainment will be given in Boston, Cleveland, Detroit, Chicago, Pittsburgh and Philadelphia.

The entire receipts are to be donated to the Actor's Fund.

POP VAUDEVILLE SUMMER PLAN FOR SEVERAL "BIG TIME" HOUSES

Royal, Orpheum, Prospect and Bushwick to Offer "Small Time" Shows During the Summer. Alhambra to Have Feature Films. Colonial to Stay Dark. Many Closing Dates.

Keith's Colonial, Alhambra and Royal, New York, will close May 9.

The Colonial will remain dark over the summer months, that house not being included in the list considered for pop vaudeville. The Alhambra will play feature pictures so as not to interfere with the Harlem opera house, which will continue through the summer with small time vaudeville. The Royal will play its first pop program week May 10, while the Brooklyn houses (Orpheum, Prospect and Bushwick) will replace big time shows with small time shortly after the Royal does. The exact date is to be determined by the weather. The Fifth Avenue will remain open during the summer, playing the same brand of vaudeville bills now offered there.

The Orpheum will be the first of the Keith Brooklyn houses to discontinue big time vaudeville, the last week being May 10.

The Orpheum Circuit closings are April 24, Sioux City; May 1, Lincoln, Neb.; May 8, St. Paul, Des Moines, Salt Lake, Seattle, Portland; May 16, Denver; May 22, Minneapolis, Winnipeg. Kansas City will close early in June, leaving only the Orpheums at San Francisco, Los Angeles and Oakland open over the summer.

The Majestic, Fort Worth, Tex., closes Saturday. The Majestic, Dallas, closes May 8. The Majestic, Houston, May 15. Majestic, Little Rock, closed April 24. All booked by the Interstate circuit. The closings are earlier on this circuit than ever before.

The Grand, Syracuse, closes May 9; Hippodrome, Cleveland, May 23; Grand, Pittsburgh, May 15.

The Palace, Ft. Wayne, ends its regular season this week.

The Colonial, Erie, Pa., will close May 15.

The Dockstader (Garrick) theatre, Wilmington, Del., closes this week. The Wilmer & Vincent houses in Williamsport, Pa., Altoona and Johnstown also go dark Saturday.

The very large majority of immediate closing reports in the east this week were big time. The small time houses appeared to be holding out for better show weather. In the Family Department of the United Booking Offices, the only small time houses announced about to close were the Sheridan Square, Pittsburgh, May 8; Lyceum, Canton, O., May 15, and York, Pa., this Saturday.

The Windsor and Lincoln, two Chicago houses (booked by the Association) will close Sunday night. Both houses will try stock. The Sipe, Kokomo, Ind. (an Association house) will

try stock starting Monday. The Majestic, Springfield, Ill., closes this week. The Empress, Decatur, Ill., will close this week.

The Orpheum, Montreal, and Dominion, Ottawa, big time houses, close this Saturday. Canada was overwhelmed by the casualties to the Canadian troops. When the Montreal papers printed the lists Monday, the town went into mourning. About 1,000 privates and several officers were killed or wounded. It had been the first sharp engagement the Canadian troops were in.

Chicago, April 28.

A large number of the neighborhood vaudeville houses contemplated a late closing this season, some having made partial arrangements to continue active throughout the season, but the advanced arrival of warm weather has given the situation another color and it is feared the majority will close within the next month.

UNITED HEADS TRAVELING.

E. F. Albee, A. Paul Keith and J. J. Murdock will leave New York next Monday on an eight-day observation tour of the Keith theaters, going as far west as Chicago. While away they will decide upon the closing dates for the Keith theaters in the middle west and look over the Chicago branch of the United Booking Offices. This is the first joint trip made by the three governing heads of the U. B. O.

Claude S. Humphrey, the United's Chicago manager, is expected in New York, probably returning with Messrs. Albee, Keith and Murdock. Humphrey will be accompanied by Sam Kahl and while in the east will select material for the coming season.

SUNDAY "BENEFITS."

Newark is getting Sunday vaudeville shows, but both Keeney's and Proctor's are running them as "benefits."

Loew has been unable to get his Sunday concert going over there owing to a lack of a "club" for the "benefit."

EBBETT'S, MAJESTIC MANAGER.

Chicago, April 28.

Fred Ebbetts has been appointed manager of the Majestic theater, succeeding the late Lyman B. Glover. Mr. Ebbetts was formerly with Stair & Havlin. He has also managed the Great Northern Hippodrome here.

Charles E. Kohl will continue as the theatre's general manager, although Mr. Ebbetts will be in active charge.

If you don't advertise in VARIETY, don't advertise.

WAITING FOR CONSIDINE.

The Marcus Loew people are waiting for John W. Considine to reach New York, before ascertaining just what their position will be regarding the return of the Sullivan-Considine Circuit to its first owners. Marcus Loew said Tuesday nothing definite had been done regarding the future of the western houses. He also stated the Loew losses up to date on the S-C houses amounted to but \$64,000, \$40,000 of which, Mr. Loew said, was represented by repairs to the theatres.

Outside sources that seem well informed say the Loew Circuit attorneys notified Emanuel Blumenstiel (attorney for the Timothy D. Sullivan Estate, and the legal representative in New York for S-C), over ten days ago that Loew would be prepared to surrender the western time by May 1.

It was also denied by Mr. Loew that there is a payment of \$50,000 or any amount due Sullivan-Considine May 1. Nothing is again due, said Loew, until a year from June 1, next.

It was reported about late last week that David Warfield and Jos. L. Rhinock, two of the largest investors in the Loew western circuit, had conferred with other Loew-S-C stockholders, with a view whether it would not be advisable to hold onto the S-C houses in the hope that conditions would be better in the west, when there might be a possibility of recouping the losses. The outcome of these conferences has not become known. When informed of the report, Loew replied: "Warfield is agreeable to anything."

Agents booking through the Loew New York agency say there is very little likelihood of immediate bookings being made there. They have concluded that the acts closing in the west, week by week, as they travel over the Loew western time, will have to be taken care of by the Loew office in New York, all turns holding Loew contracts. The Loew New York office was said to have had 136 acts under contract it was called upon this week to place in the east. Through the large number of contracted turns, the Loew agency has been booking but very lightly for a few weeks back.

As reported last week the contention between Loew and Considine is still said to be the mater of the summer rents for the theatres. Considine is expected to reach New York by the end of this week.

Martin Beck, in reply to a question whether the Orpheum Circuit would come to any agreement regarding the handling of the Sullivan-Considine theatres, replied, "There is absolutely no chance."

ASS'N. N. Y. OFFICE.

Chicago, April 28.

It is quite probable before next season shall have come around the Western Vaudeville Managers' Association of this place, at present closely affiliated with the United Booking Offices and Orpheum Circuit, will have a branch office in New York, besides a permanent Association representative, both located in the U. B. O.-Orpheum Palace theater building suite.

\$125,000 FOR HAMMERSTEIN'S

Sunday will mark the close of the regular vaudeville season at Hammerstein's. With the reports of the house ending for the summer have come offers to rent the corner. The Shuberts are among the several bidders for the lease, which has nine years yet to run. The Hammersteins are asking \$125,000 annually for the entire building, with improvements, or \$75,000 for the theater alone, without the stores that are to be included in the proposed remodeling.

Provided the plans for the alterations are not in readiness for the workmen to commence next week, moving pictures will be the Victoria program for awhile, depending upon how they draw. It will be the first opportunity to test Hammerstein's, called the best corner in the world, as a picture house or at popular prices.

The Hammerstein folk expect to play big time vaudeville once more, reopening at the Victoria in August, but though the house should be sold or leased for legitimate or other show purposes, the Hammerstein name will still float above a Times Square theatre, it is stated.

The Hammerstein management is preparing a special feature for the Sunday night program, the closing performance in the vaudeville theater that has played continuously without interruption for years.

Some comment has been heard over the final at Hammerstein's having been named "Willie Hammerstein Week." Willie Hammerstein died about a year ago, after making "Hammerstein's" the best known variety theater in America.

NO TABLOID DECISION.

Up to this week the United Booking Offices had made no arrangement for the continuation of a tabloid policy at the Union Square. It was definitely decided, however, Boston would not experiment with the condensed musical shows this season. The arrival of an early summer discouraged the plan, although it is practically set that a tabloid policy will be introduced at the National, Boston, with the opening of next season.

Last week the Galvin tab, playing at the Union Square, failed to increase the business to any noticeable extent. Inasmuch as the new policy was not announced, the U. B. O. officials have held off their final decision to await the outcome of the current week. The Galvin show was originally booked into the Square for two weeks as a trial engagement. Should the present week lift up the business, the Square will continue playing "tabs" throughout the summer, otherwise a straight picture policy will be installed.

The United Booking Offices accepted a "tab," titled "7 Hours in New York," for the Union Square for next week and will follow that show in with a picture policy. The Galvin productions will tour the New England states commencing next week.

John Nicholas is closing his "For The Love of Mike" show tomorrow night. He may make a summer park tour later with it.

SHUBERTS PAYING ARTISTS FOR SUNDAY NIGHT WORK

Joe Jackson Receiving \$40 Over Regular Weekly Salary for Appearing in Winter Garden's Sunday Night Program, Through "Scratching" Original Contract. Shuberts Didn't Want to Do It.

It is not generally known among vaudevillians playing for the Shuberts or those whom they approach for musical comedy engagements, that the Shuberts are now paying for the first time, an artist in one of their productions, extra money for his Sunday night appearance at the Winter Garden.

The artist is Joe Jackson, the comedy cyclist, who is a part of the performance of "Maid in America" at the Garden during the week. Mr. Jackson receives \$40 more weekly than he originally contracted for the piece.

When the Shuberts' contract was first submitted to Jackson, he scratched all the provisions which could possibly be construed as calling upon him to give a free performance, or any performance in fact that the entire show did not give. "Maid in America" opened in New York on a Thursday. According to the story the following Sunday Jackson was notified he was to appear in the Sunday evening Winter Garden's vaudeville program. Jackson asked how much they intended paying him for it. After the excitement had died down, the Shuberts' representatives, led by J. J. Shubert, it is said, explained to Jackson the benefits of working for the Shuberts for nothing, on a Sunday night.

Somehow they couldn't convince Jackson, who carried his contract in his pocket. When the Shuberts found they would have to pay Jackson if they played him on Sunday, it is said that they asked the comedian if he would accept \$390 a week as salary instead of \$350, which his agreement called for. Jackson replied he didn't mind how he got it, and the Shuberts are reported to have asked Jackson to keep the affair to himself, as they didn't want the other vaudeville people to know they were paying him extra for the Sunday show, giving that also as the reason why they wished to increase the weekly show salary rather than pay Jackson so much extra each Sunday.

The Shuberts' Sunday night concerts at the Winter Garden draw from \$2,700 to \$3,100 regularly during the season. The show is mostly made up from people under contract to them, who appear without pay, the Shuberts explaining the contract calls for it. Such "outside acts" as may be necessary to fill out the bill cost on an average around \$400 a Sunday. Very few American turns take the trouble to scrutinize a contract, relying upon their agent. Jackson is a foreigner and accustomed to rest wholly upon an agreement signed by him.

PRINCIPALS REHEARSING.

Principals for the new Lew Fields summer revue "Hands Up," were called

for rehearsal Tuesday. Among those reporting were Fanny Brice, Bobby North, Brice and King, Maurice and Walton, Harry Conor, George Hassel and Mme. Walska. The latter is Russian.

At present it is proposed to have the show in shape to open at the 44th Street before the end of May.

The present lineup for the new Winter Garden show which goes into rehearsal this week includes Harry Fisher, George Monroe, Frances Pritchard, Willie and Eugene Howard, Marilyn Miller, John J. Murray.

BRIGHTON'S FIRST BILL.

The Brighton theatre, Brighton Beach (Coney Island) which will open the seaside vaudeville season, has framed its first program, headed by Irene Franklin and Burt Green. The opening will be May 17. Others on the bill are Allan Dinehart and Co., Clark and Verdi, Primrose Four, Kirk and Fogarty, Arnaud Bros., The Langdons, "Act Beautiful."

The Brighton theatre summer bills are booked by Joe Goodman in the United Booking Office.

The Brighton Music Hall, which has always played vaudeville in the past, will this summer try a feature film entertainment, under new management, a corporation for \$10,000 having been formed to operate the house. This leaves the Brighton resort wholly to the Brighton theatre for its vaudeville, although Henderson's at Coney Island (not considered opposition to Brighton) will as usual play big time programs during the hot weather.

WILLARD MACK ASSAULTED.

Bridgeport, Conn., April 28.

Willard Mack, author, is in a precarious condition at the Bridgeport Hospital, suffering from concussion of the brain as the result of having been set upon and beaten by three negro thugs late Saturday night.

Mack came here to see his play, "So Much for So Much," at the Lyric. On Housatonic avenue he was thugged and robbed of \$175 in cash and his gold watch and chain.

CHARGED WITH DESERTION.

Edythe Livingston, wife of Arthur J. Horwitz, charged her husband with desertion last week, and he was placed under a bond of \$500. Horwitz alleges his wife left him a few days before the civil arrest was made.

When the parting came Horwitz sold the contents of his apartment in the Adlon to Irving Cooper for \$1,000. The following day Mrs. Cooper died. She and her husband had been living at the Hotel Normandie for eight years.

FOREIGN AGENTS' SUITS.

Two suits under the Sherman Act were commenced this week in the United States Court for the Southern District of New York, against the United Booking Offices and affiliations, by Clifford C. Fischer and Charles F. Bornhaupt, each known as a "foreign agent" and both located on this side of the water for a few months back.

The amount asked for as damages in each complaint is \$100,000. Under the Sherman Act this amount would be trebled in damages if the suits are successfully maintained.

The actions in outline and phraseology of the complaints are very similar to the suit commenced by H. B. Marinelli against the same defendants. In the present actions Marinelli is also a defendant.

The actions are based upon an allegation the U. B. O. and Marinelli agreed, shortly before the discontinuance of his suit against that booking office, to exclusively control the bookings of foreign acts for big-time vaudeville in this country.

The general understanding of the Marinelli agreement with the U. B. O. and Orpheum Circuit was that it had a life of 21 years, and gave the Marinelli agency the preference in foreign bookings, provided Marinelli could deliver foreign acts to the U. B. O. or Orpheum Circuit at agreeable terms, otherwise the foreign turns were to be considered in an open field, to be solicited for engagement by any other agent capable of delivering or by the booking agencies direct. Upon the agreement going into effect, Marinelli notified agents all foreign turns would be placed upon his books. The U. B. O. modified this announcement at the time.

New York agents have been in communication with London agents, booking American material to the other side, mostly "United acts" (those played by the U. B. O.) without any interference from Marinelli or the agencies.

Fischer has not been active in bookings since connected with Wolheim, Ltd., of London. Just previously he managed the London opera house, and come over to this country as its representative. So far as known Fischer has not booked to any extent with the U. B. O. for the past five years. Bornhaupt reached New York in the fall, leaving Brussels shortly before the Germans got there. For the years Bornhaupt was abroad, he had a mutual interchange representation for this side with A. Puchot, although it was not extensive, in a booking way.

There is said to be something behind the actions not yet come to light, but their importance is minor as compared with the original Marinelli suit that had an actual basis.

The defendants in the Bornhaupt-Fischer cases are United Booking Offices, Central Vaudeville Promotion Co., H. B. Marinelli, Ltd., A. Paul Keith, F. T. Proctor, Edward F. Albee, J. J. Murdock, Morris Meyerfeld, Jr., Martin Beck.

If you don't advertise in VARIETY, don't advertise.

BURLESQUE—NOT VAUDEVILLE.

Cincinnati, April 28.

The story wired out of here regarding the newly former Theatres Operating Co. (capital \$35,000), which said that concern would organize a chain of vaudeville theatres in the middle and southwest, is almost wholly wrong. The purpose of the new company was the purchase of the Colonial theatre, Columbus, which will be added to the Columbia Burlesque Circuit next season.

Behind the movement are Harry Hart, manager of the Standard here, R. K. Hynicka, treasurer of the Columbia Amusement Co., and Judge Frank H. Kenney of Louisville. Judge Kenney's name in connection with the corporation was transformed into Frank A. Kenney, the vaudeville man of Brooklyn, through mistaken information.

R. K. Hynicka at the Columbia theatre building, confirmed the import of the above Wednesday. Mr. Hynicka said he had no extraordinary interest in the Theatres Operating Co.

At the Frank A. Kenney office, Mr. Kenney was reported out of town, but his office force believed he would be interested in some southwestern venture.

It appears from information the Cincinnati wire was inspired in an effort to give the impression there would be vaudeville opposition erected in the southwest to the United Booking Offices' interests there, through some picture negotiations which had been pending with certain southwestern people and the U. B. O., but which failed to reach the conclusion the southwesterners had hoped for.

TANGUAY AFTER RECORD?

Louisville, April 28.

Eva Tanguay, the headline attraction at Keith's this week, will in all probability establish a new box-office record for the house. Although the week started off with extremely hot weather, the cyclonic star turned hundreds away on her opening night and up to Wednesday had played to continual capacity despite the unusual size of the house.

THE CANADIAN TAX.

Toronto, April 28.

The Provincial Government has decided to tax and regulate the theatres in the province of Ontario the same as the moving pictures are handled, the tax being based on the population at the centres in which the theatres are located, payable June 1 of each year, commencing this season.

Theatres in cities of 200,000 or over will pay \$300 with a similar tax of \$200 on houses located in towns populated between 100,000 and 200,000. Under 100,000 the theatre tax will be \$100.

BELCHER'S GREAT LOSS.

Fred Belcher, prominently identified with the Remick & Co. song publishing house, has about recovered from the very great loss he suffered a short time ago. The shock kept him confined to the house for nearly a week.

CABARETS

Flo Ziegfeld is exulting over the free entertainment in the restaurants that have followed his \$2 production of "The Midnight Frolic" on the Amsterdam Roof. Mr. Ziegfeld remarks that the free shows have driven to his aerial resort a crowd nightly he is unable to take care of, with the result, owing to the expensive production "The Midnight Frolic" is, the Amsterdam Roof may charge \$5 a seat at front tables, with \$3 admission to the other tables on the ground floor, and a \$2 tax in the gallery. The Ziegfeld line of reasoning appears to be that the "free shows" charge a great deal for nothing, disguising the expense through the bills-of-fare, and in comparison the Amsterdam Roof gives much for its advertised cost, without extras.

A Ziegfeld "Midnight Frolic" girl has a damage action pending against the governor of a state. The governor with members of his staff were seeing Broadway one evening and wandered onto the Amsterdam Roof. While the girls were dancing and as they passed him, the governor threw the contents of a highball glass over the costume of one of them. Shortly afterward she placed her claim for damages with an attorney, residing in the city where the governor's executive house is located. The girl expects a settlement, as she believes a governor of a state won't give her the chance to secure the publicity she would prefer instead, through a trial court.

The Domino Room at Bustanoby's (60th street) has made a ruling which it has posted on all of the tables in the form of small cards reading "Members and Guests are respectfully requested not to dance except in evening clothes." The request brings the desired result and seemingly no one takes exception. This is especially interesting in view of the failure of the Cafe de l'Opera several years ago because its management insisted on dress clothes.

Checker playing in a dancing cabaret was an odd sight in a Broadway place the other evening. A couple of men had improvised a checker board out of a menu card, and used lump sugar to move with. The waiters said they had been playing with the dancing music and other noises around them, since 11 o'clock. It was then 2.30.

Some dancing cabarets downtown are thinking of closing. One or two have already locked the doors. Maurice and Walton will be with the new Lew Fields revue, "Hands Up," at the 44th Street theatre. Maurice is said to have taken a financial interest in the show.

Rector's is to have a revue costing \$1,000 a week (six principals and 12 girls), commencing May 3. Two shows nightly, one in the restaurant at dinner and the other on the ballroom floor about 12.30. Frank Moulan will be principal comedian. Healy's at 145th

street has put one on, a light little thing for neighborhood trade.

Billy Sharp is producing the new revue for Joe Ward's College Inn, the title of which is "Let Loose." It is a sequel to "Hold Fast." Among the new principals now at the Inn are "Peggy" Maloney, Florence Reynolds and Jean La Tour.

Victor Hyde, the stager and producer, revamped the Healy's (66th street) revue ("Witching Hour Witches") into its present successful state. Mr. Hyde also produced the revue for Healy's at 145th street.

E. Casemello and Adelaide Taylor have been engaged for the remainder of the season at French Lick Springs. The couple will give a farewell dance at the Hotel Marie Antoinette May 7.

Churchill's has the largest cabaret sign in town, entirely across the front of the building in about eight-foot letters. One side reads "Dancing" and the other "Cabaret."

The people in Shanley's cabaret are allowed \$1.25 worth of food daily, free, in the restaurant, with all checks signed by them over that amount subject to a discount of 50 per cent.

The Harlem Casino on 116th street had its opening under the new management of Joseph Braun Tuesday night. Mike Fertig is still in charge of the cabaret.

The Claremont, at Broadway and 135th street, changed hands last week when the Berry Brothers sold the place to Morty Lane, of the Pekin.

Frank Holly, Jr., of the Holly Arms, Long Island, was married last Friday and sailed with his bride the following day for the other side.

The Osborn House, Sheephead Bay, will have a review for the summer booked through the Max Rogers Agency.

Max Rogers is to supply the cabaret entertainers at the Bayview Hotel, Sheephead Bay (Coney Island), during the summer.

Frank Wallace of the Garden restaurant is rehearsing a new revue for Reisenweber's, Brighton Beach, for the summer.

The Hudson Hotel, Union Hill, N. J., will install cabaret with orchestra.

Fleishman's in the Bronx is using Max Stamm as an added attraction.

Cincinnati, April 28.

The Gerdes Hotel, famed among the chorus, has gone into the hands of a receiver and will be sold at auction. The Building Inspector ordered it closed within 60 days.

WITH THE WOMEN

Gowns play an unusually large part in the week's bill at the Colonial. Most of the acts featured well dressed women, and "The Fashion Show" is there for the week. It isn't a bad idea for America to follow the European custom of introducing new styles through the medium of the stage, provided it be done artistically. New fashions must always be theatrical, and the stage reaches a more varied circulation than a fashion magazine, so it should work well both ways. This show, however, gave nothing original except an attempt on the part of Jean to bring back the classic lines of Greece. Each costume was beautiful, of course, but varied only in detail from the main themes of style in Paris. The 20 truly beautiful models were led by Peggy Hopkins—the one who left a husband or so in Washington via the press agent to answer the call of art and the stage. Effie Weston, dancer (Weston and Kerr) is an exponent of the new cult of the "fade-away" skirt. She wore a flowerlike dress with a green bodice, and a white skirt made of layer over layer of white chiffon, each layer or tunic ending in deep points at the bottom, and each one shorter than the other, so that the skirt simply melts off into nothingness about the ankles. Emily Lytton's sketch called for no fancy costume other than a shirt waist dress. Sibyl Brennan (Diamond and Brennan) wore one pretty frock of golden taffeta with an orange velvet bodice that gave her partner an excuse for a bit more of the "Niftynonsense." He paraphrased—

"Where had a waistline

Where waistlines ought to grow

But everywhere that Fashion went

That waistline had to go."

which isn't bad for a critique of our new styles. Grace De Mar was billed for both songs and gowns. Neither was startling. The gowns, while becoming to Miss De Mar's attractive self, were just the least bit tame when viewed from over the footlights. Last came Bessie Clayton, whose dancing is always a pure joy. She opened with a Gavotte, dressed after the manner of a Dresden China shepherdess, following this fith modern dances. And here she wore the only original gown of the evening, a white meteor embroidered in silver, with what seems to be a short full skirt, which, in reality, is a balloon of silk, caught at the knees and falling around the ankles like the most innocent skirt ever designed. The Futurist costume she wore last was not so becoming—short lace "panties," a ruffle and a red waist do not go well with the music of Cecile, nor with Miss Clayton herself. Miss Clayton is blue eyed, daintily formed, extremely feminine. The costumes of 1830 were designed for just that type—the fragile beauty then in fashion—and Futurist women, whatever their mentality, are neither fragile nor feminine. Bessie Clayton in the 1830 dress is beautiful, but in the Futurist costume that has not "imagination" enough to be fantastic, she is rather out of the picture.

From the viewpoint of clothes, the show at the Palace this week has little startling to comment upon, though

a nicer way to put it would be to say the program needed no striking costumes to add to its interest. The prettiest dress of the evening was probably the one worn by Arline Hackett, who perfectly plays the bride in the bright little comedy, "The Dickey Bird." It was a demure affair of rose colored taffeta, with long tulle sleeves and quillings around the skirt to outline an inserted band of lace. A straw poke bonnet, piled in the front with roses, gave the proper finish. Mary Shaw, who stars in the sketch, put all her brilliancy in her acting and wore an afternoon gown of dull green and dark blue. In the class of the superiority of girl over gown is Nellie Nichola. This week she has been appearing in a white satin petticoat much spattered with rosettes veiled with black maline and over-hung by a glitterful tunic. Just how much improved Pocahontas would have been with sand color silk stockings and satin knickers under a rhinestone trimmed Indian costume, was proved by Estelle Lovenberg, one of the Six American dancers. Adelaide Lovenberg dressed her Dutch girl part in blue satin and velvet that would have delighted the heart of a maid of old New Amsterdam, and Evelyn Ramsay came out in the conventional hoop, scoop bonnet and pantallettes, as Miss 1850. Olympia Desvalls, in her animal novelty, wore a white dress rose trimmed. Sartorial honors at the Palace should go to Richard Carle's farce, "If We Said What We Thought." His first chorus number made a hit when it shed most of its clothes and came forth in "a wee bit costume," composed mostly of black and white checked satin, some fringe and a sleeve apiece. Later, regular dressed appeared on the principals; Marie Ambrose in a black and gold Princess dress, Myrtle Colbert, as the ingenue, in a properly ingenuous frock of white satin with three silver trimmed ruffles around the waist, and the inevitable garland of roses. But the siren dancer, as played by Peggy Lundeen, wore anything but a siren-like gown. From her part, it should have been snake green and clinging, whereas it was pink with a skirt as broad as it was long, overhung by a tunic strapped lengthwise with black velvet. And, lest the effect of this be too sombre, she had edged each strop with rhinestones and ended each by a big pink rose.

HERZ RECONCILIATION?

Chicago, April 28.

It is rumored about the town there is to be a reconciliation between Mr. and Mrs. Ralph Herz ere long. Mrs. Herz has been playing the small time houses around in a dancing act of the society kind. It said Mr. Herz has been seen many times back on the stages, while his wife has been playing in them.

Mrs. Ralph Herz's publicity man, Harold Guentzer Margraff, the professional dancer, who recently earned considerable space in the local daily papers through the "Baby" love letters alleged to have been written him by Mrs. Herz, was married to Mrs. H. T. Roberts of New York recently.

The directors of the Columbia Amusement Co. have taken under advisement a proposition that contemplates the complete separation of the Main and Extended burlesque circuits. The subject will be thoroughly discussed at the next regular monthly meeting, May 7, although there is little likelihood final action will be taken at that time. There are many angles from which the proposed important move must be viewed and it would be extremely unwise for either interests concerned to determine upon the consummation of the deal without very thorough consideration of all of the many possible results.

As the situation stands the Columbia Amusement Co. is in absolute control of the burlesque business in this country and there is not even a remote possibility it will have opposition, next season anyway and not for many seasons to come, or so long as it may continue to maintain the two great circuits at present constituting its activities. In view of this, it is difficult to foresee any advantage to the corporation in disposing of any part of its business.

If a separate company taking over the Extended Circuit can make money with it, the Columbia concern assuredly can do the same. Therefore from the dollar and cent point of view it is not easy to discern why this valuable property should be disposed of. There are many men familiar with the burlesque situation who would seize upon an opportunity to secure stock in a company, the details of whose business have been perfected and against which there is practically no chance of opposition. It is to be assumed that if this deal goes through the two corporations will have an iron-clad agreement that will insure each against contention of any kind from the other. Naturally there would be a division of territory and protection against competition for the services of players as well as an understanding as to scales of prices. Since the proposed new corporation could not possibly get burlesque without the assent of the Columbia, it would have everything to gain and practically nothing to lose and it would have the added advantage of at once acquiring the stability that has been secured to the burlesque end of the show business through the years of irreproachable operations of the present controlling concern.

The consummation of this project would put burlesque in about the same position it occupied before the absorption of the Empire Circuit except that the two circuits would be working in harmony. Incidentally there is no doubt it would stop any attempt to create a third wheel.

There is plenty of patronage for two burlesque circuits operated as these two would be with their differences in prices and with allotments of territory that would reduce opposition to the minimum, and with other agreements that would do away with hostilities of any kind. It is to be hoped,

therefore, in the interests of all concerned that the contemplated separation of circuits may be speedily consummated.

"THE BEAUTY PARADE."

"The Beauty Parade" is another example of individual cleverness putting a show over entirely unaided by an author. The season is now practically at an end and the imperative necessity for new material has assuredly been so thoroughly impressed upon the minds of producers and players alike, any further reference to the demands for the future and to the shortcomings of the past would seem superfluous.

To the credit of the principals of "The Beauty Parade" they have this week kept the audiences at the Columbia theatre more perfectly entertained than was warranted by the layout of the show provided by the producer. Ambark Ali, a newcomer to the Columbia, made a hit by the originality of his methods and by his unique and exceedingly funny make-up. It comes as a distinct relief to observe genuine caricature in a burlesque show such as is accomplished by Mr. Ali and that was earlier in the season so delightfully revealed by Don Barclay, another new recruit to these ranks. George F. Hayes, whose impersonation of the "rube," long ago established him among the most valuable comedians in burlesque, while easily succeeding in creating plenty of laughter, has acquired the unfortunate habit of exaggerating the mannerisms of the type. As originally given, his country constable was a delightful bit of travesty that was not so overdrawn as to spoil the good effect.

Lilla Brennan, the leading woman, besides possessing an uncommonly good singing voice, exhibits abilities of a very high order in several scenes that require skilful handling to bring out their full value, and she brings to her work a winsome personality. Joe Phillips is conspicuous all through the performance for many well played bits, and Ruth Barbour deserves praise for all round cleverness and particularly for the effective manner in which she leads several numbers.

One of the hits of the show was registered by Andy Hall, the musical conductor. From his place in the orchestra Mr. Hall assisted Miss Brennan and Mr. Phillips in putting over a song bit by the display of an exceptionally sweet tenor voice, the only male voice, by the way, that is heard to any advantage in the performance. Others in the cast that saved the show from the consequences of a paucity of good material were Hildagarde Stone, Mickie Curran, Charles Tyson and Lillian Brooks.

The production is adequate as to scenery but is woefully lacking in effective costuming, except the dressing of the principal women, all of which was noticeably rich and tasteful, especially in the cases of Misses Brennan, Stone and Barbour.

Another Operatic Star, Maybe.

Jenny Dufau, the soprano of the Chicago Grand Opera Co., may appear in vaudeville before the summer is over.

RUBE BERNSTEIN'S SHOW.

Watching Rube Bernstein's "Follies of Pleasure" at the Murray Hill Theatre one night last week, the conclusion was forced upon me that if actually a majority of the Main Circuit shows during the present season had shown as much merit in cast, in equipment and in general arrangement, there would be a different story of receipts told by the "big" producers as they arrive in town with the storehouse as their objective point and a long period of meditation before them. The Murray Hill audience "ate up" the show, and with good reason. With no pretense to a book, the performance consisted of a succession of quickly played, funny bits that were interrupted only by the musical numbers, every one of which received from three to ten encores, all honestly earned. Corking good team work was displayed all through the show and there were individual hits scored because the players were all unusually capable.

There was not a "stick" in the cast, which consisted of Mona Raymond, a distinctly pretty and talented girl, Jack McCabe, Clide J. Bates, Sam Lewis, Tom McKenner, Fred Wright, Dot Leighton and Violet Hilson.

It was my first visit to the Murray Hill this season and I frankly admit for this reason, and in view of the excellence of Bernstein's show, the whole burlesque field has not been given the attention in this department it deserved. If "Follies of Pleasure" is a fair example of Extended Wheel shows, there is no reason why there should be a differentiation between the Main and the Extended. There have been mighty few shows at the Columbia this season comparable in genuine merit with this Bernstein offering.

36 SHOWS CLOSE.

In consequence of the sudden hot weather and of the largely increased transportation charges that go into effect Saturday, of this week, 20 shows on the Main Circuit and 16 on the Extended abruptly close the season this Saturday.

THREE NEW TITLES.

Max Spiegel will have three shows on the Main Circuit next season, the titles of which will be "Gus Fay's Spring Chickens," "The Gay Deceivers," in which Leo Stevens and Bennie Pierce will be featured, and Spiegel's "Follies," featuring Abe Reynolds, Florence Mills and George F. Hayes.

OVER TO MAIN CIRCUIT.

"The Big Jubilee" and "The Beauty Parade" are among the shows at present on the Main Circuit that will be transferred to the Extended after this season.

Rebuilding New Haven and Holyoke.

New theatres will be built in New Haven and Holyoke to replace the Grand and the Empire, both destroyed by fire last week. The new houses will be ready to open Sept. 5 and will be under the direction of P. F. Shea.

CONTRACT POINT DECIDED.

The refusal of the Appellate Division of the Supreme Court to allow the defendants an opportunity to appeal their verdict in the case of Sam Rice and Lulu Beeson against Edwin Miner, brings the court proceedings in that case to an end and incidentally establishes an important precedent relative to theatrical contracts.

The artists were engaged for a season in burlesque, to cover 35 weeks, one and a half weeks of the term being unplayed, Miner claiming the season had ended. The plaintiffs sued to recover salary for the unplayed period while the defense maintained they had been engaged for the season which agreement was fulfilled with the close of the show. The Municipal court rendered a verdict in favor of Miner.

O'Brien, Malevinsky & Driscoll appealed and pointed out the possibilities afforded crafty theatrical managers to utilize such a decision for purposes of fraud through the insertion of misleading clauses in their contracts. This suggestion prompted the Appellate Division to reverse the decision of the lower court, giving judgment to the plaintiffs, and refuse the defendant's motion to appeal.

LIFE MEMBERS.

The following are life members of the White Rats:

Armstrong, Wm.	Katler, Joe.
Arnold, Gadya.	King, Chas. J.
Ball, Ernest R.	Kling, Robert.
Bergman, Henry	LaMora, Bert.
Black, Ben.	Lancaster, John.
Bransen, Jeff.	LaRue, Grace.
Brown, Alex.	Lee, Jules W.
Brown, Tom.	LaMaire, Geo.
Carroll, Earl.	Levy, Bert.
Castano, Edward.	Lewis, Tom.
Clark, Edward.	Lloyd, Al.
Cohan, Will M.	Lobos, Ralph.
Coleman, Harry.	Lorella, Colie.
Conway, Jack.	Lotay, Joe.
Cooke, Will J.	Lorette, Horace M.
Corbett, Jas. J.	Lynch, Dick.
Correll, Eddie.	Macart, Wm. M.
Corsos, Core Young-	Mack, Fred.
blood.	MacK, Jos. P.
Coyne, Joseph.	McCree, Junie.
Curtis, Samuel J.	McDonald, Chas. M.
Dalley, Robert L.	McMahon, Tim.
Deimora, Geo. E.	McNaughton, Tom.
DeFrickey, Coy.	McNeill, Lillian.
Diamond, Marc.	McPhee, Chas.
Dick, William.	McRosa, Bert.
Dickey, Paul.	Monte, Geo. W.
Dixon, Harland.	Montgomery, Dave.
Dolan, Jas. F.	Morton, Sam.
Doyle, Patry.	Murray, Elizabeth M.
Eldrid, Gordon M.	Nawn, Tom.
Eltlinge, Julian.	Niblo, Fred.
Emmett, Cecil.	Nolan, Jack.
Emmett, Leon.	Nolan, Billy.
Evans, Frank.	North, Frank.
Fagan, Noodles.	Patti, Greg.
Farrall, Chas. H.	Payton, Corse.
Fay, Frank.	Prince, Arthur.
Fay, Gus.	Provol, N.
Fogarty, Frank.	Rabe, Harry.
Ford, A. A.	Reeves, Billie.
Foyer, Eddie.	Reid, Jack.
Gardner, Happy Jack.	Rogers, Will.
Garvie, Edward.	Rooney, Pat.
Gaylor, Bobby.	Rosa, Eddie.
Grant, Alf.	Russell, Marie A.
Gray, Mary.	Russell, Thos. P.
Green, Bert.	Ryan, Thos. J.
Grinn, Gerald.	Sanford, Walter.
Griffith, J. P.	Sawyer, Joan.
Groves, Mal.	Sidman, Sam.
Halliday, William A.	Simmons, Dan.
Haseall, Lon.	Smith, Tom.
Harbert, Chauncey D.	Stadford, Frank.
Herman, Dr. Carl.	Stone, Fred A.
Higgins, Robt. J.	Van, Billy B.
Hughes, J. J.	Vaughan, Dorothy.
Hume, Dick.	Ward, Ed.
Ince, Rohela.	Waters, W. W.
Jane, Johnny.	Watson, Jos. K.
Jolson, Al.	Weber, Johnnie.
Keehan, Frank.	Welch, Thos.
Kelly, Harry.	Willard, C. E.
Kelly, Lew.	Williams, Sam Ellmore.
Kelly, Walter C.	
Keough, Ed.	

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

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Vol. XXXVIII. No. 9

"The Performer," published in London, and the official organ of the Variety Artists' Federation of England, seems to take a fiendish delight in publishing misleading letters (presumably signed by contributors), that tend to incite the English against the American artist. Another such was printed in The Performer of April 15, last. It is headed "Britain for the Briton." Besides accusing Americans of not treating English artists fairly, it makes the statement that America, though professing neutrality among the warring nations, is lukewarm toward England, and the letter intimates that the United States should have declared itself for the Allies, following the German invasion of Belgium. The rest of this letter The Performer allowed in its columns is as silly. One sentence says that an English artist returning home, stated the first thing greeting his eyes in a New York theatrical agent's office was a sign reading: "Your King and Country Need You—We Don't." That would be funny were it true, which it is not. In spots the letter The Performer published appears to have been written by a disappointed English author who could not find a place for his wares upon the English stage.

The Performer might exercise a little editorial discretion on matters like this. If space must be filled, why not fill it with an office advertisement rather than to publish rubbish of that sort, that could be believed by some weak-minded persons not acquainted with the actual conditions of the English artist in America and the American artist in England. Of the two, the English artist has reason to give thanks forevermore that America was there for him, both the English artist who came over here and the one who remained at home. If both were distinctive or creative artists, they benefited, and if there has been a demand for American artists in England in the past or at present, or a demand for American play material, that is the fault wholly of the English, either the artist, manager, author or public. If the English public wants Americans, the English players and writers must have fallen behind in their stage lock-step that lasted through so many years, the same as it did also in Australia, where Americans are just as welcome by the

public as they are in England. The Performer is making a very cheap play to a very small gallery in intermittently trying to start something against the American artists abroad.

Harry Paula and Helen Bryne opened on the Loew time this week.

Frank Nash and Margie Edwards were married April 20 in Detroit.

The Grand, New Haven, a theatrical landmark there, was destroyed by fire Sunday.

Harry Mundorf has gone south for a week or so to look over the houses he books in that territory.

Sidney Harris, who was operated upon at a local hospital, is around again.

Jack Curran, formerly in charge of Moss' Colonial, Albany, is now resident manager of the McKinley Square.

The short road tour of Robert Hilliard in "The Argyle Case" ends Saturday night at the Standard.

John Keenan (Henry and Keenan) is convalescing in Polyclinic Hospital, having recently undergone an operation for stomach trouble.

Bert La Mont's "Cowboy Minstrels" have been obliged to cancel the rest of their route owing to La Mont suffering from paralysis of the face.

Dorothy Meuther has recovered from her recent injury and has taken up her interrupted route over the U. B. O. time.

The club department of the Sheedy Agency is now under the direction of Billy Atwell, who recently took up headquarters in that office.

H. P. S. Stevenson, who formerly managed the Regent (116th street), leaves for Chicago Saturday, where he is to become identified with a new theatre project there.

Louis Anspacher has written a new play entitled "The Un-Chasteed Woman" which Oliver Morosco is to get a line on for New York by a summer stock production on the Coast.

Richard Carle has made up his mind to star next season in a musical show backed by his own money. Eddie Rosenbaum is already doing some preliminary planning for the advance.

Toby Claude is going to return to England, sailing May 24, she expects, to open at the Coliseum, London (Stoll Tour). M. S. Bentham did the booking, through the Wolheim Agency, London.

The boy singing is a plant for Frank Fogarty in the Hammerstein bill this week was notified by a Gerry Society representative Monday night to report at the rooms. A music publisher supplied the youth.

The De Kalb, Brooklyn, which went under the management of B. S. Moss, to play a picture policy during the summer, closed after its first week. The house is dark now and may not reopen during the warm weather.

H. A. Woods' new show, "I Want Money," written by Max Marcin, may have its New York premiere at the Cohan theatre Aug. 15. T. Roy Barnes is understood to have been engaged as the principal player.

The Ben Ali theatre at Lexington, Ky., changes from a legitimate policy to moving pictures this week. The house was built by the late James Haggin, the millionaire turfman and was originally opened as a Keith vaudeville house.

Bobby Leonard, a Hebrew character actor, now in London, is posing as the author of "Cheap at Half the Price," a sketch he also takes the lead in. It is apparently based upon George Ade's "The Mayor and the Manicure," a sketch.

Louis Mann wishes it understood that Harrison Ford did not leave his company because of a misunderstanding. According to the star Mr. Ford had a contract calling for his appearance in stock and could not remain with "The Bubble" after the New York opening.

In the suit over the name of Charles Meyer, brought by Eugene R. Siering, Judge Hendrick allowed Plucker & Ahrens the use of the name on other than grease paints, when employed in this form, "Plucker & Ahrens, wig makers, successors to Charles Meyer, wig maker."

Nat Goodwin is reading a new play by Augustus Thomas while Henrietta Crosman expects to have a new piece from Europe as soon as her husband reports from his proposed summer trip. Bertha Kalich is to appear next fall in a new play that has had a big run in Vienna. J. E. Dodson is among next season's stars who will positively have a new play.

Arthur Klein made a hurried trip to Chicago last week, returning with several acts new to the east, including an Irish tenor who will shortly make his eastern bow under the cognomen of John O'Malley. John was billed as John Lynch when Klein unearthed him, but the name didn't sound broad enough to the agent and it was altered at his suggestion.

Max Hayes figured prominently in city department reports this week when his big yellow "road-hound" sprung a fire in the gasoline tank while standing outside the stage door of the Columbia theatre. The car was enveloped in flames and fearing an explosion the street became suddenly cleared. A thoughtful chauffeur applied the contents of a fire extinguisher and the damage was slight. Some enterprising citizen turned in a fire alarm and several pieces of apparatus responded, which nearly necessitated a call for police reserves.

The French authorities have relieved the theatrical managers in France of their promise to pay an extra tax of 15 per cent. on gross receipts to public charities, if permitted to reopen their theatres. The usual poor tax of 10 per cent. will be collected. It has been decided a benefit will be given in the houses once monthly during the war, for the wounded.

Walter Betts, who has been managing the Empire, Bridgeport, Conn., has been transferred to Keeney's, Brooklyn. Joe Cone is now managing Keeney's Metropolis, New York. Dan Caprice, formerly at the Metropolis, has been shifted to Keeney's Third Avenue. J. M. Livingston, at the Third Avenue, goes back to Bridgeport to take up newspaper work.

In an Italian opera company playing at East St. Louis last week, there were two women, one Irish and the other, Italian. Something happened while the act was on Thursday, and after it had finished there was a real demonstration of the noble art, wherein the Irish member laid low her Italian song sister early in the first round. From all reports the act is still working in perfect harmony.

Paul Gorden, the "drunk" on the slack wire in the Barnum-Bailey Circus, will leave the show next week to fulfill a previous contract on the Sequin Tour, South America. Calts Bros. leave New York May 15 to open in England May 31 at New Cross. The Magleys leave May 1, starting at Glasgow May 10. Van Hoven sails from St. John, N. B., April 30. Each act booked by Charles Bornhaupt.

The teams of the Fox and Loew offices which were to have crossed bats Sunday failed to do so, owing to the Loew people cancelling the game Saturday. In their place the White studio team faced the Fox boys. With the aid of Georgie Page of the VARIETY nine, the Whites won, 15 to 11. Georgie besides playing a faultless game in the field, made four hits in as many times up, two of which were triples, and succeeded in tying the score in the ninth inning, enabling his team to win.

The Charlie Chaplin imitators abound in abundance, but on the stage thus far, with one exception, they have all been men. The exception is Pearl Melnotte of the Melnotte Twins, who came back from their return trip, heading Loew shows in the west, last week. Miss Melnotte hit upon the Chaplin thing by accident. After a matinee in one of the western towns, as the girls were taking their final bow, Coral Melnotte remarked sotto voice to her sister, "Come on, let's go to a movie." "I'll give you a movie right here," answered Pearl, and as she started to exit, Miss Melnotte did the Chaplin walk. The result was a riot of laughter and applause, keeping the girls bowing for some while. Each time they were recalled Pearl added a bit to the imitation. Thereafter the act retained it as a part of their regular turn, in connection with a song.

WITH THE PRESS AGENTS

A decision is daily expected in the matter of the New York Times vs. The Shuberts in the injunction applied for by the paper to restrain the theatrical management from interfering with its dramatic editor, Alexander Woolcott, in his duties as dramatic critic, which might claim him to a Shubert theatre. The temporary injunction granted The Times was vacated, pending the rendering of the decision. Meanwhile The Times is not giving the Shuberts any attention, either their press matter nor their productions, although The Times would not pass them up on important news. From all accounts it seems the Shubert general press representative took a dislike to Woolcott, when he assumed charge of The Times dramatic desk, because Woolcott could not "see" the g. p. r. as he would like to be seen. Woolcott appears to be a young man who believes in attending to his business, which consists primarily in devoting all of his attention to his paper, which he has done. This is not the Shubert system under the present press regime. When Klaw & Erlanger commenced to run the dramatic department of several New York dailies, the Shuberts g. p. r. thought he could follow suit, but he failed to possess the finesse of one A. L. Erlanger, which may explain why he is still a press agent. In bucking The Times the Shuberts committed about the worst folly from every angle they could have fallen into. The Times is the only paper in New York with an extensive \$2 circulation. The Herald reaches the \$2 class as well, but is limited through its three-cent price, while The Times, with its daily bona fide circulation of 300,000, could make the \$2 people of New York forget all about the Shuberts through completely ignoring them, excepting in the case of a smashing hit, and even then The Times would be an ultra-valuable medium. The Times' quick action in throwing out the advertising of the Shuberts was a wallop in itself. The Shuberts did not want to fight The Times, just Woolcott, which was equivalent to the Shuberts saying they would dictate what member of the staff should review their productions. In fact it is understood Brook Pemberton of The Times dramatic department has had it intimated to him that he would be very welcome at the Shubert theatres and offices, but Pemberton hasn't been known to give heed to the intimation, nor probably does his paper wish him to. It's peculiar as it's true, that one may go down the list of New York dailies which have listened to the business department in the matter of theatrical advertising and they are sliding backwards. The most glittering illustration of this is an evening paper, since it sold its space and columns to the advertisers. At one time it ranked as strongly with the \$2 class at night as The Times does now in the morning. The World has an enormous circulation, but hardly reaches above the dollar seat level, while the American and Journal are purely purveyors to cheap readers, good for the gallery only, or the balcony on a cut rate. The Evening Mail carries no weight in its dramatic department, not sufficient even to get display ads for the Saturday edition. The Tribune is slowly climbing, but it's very slow and that paper doesn't count yet among the leaders. The Evening Post would be medium if it could improve its circulation sufficiently to make the paper important. The Post is a great paper but the New York public don't believe that, for the Post has been dead a long while without knowing it. The others are also rans, excepting the Press, which has some influence in a quiet way.

The list of speakers for the Friars' dinner to be tendered John Ringling, at the Hotel Astor, May 2, includes Wilton Lackaye, De Wolf Hopper, Alf T. Ringling, Geo. M. Cohan, Rennold Wolf and Raymond Hitchcock. The entertainment is being arranged by Chairman Sam H. Harris.

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Leon Friedman, the champion 52-weeks a year press agent is back in town. Preparatory to unloosening centimeter guns in behalf of the new Zeigfeld "Follies," he is keeping his season's bank roll intact by remaining home o' nights.

A. W. Bacheider is back in New York after having spent a great part of the season traveling in advance of one of Harry Frazer's "Pair of Sixes."

Campbell Casad breezed into New York last week, having closed with one of the "Under Cover" companies.

The third week of the Gilbert and Sullivan season with De Wolf Hopper will have "Trial by Jury" and "The Sorcerer" as the attractions with Digby Bell as an added player.

The Green Room Club will hold an entertainment Tuesday afternoon, May 18, at the Shubert theatre. The proceeds will go for the benefit of the Building Fund of the club.

"A Modern Eve" opens at the Casino, New York, May 8.

If you don't advertise in VARIETY, don't advertise.



FRED DUPREZ

THE INTERNATIONAL MONOLOGIST. Sailed for England April 21 on the "Adriatic" to fulfill 25 weeks' engagements with Moss' Empires and Variety Theatres Controlling Tours.

SHOWS CLOSING.

The warm weather commencing last Sunday is responsible for the swift decisions to close theaters. In New York the thermometer hit 88, the highest mark on record for April 25.

George M. Cohan will close his "Hello Broadway" revue, May 8 in Boston. Cohan will take possession of his newly purchased home in Great Neck, L. I., in May.

David Belasco will withdraw "Marie-Odile" from the Belasco, May 8. It will be sent on tour next season with Frances Starr in the title role.

William Lawrence, after a two weeks' revival of "The Old Homestead" on the road, closed the company April 21 at Norwich, N. Y.

The "Pair of Sixes" company, with Paul Nicholson and Miss Norton featured, closes this week. The Norton and Nicholson couple will return to vaudeville next week, at the Prospect, Brooklyn.

"Lady Luxury," on tour under the direction of Charles Wuertz, closed in Ithaca, N. Y., last Saturday.

"The Red Rose" is to close in Omaha May 8. The company left here about two months ago and since has been playing western and Canadian territory.

The western company of "Peg O' My Heart" closes in St. Cloud, Minn. May 9.

The warm weather the early part of the week hastened the closing of a number of burlesque attractions, some of the shows cutting the season by as much as four weeks. The closings reported Tuesday include for this Saturday "The Carnation Beauties," Cincinnati; "Beauty, Youth and Folly," Chicago; "Ginger Girls," St. Louis; Sliding Billy Watson show, Chicago; "Million Dollar Dolls," Cleveland; "Star and Garter," Buffalo; and "The Trocaderos," Chicago.

Next week the burlesque closings are the Sam Howe show and "The Prize Winners," the former in Omaha and the latter in Chicago.

Chicago, April 28.

Billy Clifford's show closes in Ohio, May 4.

Two companies of "September Morn" closed this week. These belonged to Rowland & Tibert.

"Help Wanted," touring Illinois and Iowa, closed Sunday.

Cecil Spooner, in "Love's Model," will finish her season at the National, Chicago, this week.

"CHIN CHIN" CLOSING JULY 3.

The run of "Chin Chin" at the Globe will very likely end July 3, the show laying off about six weeks before resuming.

There hasn't been a change among the principals since the production opened and all have been re-engaged for next season.

"BLOOD WILL TELL" NEW.

"Blood Will Tell" is the title of a new piece that the Shuberts have in rehearsal. William David and Edna Archer Crawford have been engaged.

RAILROADS WORRY MANAGERS.

The Theatrical Managers' Protective Association, car owners and numerous other men interested in theatrical transportation, are patiently awaiting the ruling of the Interstate Commerce Commission on the protests filed in Washington by them against the proposed increase of theatrical railway rates throughout the Central Passenger Association territory.

The new trunkline schedule of prices is listed to go into effect May 1 but the Commission was expected to make known its voice in the matter prior to that date so that the managers can go ahead with their road arrangements after that date.

Attorney Ligon Johnson when asked about the railway increase said that a protest had been made formally by the Association and that all that could be done now was to wait for the Commission to take action.

If the Commission decrees the roads hold off awhile until the matter is more threshed out it is believed the railroad heads can be persuaded to rescind the order about the increase.

This week various reports came from some of the producing managers, who have road shows out, to the effect that if the raised rates went through that they would cut short their present routes and think twice before sending out any big companies next season.

Several managers confidently believe the Interstate Commission will rule favorably for the theatrical interests in the respect that the raise is unjust in view of the present war depression and the unsuccessful attempts of numerous road companies to make any profit this season. They say the present rates are high enough without any increase.

PEACE SOCIETIES GUARANTEE.

Maurice Browne, who has been managing the Little theatre in the Fine Arts Building, Chicago, has a company on tour presenting "The Trojan Women." The attraction is playing a route covering cities in which The Woman's Peace League is represented. In each instance this society guarantees the success of the engagement.

"The Trojan Women" is the same play Granville Barker is to produce in New York for several special performances to the Peace Society.

FRAZEE AFTER LA SALLE?

Chicago, April 28.

A report, emanating from a rather reliable source, is to the effect Henry H. Frazee is contemplating a deal whereby he will take over the La Salle theatre, now operated by Jones, Linick & Schaeffer. Negotiations have not advanced to any degree as yet, but should the house change management it will probably fall to Frazee. The J. L. & S. firm have a lease on the theatre with six years to run.

CLUB CHANGES NAME.

Chicago, April 28.

The Old Friends Of America has been officially renamed The Strollers, the certificate of the change having been filed on April 22. The new title was unanimously decided upon at a meeting on March 25.

"EDUCATING THE MANAGERS" SAYS CUT-RATE SPECULATOR

Joe Leblang Pleads Loss of \$1,000 to \$1,500 Nightly, to Illustrate Before Broadway Managers Need of "Official" Cut Rate Agency. Crowd Fighting to Buy Bargain Tickets. Agency Handles Buyers to Suit Itself.

"I'm losing between \$1,000 and \$1,500 a day here, but you don't hear me squealing. I'm doing it cheerfully because I believe I am doing a work of education. No, I'm not educating the public, but I believe that I am educating the theatrical managers and next season there will be a number of them who will see I am right. Look at that crowd around that counter, it looks like a million dollars' worth of business, doesn't it? Well, now, come inside and I'll show you the left-overs of last night and the night before."

So spoke Joe Leblang, manager of the Public Service Theatre Ticket Office located in the basement of the Fitzgerald Building. As he was speaking fully 100 men, women, boys and girls crowded about the counter exchanging Public Service Coupons for theatre tickets at half price. Tickets were going from 25c up. An even 20 attractions were listed on the bulletin board back of the counter. They were "The Hyphen," "The Show Shop," "Taking Chances," "The Revolt," "The Song of Songs," "You Never Can Tell," "The White Feather," De Wolf Hopper in "The Yeoman of the Guards," "The Lie," "The Peasant Girl," "Twin Beds," "The Bubble," "Inside the Lines," "Under Cover," "The Natural Law," "On Trial," "Experience," "Sinners," "Maid in America."

When taken into the inner office away from the mob that seemed to be actually fighting to get the bargain price tickets, Leblang displayed two bundles of tickets bearing the dates of Monday and Tuesday night of this week. About 600 tickets were in each of the bundles. He stated they were not all that were left over for he had given a number away and had sold others at a "short price" (under the half rate) in the houses where he had tickets on an outright buy.

One house, according to the cut-rate speculator, is deriving an income of \$3,200 a week from cut rate sales. And the class of people that were buying showed that they were of the real type of bargain hunters. Women were in the majority at the counter. The noticeable part of the whole proceedings, however, was in the manner in which the buyers were switched from one show to another and from one evening to another. It was a case of the public not caring where it went or on what night, as long as the ticket was cheaper than the printed price on it.

Leblang is working on a margin of 10 per cent with all the houses listed on his books. Some only let him have tickets on an outright buy at 10 per cent. below the half price of the tickets;

others are working with him on the privilege of return.

The one feature Leblang makes a point of in favor of his agency is that it keeps the cut rate element away from the box office windows where they flout their cut-rate coupons in the faces of the paying patrons who are willing to pay regular prices for seats. By confining the cut rate business to one exchange of this sort, Leblang states the managers will be protecting themselves in a great measure.

Leblang wants to be in a position next year to go to the managers of attractions which are not getting over and offer to guarantee them \$3,000 a week and take as many seats as they are willing to let him have at a cut below the half price rate and dispose of them through the Public Service Coupons. He will put out the coupons and print them, taking his profit between the cut and the selling price.

SHOWS IN CHICAGO.

Chicago, April 28.

Local managers unite in the announcement that the past ten days have been the worst in the history of the business in Chicago. All the legitimate theatres with the exception of the Garrick (with Al Jolson) have taken a horrible slump.

"Along Came Ruth" opened at the Olympic Monday and is generally conceded to be a failure, despite the cut in prices. "The Songbird," with Jane Cowl, at Cohan's Grand, received some flattering notices, but is doing poor business.

SHOWS IN 'FRISCO.

San Francisco, April 28

Business shows a noticeable increase throughout the local theatrical section this week, the Cort starting off well with a feature film as the attraction. "Potash & Perlmutter," at the Columbia, began its fourth week with promising indications and the Alcazar started off to what looks like a good week.

SHOWS IN LOS ANGELES.

Los Angeles, April 28.

Probably the quietest week in the history of local amusements. The vaudeville business has dropped considerably below the average, while business at the other houses is equally bad.

ANTI-AGENCY BILL KILLED.

The bill was killed in the Senate. The bill was introduced by Senator Stanford and was intended to abolish the agency system. The bill was defeated by a vote of 24 to 22. The bill was introduced by Senator Stanford and was intended to abolish the agency system. The bill was defeated by a vote of 24 to 22. The bill was introduced by Senator Stanford and was intended to abolish the agency system. The bill was defeated by a vote of 24 to 22.

MANAGERS AFTER CABARETS.

The United Managers' Protective Association took active steps this week to start something in regard to the restaurant revues. Ligon Johnson, its attorney, received several protests from theatrical managers regarding the cabaret revues. The Association will call a meeting of its executive committee as soon as A. L. Erlanger returns to town this week.

The plan of campaign as laid out at present will take the shape of protests to License Commissioner Bell on the ground the restaurant men are giving theatrical performances and charging admission through the medium of increased prices for drinks and food and therefore they are conducting a theatre within the meaning of the law.

Following this there will be a petition to Fire Commissioner Robert Adamson, requesting him to enforce the law as applied to theatres in the matter of exits, etc., at all restaurants where theatrical performances are given.

The principal feature of the managers' fight will be directed against the newspapers in which the restaurant men are advertising much after the fashion of theatrical attractions. For this advertising which in the greater part is placed next to the theatrical advertising columns, the cabaret proprietors are paying but 20 cents a line, while the theatre manager is forced to pay 50 cents or more a line. With the low rate in their favor the restaurants are overshadowing the theatrical advertisements entirely by taking large quantities of space in the daily and Sunday papers.

This will be brought before all of the advertising managers of the New York dailies for a readjustment of rates in regard to all places giving revues as part of the cabaret.

The theatrical managers also say they will not sanction any of their players appearing in the cabaret revues and will not engage cabaret revue talent for any of their productions.

SHOW CHANGES IN TOWN.

Several changes in Broadway's theatrical map the coming week. "Experience" will move from the Casino to the Elliott and "The Modern Eve" will open at the former house Monday. "The Revolt," which is at the Elliott, will go to Boston. Eleanor Gordan, a Boston favorite, will replace Beth Franklyn in it for the engagement.

After Saturday night "The Hyphen" will move to the Hollis Street, Boston, and the Knickerbocker will remain dark until the advent of "The Moloch" after the middle of May.

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NOTICE.

At a Special Meeting of the Board of Directors of the WHITE RATS' ACTORS' UNION Called for that purpose, DR. CARL HERMAN was elected to serve on Board of Directors in place of Chas. J. Ross, resigned.

SHOW'S ROUTE SWITCHED.

R. C. Herndon's production "The Lady in Red" which opened in Atlantic City last week and is playing Toronto this week, is to open at the Forrest, Philadelphia, next Monday.

The show was originally scheduled to play Chicago for a summer run but it showed up so strong in Atlantic City the booking powers want the attraction brought to New York for the summer, after the Philly stand.

Philadelphia, April 28.

The Forrest is dark this week, the San Carlo Opera Company not opening Monday night as billed. The house had a \$92 advance sale. The members of the organization clamored for back salary, which the show's management could not pay, hence the calling off of the engagement. The San Carlo company came here from Pittsburgh.

Atlantic City, April 28.

The R. C. Herndon show, opening here last week, had an attachment for \$1,100 served upon it Saturday. The amount claimed by Edward Mack, a New York tailor, for goods furnished the production, was paid and the company left on time for Toronto.

The clothier said he had had two checks given him by Herndon in settlement of the account, returned marked "Not Good," before suing out the attachment.

MAYNARD SUCCEEDS THURNAER.

Edward Thurnaer, assistant booking manager of the Klaw & Erlanger road routes in Chas. Osgood's office in the Amsterdam theater building, is no longer on the job, his duties having been assumed by Charles G. Maynard.

Maynard will also continue to look after the Aarons' Circuit with Miss Bernstein, giving the books of this chain her personal attention.

Thurnaer has been with Osgood a long time. There has been much speculation as to why he severed relations with K. & E.

"CANDY SHOP" DISBANDES.

San Francisco, April 28.

Rock and Fulton's "Candy Shop" disbanded Saturday in Portland, owing three weeks' salary to the cast. The company would have stranded there, but Rock advanced several hundred dollars of his personal funds to bring the troupe back to this city.

"LOVE THOUGHT" AT BELASCO.

"The Love Thought," by Henry Irving Dodge, which David Belasco opened at Hartford this week, may be the attraction to follow "Marie-Odeil" at the Belasco. The piece goes to the Apollo, Atlantic City, next week.

ZEIGFELD GOES WEST.

Flo Zeigfeld left Tuesday for St. Paul to spend several days with the Billie Burke company. On his return next week the work of organizing "The Follies" for the coming season will begin.

Justina Johnson, the \$5,000 prize beauty, will be one of the featured members. Flo Hart who is with "Watch Your Step," is also to be in this season's "Follies."

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George H. Summers returned Monday from Hamilton, Ont., where he has been in conference with the Common Council in an effort to procure a license to rebuild his Mountain theatre, destroyed by fire in January. The Council last week agreed to give him the license if he proved that there was none of his proposed site encroaching city land. This Summers proposes doing.

The Shuberts' advertising department is flooding the upper part of the town with a freak quarter sheet window card for a number of their attractions. The cards are a blue on white type and half-tone affair, quite attractive, and the small size makes them easy to land for window work. Lots of the better class of shops are placing the cards in their windows.

Leon Friedman, the champion 52-weeks a year press agent, is back in town. Preparatory to unloosening centimeter guns in behalf of the new Zeigfeld "Follies" he is keeping his season's bank roll intact by remaining home o' nights.

A. W. Bacheider is back in New York after having spent a great part of the season traveling in advance of one of Harry Frazer's "Pair of Sixes."

Campbell Casad breezed into New York last week, having closed with one of the "Under Cover" companies.

The third week of the Gilbert and Sullivan season with De Wolf Hopper will have "Trial by Jury" and "The Sorcerer" as the attractions with Digby Bell as an added player.

The Green Room Club will hold an entertainment Tuesday afternoon, May 18, at the Shubert theatre. The proceeds will go for the benefit of the Building Fund of the club.

"A Modern Eve" opens at the Casino, New York, May 8.

If you don't advertise in VARIETY, don't advertise.



FRED DUPREZ

THE INTERNATIONAL MONOLOGIST. Sailed for England April 21st on the "Adriatic" to fulfill 25 weeks' engagements with Moss' Empires and Variety Theatres Controlling Tours.

SHOWS CLOSING.

The warm weather commencing last Sunday is responsible for the swift decisions to close theaters. In New York the thermometer hit 88, the highest mark on record for April 25.

George M. Cohan will close his "Hello Broadway" revue May 8 in Boston. Cohan will take possession of his newly purchased home in Great Neck, L. I., in May.

David Belasco will withdraw "Marie-Odile" from the Belasco, May 8. It will be sent on tour next season with Frances Starr in the title role.

William Lawrence, after a two weeks' revival of "The Old Homestead" on the road, closed the company April 21 at Norwich, N. Y.

The "Pair of Sixes" company, with Paul Nicholson and Miss Norton featured, closes this week. The Norton and Nicholson couple will return to vaudeville next week, at the Prospect, Brooklyn.

"Lady Luxury," on tour under the direction of Charles Wuertz, closed in Ithaca, N. Y., last Saturday.

"The Red Rose" is to close in Omaha May 8. The company left here about two months ago and since has been playing western and Canadian territory.

The western company of "Peg O' My Heart" closes in St. Cloud, Minn. May 9.

The warm weather the early part of the week hastened the closing of a number of burlesque attractions, some of the shows cutting the season by as much as four weeks. The closings reported Tuesday include for this Saturday "The Carnation Beauties," Cincinnati; "Beauty, Youth and Folly," Chicago; "Ginger Girls," St. Louis; Sliding Billy Watson show, Chicago; "Million Dollar Dolls," Cleveland; "Star and Garter," Buffalo; and "The Trocaderos," Chicago.

Next week the burlesque closings are the Sam Howe show and "The Prize Winners," the former in Omaha and the latter in Chicago.

Chicago, April 28.

Billy Clifford's show closes in Ohio, May 4.

Two companies of "September Morn" closed this week. These belonged to Rowland & Tibert.

"Help Wanted," touring Illinois and Iowa, closed Sunday.

Cecil Spooner, in "Love's Model," will finish her season at the National, Chicago, this week.

"CHIN CHIN" CLOSING JULY 3.

The run of "Chin Chin" at the Globe will very likely end July 3, the show laying off about six weeks before resuming.

There hasn't been a change among the principals since the production opened and all have been re-engaged for next season.

"BLOOD WILL TELL" NEW.

"Blood Will Tell" is the title of a new piece that the Shuberts have in rehearsal. William David and Edna Archer Crawford have been engaged.

RAILROADS WORRY MANAGERS.

The Theatrical Managers' Protective Association, car owners and numerous other men interested in theatrical transportation, are patiently awaiting the ruling of the Interstate Commerce Commission on the protests filed in Washington by them against the proposed increase of theatrical railway rates throughout the Central Passenger Association territory.

The new trunkline schedule of prices is listed to go into effect May 1 but the Commission was expected to make known its voice in the matter prior to that date so that the managers can go ahead with their road arrangements after that date.

Attorney Ligon Johnson when asked about the railway increase said that a protest had been made formally by the Association and that all that could be done now was to wait for the Commission to take action.

If the Commission decrees the roads hold off awhile until the matter is more threshed out it is believed the railroad heads can be persuaded to rescind the order about the increase.

This week various reports came from some of the producing managers, who have road shows out, to the effect that if the raised rates went through that they would cut short their present routes and think twice before sending out any big companies next season.

Several managers confidently believe the Interstate Commission will rule favorably for the theatrical interests in the respect that the raise is unjust in view of the present war depression and the unsuccessful attempts of numerous road companies to make any profit this season. They say the present rates are high enough without any increase.

PEACE SOCIETIES GUARANTEE.

Maurice Browne, who has been managing the Little theatre in the Fine Arts Building, Chicago, has a company on tour presenting "The Trojan Women." The attraction is playing a route covering cities in which The Woman's Peace League is represented. In each instance this society guarantees the success of the engagement.

"The Trojan Women" is the same play Granville Barker is to produce in New York for several special performances to the Peace Society.

FRAZEE AFTER LA SALLE?

Chicago, April 28.

A report, emanating from a rather reliable source, is to the effect Henry H. Frazee is contemplating a deal whereby he will take over the La Salle theatre, now operated by Jones, Linick & Schaeffer. Negotiations have not advanced to any degree as yet, but should the house change management it will probably fall to Frazee. The J. L. & S. firm have a lease on the theatre with six years to run.

CLUB CHANGES NAME.

Chicago, April 28.

The Old Friends Of America has been officially renamed The Strollers, the certificate of the change having been filed on April 22. The new title was unanimously decided upon at a meeting on March 25.

"EDUCATING THE MANAGERS" SAYS CUT-RATE SPECULATOR

Joe Leblang Pleads Loss of \$1,000 to \$1,500 Nightly, to Illustrate Before Broadway Managers Need of "Official" Cut Rate Agency. Crowd Fighting to Buy Bargain Tickets. Agency Handles Buyers to Suit Itself.

"I'm losing between \$1,000 and \$1,500 a day here, but you don't hear me squealing. I'm doing it cheerfully because I believe I am doing a work of education. No, I'm not educating the public, but I believe that I am educating the theatrical managers and next season there will be a number of them who will see I am right. Look at that crowd around that counter, it looks like a million dollars' worth of business, doesn't it? Well, now, come inside and I'll show you the left-overs of last night and the night before."

So spoke Joe Leblang, manager of the Public Service Theatre Ticket Office located in the basement of the Fitzgerald Building. As he was speaking fully 100 men, women, boys and girls crowded about the counter exchanging Public Service Coupons for theatre tickets at half price. Tickets were going from 25c up. An even 20 attractions were listed on the bulletin board back of the counter. They were "The Hyphen," "The Show Shop," "Taking Chances," "The Revolt," "The Song of Songs," "You Never Can Tell," "The White Feather," "De Wolf Hopper in 'The Yoeman of the Guards,'" "The Lie," "The Peasant Girl," "Twin Beds," "The Bubble," "Inside the Lines," "Under Cover," "The Natural Law," "On Trial," "Experience," "Sinners," "Maid in America."

When taken into the inner office away from the mob that seemed to be actually fighting to get the bargain price tickets, Leblang displayed two bundles of tickets bearing the dates of Monday and Tuesday night of this week. About 600 tickets were in each of the bundles. He stated they were not all that were left over for he had given a number away and had sold others at a "short price" (under the half rate) in the houses where he had tickets on an outright buy.

One house, according to the cut-rate speculator, is deriving an income of \$3,200 a week from cut rate sales. And the class of people that were buying showed that they were of the real type of bargain hunters. Women were in the majority at the counter. The noticeable part of the whole proceedings, however, was in the manner in which the buyers were switched from one show to another and from one evening to another. It was a case of the public not caring where it went or on what night, as long as the ticket was cheaper than the printed price on it.

Leblang is working on a margin of 10 per cent with all the houses listed on his books. Some only let him have tickets on an outright buy at 10 per cent below the half price of the tickets;

others are working with him on the privilege of return.

The one feature Leblang makes a point of in favor of his agency is that it keeps the cut rate element away from the box office windows where they flout their cut-rate coupons in the faces of the paying patrons who are willing to pay regular prices for seats. By confining the cut rate business to one exchange of this sort, Leblang states the managers will be protecting themselves in a great measure.

Leblang wants to be in a position next year to go to the managers of attractions which are not getting over and offer to guarantee them \$3,000 a week and take as many seats as they are willing to let him have at a cut below the half price rate and dispose of them through the Public Service Coupons. He will put out the coupons and print them, taking his profit between the cut and the selling price.

SHOWS IN CHICAGO.

Chicago, April 28.

Local managers unite in the announcement that the past ten days have been the worst in the history of the business in Chicago. All the legitimate theatres with the exception of the Garrick (with Al Jolson) have taken a horrible slump.

"Along Came Ruth" opened at the Olympic Monday and is generally conceded to be a failure, despite the cut in prices. "The Songbird," with Jane Cowl, at Cohan's Grand, received some flattering notices, but is doing poor business.

SHOWS IN 'FRISCO.

San Francisco, April 28

Business shows a noticeable increase throughout the local theatrical section this week, the Cort starting off well with a feature film as the attraction. "Potash & Perlmutter," at the Columbia, began its fourth week with promising indications and the Alcazar started off to what looks like a good week.

SHOWS IN LOS ANGELES.

Los Angeles, April 28.

Probably the quietest week in the history of local amusements. The vaudeville business has dropped considerably below the average, while business at the other houses is equally bad.

ANTI-AGENCY BILL KILLED.

The hotel agency men were cheered by the news from Albany that the bill which would have directed the abolishment of all theater ticket agencies other than the box office of the theatre had been killed in the Legislature.

MANAGERS AFTER CABARETS.

The United Managers' Protective Association took active steps this week to start something in regard to the restaurant revues. Ligon Johnson, its attorney, received several protests from theatrical managers regarding the cabaret revues. The Association will call a meeting of its executive committee as soon as A. L. Erlanger returns to town this week.

The plan of campaign as laid out at present will take the shape of protests to License Commissioner Bell on the ground the restaurant men are giving theatrical performances and charging admission through the medium of increased prices for drinks and food and therefore they are conducting a theatre within the meaning of the law.

Following this there will be a petition to Fire Commissioner Robert Adamson, requesting him to enforce the law as applied to theatres in the matter of exits, etc., at all restaurants where theatrical performances are given.

The principal feature of the managers' fight will be directed against the newspapers in which the restaurant men are advertising much after the fashion of theatrical attractions. For this advertising which in the greater part is placed next to the theatrical advertising columns, the cabaret proprietors are paying but 20 cents a line, while the theatre manager is forced to pay 50 cents or more a line. With the low rate in their favor the restaurants are overshadowing the theatrical advertisements entirely by taking large quantities of space in the daily and Sunday papers.

This will be brought before all of the advertising managers of the New York dailies for a readjustment of rates in regard to all places giving revues as part of the cabaret.

The theatrical managers also say they will not sanction any of their players appearing in the cabaret revues and will not engage cabaret revue talent for any of their productions.

SHOW CHANGES IN TOWN.

Several changes in Broadway's theatrical map the coming week. "Experience" will move from the Casino to the Elliott and "The Modern Eve" will open at the former house Monday. "The Revolt," which is at the Elliott, will go to Boston. Eleanor Gordan, a Boston favorite, will replace Beth Franklyn in it for the engagement.

After Saturday night "The Hyphen" will move to the Hollis Street, Boston, and the Knickerbocker will remain dark until the advent of "The Moloch" after the middle of May.

If you don't advertise in VARIETY, don't advertise.

NOTICE.

At a Special Meeting of the Board of Directors of the
WHITE RATS' ACTORS' UNION
Called for that purpose,
DR. CARL HERMAN
was elected to serve on Board of Directors in place of Chas. J. Ross, resigned.

SHOW'S ROUTE SWITCHED.

R. C. Herndon's production "The Lady in Red" which opened in Atlantic City last week and is playing Toronto this week, is to open at the Forrest, Philadelphia, next Monday.

The show was originally scheduled to play Chicago for a summer run but it showed up so strong in Atlantic City the booking powers want the attraction brought to New York for the summer, after the Philly stand.

Philadelphia, April 28.

The Forrest is dark this week, the San Carlo Opera Company not opening Monday night as billed. The house had a \$92 advance sale. The members of the organization clamored for back salary, which the show's management could not pay, hence the calling off of the engagement. The San Carlo company came here from Pittsburgh.

Atlantic City, April 28.

The R. C. Herndon show, opening here last week, had an attachment for \$1,100 served upon it Saturday. The amount claimed by Edward Mack, a New York tailor, for goods furnished the production, was paid and the company left on time for Toronto.

The clothier said he had had two checks given him by Herndon in settlement of the account, returned marked "Not Good," before suing out the attachment.

MAYNARD SUCCEEDS THURNAER.

Edward Thurnaer, assistant booking manager of the Klaw & Erlanger road routes in Chas. Osgood's office in the Amsterdam theater building, is no longer on the job, his duties having been assumed by Charles G. Maynard.

Maynard will also continue to look after the Aarons' Circuit with Miss Bernstein, giving the books of this chain her personal attention.

Thurnaer has been with Osgood a long time. There has been much speculation as to why he severed relations with K. & E.

"CANDY SHOP" DISBANDS.

San Francisco, April 28.

Rock and Fulton's "Candy Shop" disbanded Saturday in Portland, owing three weeks' salary to the cast. The company would have stranded there, but Rock advanced several hundred dollars of his personal funds to bring the troupe back to this city.

"LOVE THOUGHT" AT BELASCO.

"The Love Thought," by Henry Irving Dodge, which David Belasco opened at Hartford this week, may be the attraction to follow "Marie-Odeil" at the Belasco. The piece goes to the Apollo, Atlantic City, next week.

ZEIGFELD GOES WEST.

Flo Zeigfeld left Tuesday for St. Paul to spend several days with the Billie Burke company. On his return next week the work of organizing "The Follies" for the coming season will begin.

Justina Johnson, the \$5,000 prize beauty, will be one of the featured members. Flo Hart who is with "Watch Your Step," is also to be in this season's "Follies."

BILLS NEXT WEEK (May 3)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. M. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"M." James C. Matthews (Chicago).

New York

PALACE (orph)
Fritz Scheff
Blanche Walsh Co
Bessie Clayton Co
Ida Fuller's Revue
Helen Rook
Dorpe & Dixon
Chick Sale
Claude Golden
Gaudschmidt
ALHAMBRA (ubo)
Bertha Kalich Co
Bert Errol
Frank Fogarty
Chick Sale
Roy Lytton Co
Jed & Ethel Dooley
Chad De Soria
Lightner & Jordan
The Schmetz
COLONIAL (ubo)
Bernard Gravitte
Cecil Cunningham
Smith & Demarest
Mme Dorée Opera Co
Geo Howell Co
Kramer & Morton
Chas Abearn Co
Amata
Cameron Sisters
ROYAL (ubo)
Trixie Frizanza
Princess Rajah
Avon Comedy 4
J. C. Nugent Co
Duffy & Lorens
White & Jason
Harry Holman Co
Ward Baker
El Rey Sisters
AMERICAN (loew)
The Seabury
Knowles & White
"The Tamer"
Nip & Tuck
Little Miss America
Pearson & Goldie
Lala Seibini Co
(Two to five)
Juggling Nelson
Mack & Vincent
Cameron Devitt Co
Annie Kent
Bell Boy Trio
4 Corsos
(Three to five)
BOULEVARD (loew)
Frank Ward
Wormwood's Animals
Mack & Vincent
Cameron Devitt Co
Bell Boy Trio
Sprague & McNeese
24 half
Josephine Kathryn
Gray & Graham
J. K. Emmett Co
Fred Hildebrandt
Stewart S. & Escorts
(One to five)
DELANEY (loew)
Parise
Sam Liebert Co
Tower & Darrell
Slayman Ali's Arabs
Annie Kent
LaPolikita & Partner
(Two to five)
Juggling DeLisle
Richmond & Mann
Joe Kelsey
The Cleverlands
"On The Veranda"
Rush & Shapiro
Veldi Trio
(One to five)
GRELEY (loew)
Dale & Boyle
Cohan & Young
"On The Veranda"
Harry Thomson
4 Corsos
(Two to five)
LaPolikita & Partner
John Neff
Walton & Rutland
Rose & Ella
Evelyn Cunningham
Bernard & Harrington
Weber & Elliott
Celine McNutt
LINCOLN (loew)
Davis & Matthews
Josephine Kathryn
Bernard & Harrington
Fred Hildebrandt
Las Casados
(One to five)
24 half
Bramley & Meredith
Knowles & White
Meredith & Snoozer
"Bryant 2564"
Morris & Allen
Barton & Lovers
NATIONAL (loew)
Ekins Fay & Co
Stuart Black Co
Rush & Shapiro
Joyce & West
(Two to five)
24 half
Davis & Matthews
Tower & Collette
Ford's Revue

Birmingham

LYRIC (ubo)
Cycling Brunettes
Monarch Comedy 4
Brunelle Sisters
Ball & West
Jewell's Manikins
BOSTON
KEITH'S (ubo)
Maxine Bros & Bob
Keno & Green
Clark & Verdi
Joe Jefferson Co
Robins
Diamond & Brennan
Nonette
GLOBE (loew)
Francis & Ross
Dixie Gerard
Mayor & Manicure
Golet Storts & L
Amoros & Mulvey
(Two to five)
24 half
Purcella Bros
Bobbe & Dale
Sampson & Douglas
Myles McCarthy Co
Louis Stepp 3
Gash Sisters
(One to five)
ORPHEUM (loew)
Caita Bros
Howard Field Mina
Carl Demarest
Glorie McCarthy Co
Fiddler & Shelton
(Three to five)
24 half
Francis & Ross
Golet Storts & L
Grace DeWinters
Aerial LaVie
(Four to five)
ST JAMES (loew)
Purcella Bros
Delmore & Light
"School Days"
Sampson & Douglas
Gash Sisters
(One to five)
24 half
Caita Bros
"White Lie"
Haydn Burton & M
10 Arabs
(Two to five)
Bridgeport, Conn.
BELL'S (ubo)
The Haslons
Meary & Miller
Leonard & Arnold
Frank & Georgia
Doc O'Neil
Omar Opera Co
24 half
Venetian Trio
Ward & Cullen
Imhoff C & Corinne
(Two to five)
PLAZA (ubo)
Wilfred Du Boys
Miller & Douglas
"President of 13 Club"
"Song Festival"
24 half
Scott & Marks
Kirk & Smith
Jennings & Evers
"Fashion Plates"
Buffalo
SHEA'S (ubo)
Alf Holt
Emmet DeVoy Co
Carolina White
La Grosse
Butte
EMPRESS (loew)
Lawton
Klein Bros
"On The Rivera"
Willie Smith
Grovette LaVondre Co
Calgary
PANTAGES (m)
Sarah Padden Co
Friend & Downing
Dorothy Vaughan
West & VanSiclen
Randow Trio
Ishikawa Japs
Charleston, S. C.
VICTORIA (ubo)
(Savannah split)
1st half
Si Ritchie
Handers & Mellis
Olive Vall
Roche Monkeys
(One to five)
Chicago
MAJESTIC (orph)
Orville Harold
Cath Calvert Co
Walter C. Kelly
Edwin Stevens Co
Elmore & Downing
Hawthorne & Ingila
Bradley & Norris
Flede Payne & D
Kremellin & D Bros
PALACE (orph)
French & Eis
"W. Kay & Ardine"
Ryan & Lee

St. Louis

MAJESTIC (inter)
(Open Sun Mat)
Edwards Revue
Wm Armstrong Co
Ernie & Ernie
John Geiger
Amoras Sisters
Davenport, Ia.
COLUMBIA (wva)
Geevance Kalama Duo
Laurie Ordway
The Rials
COLONIAL (loew)
Reckless Trio
Emmy's Pets
Frank Stafford Co
Thompson & Burt
Moore Brownie & C
LaSalle Quartet
(Two to five)
24 half
Wolgas & Gilrie
Bernardo
Phillip Four
Emmy's Pets
Frank Stafford Co
Azel Christensen
Gardner & Revere
Peerless Potters
KEEDIE (wva)
The Glockers
Isotta
Imperial Opera Co
Hamilton & Barnes
Four Janisys
24 half
Stone & Hughes
Finner C & Gordon
Ray & Hilliard
Roxa La Rocca
Hanlon Bros
EMPRESS (loew)
(Open Sun Mat)
Halted St
Millard
Ogden Quartet
Bernardo
"Just Half Way"
Sophie Tucker
Ober & Dumont
Albert Rousset Co
Tabor & Green
Sabbat & Wright
Captain Anson
Sophie Tucker
4 Valentines
McVICKERS (loew)
L. H. Carrols
Alfred Morrow
Althoff Sisters
Greenlee & Drayton
Apdelle's Animals
Casad Irvin & Casad
Siegler & Midgels
Bliss & Gerard
Florence
WILSON (wva)
Renie Davis Co
Howard & Syman
Ray & Hilliard
Roxa La Rocca
Hanlon Bros
24 half
Isotta
Renie Davis Co
Coakley Hanvey & D
Four Janisys
(One to five)
LOGAN SQ (wva)
1st half
Bert Cowdry
Friedlander 3
Parke Rome & F
Gormley & Caffrey
Canton, O.
PRINCESS
24 half
Dashingbirds Dogs
Harry Sykes
Silver & North
Sutton Mc & Sutton
Cedar Rapids, Ia.
MAJESTIC (wva)
"Henpecked Henry"
24 half
Hodges & Tynes
Chambersburg, Pa.
ORPHEUM (wva)
Williams & Rankin
Ricknell
"After the Wedding"
Hershel Hendler
Colonial Maids
24 half
Earl Vance
Demichle Bros
"Inside the Lines"
Dorothy Brenner Co
Collins & Hart
Cincinnati
KEITH'S (ubo)
Oxford Trio
Lottie Collins
Scott & Keane
Riggs & Witche
3 Hickey Bros
Franklin & Green
Billy McDermott
H De Soria Co
Cleveland
KEITH'S (ubo)
Arthur Barrett Co
Aubrey & Rich
Stewart & Donahue

Paul Conchas
Giri from Milwaukee
Creighton Bros & B
Miller & Mack
AMERICAN (loew)
Albert Rousset Co
The G. G.
Emerson & Celeste
Azel Christensen
Gardner & Revere
4 Valentines
24 half
Four Solis
Red Bottle
Moore Brownie & C
"Just Half Way"
Ogden Quartet
Ober & Dumont
AVENUE (wva)
Bushman & Yant
McCormick & Irvin
Cole Russell & D
Costa Troupe
24 half
Howard & Syman
Danny Simmons
Geevance Kalama Duo
Laurie Ordway
The Rials
COLONIAL (loew)
Reckless Trio
Emmy's Pets
Frank Stafford Co
Thompson & Burt
Moore Brownie & C
LaSalle Quartet
(Two to five)
24 half
Wolgas & Gilrie
Bernardo
Phillip Four
Emmy's Pets
Frank Stafford Co
Azel Christensen
Gardner & Revere
Peerless Potters
KEEDIE (wva)
The Glockers
Isotta
Imperial Opera Co
Hamilton & Barnes
Four Janisys
24 half
Stone & Hughes
Finner C & Gordon
Ray & Hilliard
Roxa La Rocca
Hanlon Bros
EMPRESS (loew)
(Open Sun Mat)
Halted St
Millard
Ogden Quartet
Bernardo
"Just Half Way"
Sophie Tucker
Ober & Dumont
Albert Rousset Co
Tabor & Green
Sabbat & Wright
Captain Anson
Sophie Tucker
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Alfred Morrow
Althoff Sisters
Greenlee & Drayton
Apdelle's Animals
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Colonial Maids
24 half
Earl Vance
Demichle Bros
"Inside the Lines"
Dorothy Brenner Co
Collins & Hart
Cincinnati
KEITH'S (ubo)
Oxford Trio
Lottie Collins
Scott & Keane
Riggs & Witche
3 Hickey Bros
Franklin & Green
Billy McDermott
H De Soria Co
Cleveland
KEITH'S (ubo)
Arthur Barrett Co
Aubrey & Rich
Stewart & Donahue

Edith Taliaferro Co
Hans Kronold
Long Tack Sam
Belle Baker
Waiser Bros
Columbus
KEITH'S (ubo)
Lawrence & Hurfills
Marie Fenton
Morris Cronin
Weston & Leon
C Gillingswater Co
Lyons & Yocco
Meehan's Dogs
(One to five)
Delaunay
MAJESTIC (inter)
(Open Sun Mat)
Edwards Revue
Wm Armstrong Co
Ernie & Ernie
John Geiger
Amoras Sisters
Davenport, Ia.
COLUMBIA (wva)
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Greenlee & Drayton
Apdelle's Animals
Casad Irvin & Casad
Siegler & Midgels
Bliss & Gerard
Florence
WILSON (wva)
Renie Davis Co
Howard & Syman
Ray & Hilliard
Roxa La Rocca
Hanlon Bros
24 half
Isotta
Renie Davis Co
Coakley Hanvey & D
Four Janisys
(One to five)
LOGAN SQ (wva)
1st half
Bert Cowdry
Friedlander 3
Parke Rome & F
Gormley & Caffrey
Canton, O.
PRINCESS
24 half
Dashingbirds Dogs
Harry Sykes
Silver & North
Sutton Mc & Sutton
Cedar Rapids, Ia.
MAJESTIC (wva)
"Henpecked Henry"
24 half
Hodges & Tynes
Chambersburg, Pa.
ORPHEUM (wva)
Williams & Rankin
Ricknell
"After the Wedding"
Hershel Hendler
Colonial Maids
24 half
Earl Vance
Demichle Bros
"Inside the Lines"
Dorothy Brenner Co
Collins & Hart
Cincinnati
KEITH'S (ubo)
Oxford Trio
Lottie Collins
Scott & Keane
Riggs & Witche
3 Hickey Bros
Franklin & Green
Billy McDermott
H De Soria Co
Cleveland
KEITH'S (ubo)
Arthur Barrett Co
Aubrey & Rich
Stewart & Donahue

Metherville, Ia.
GRAND (wva)
Raynard & Rosella
24 half
Oakes & Delour
St. Louis, Mo.
ACADEMY (loew)
Vogart & Nelson
Irene Stoop 3
Bobbe & Dale
Wanda
(One to five)
24 half
Rucker & Winifred
Card Demarest
"School Days"
(Two to five)
Ft. Dodge, Ia.
BIJOU (ubo)
Keough Sisters
Jerre & Hamilton
Knox Wilson
Kinawa Japs
24 half
Lazar & Dale
Emily Smiley Co
Bernard & Scarth
Radford & Winchester
Ft. Dodge, Ia.
PRINCESS (wva)
Kelly & Drake
The Grasers
Spencer & Williams
Tyron's Dogs
24 half
Kipp & Kippy
Sullivan & Mason
Five Yocassary
Ft. Wayne, Ind.
PALACE (ubo)
Aerial Budds
The Astaires
McD K & Lucy
Willie Weston
Chas Howard Co
Rose Valeria 6
Ft. Williams, Can.
ORPHEUM (wva)
Jeter & Rogers
Lyric Quartet
Bernard & Meyers
The Levies
Grand Rapids, Mich.
EMPRESS (ubo)
Williams & Segal
Bokanny Troupe
Britt Wood
Alce Lloyd
Asahi Troupe
(One to five)
Humboldt, Mo.
PARK (wva)
Wallace & Rose
Turno & Turno
Elliot
8 Rooney Girls
24 half
Onetta
Morris & Meeker
Hoyt Stein & Daley
Hartford, Conn.
PALACE (ubo)
The Monards
John Cutty
Hyman Adler Co
Laypo & Benjamin
Tower & Darrell
Montrose Troupe
24 half
Great Walters
The Reynolds
"Between Trains"
Morris & Parks
Minola Hurst
McMahon & Chappelle
Hoboken, N. J.
LYRIC (loew)
Grannis & Grannis
Holmes & Riley
Celine McNutt
(Two to five)
24 half
Selle Collins
"Girl in Dark"
Ekins Fay & E
Polzin Bros
(One to five)
Houston
MAJESTIC (inter)
(Open Sun Mat)
Travilla Bros
Mile Maryon Vadie
Kenn & Hollis
Ed Morton
Van & Bell
Frederick & Truner
3 Mori Bros
Indianapolis
KEITH'S (ubo)
Erford's Sensation
Dave Ferruson
Gardiner Trio
La France & Bruce
Mrs L Carter Co
(Two to five)
Jackson, Mich.
BIJOU (ubo)
Lazar & Dale
Emily Smiley Co
Bernard & Scarth
Radford & Winchester
24 half
Jerre & Hamilton
Truman Wilson Co
Winton & De Long Sis
(One to five)
Jacksonville, Fla.
ORPHEUM (ubo)
(Open Sun Mat)
Rill Pruitt
Norman Hackett Co
L. Gillette Co
Powder & Chapman
Jettie, Mo.
ELECTRIC (wva)
Howard & Mason

Woodford's Animals
24 half
Esra Kendall Jr Co
Ted & Uno Brad
Kalamazoo, Mich.
MAJESTIC (ubo)
(Battleground split)
1st half
Alexander Bros
Marie Dreams
Chauncy Monroe Co
Denley & Merrill
Nana & Alexis
Kansas City, Kan.
ELECTRIC (wva)
Mac O'Neill
Hussar Girls
24 half
Howard & Mason
Hughes Musical 3
Kansas City, Mo.
ORPHEUM
"Edge of the World"
Bickel & Watson
Melville & Higgins
Marie McFarland & Sis
Lamberti
Dooley & Evelyn
Grant & Greenwood
EMPRESS (loew)
Prevoll
C. S. Dunbar
Elsie Gilbert Co
Beale LaCount
Reddington & Grant
(Two to five)
GLOBE
Orpheum
Johnson & Crane
Pete Pellitair Co
Three Gays
Marr & Evans
24 half
Harry Sterling
Hussar Girls
Mac O'Neill
8 Rooney Girls
Lansing, Mich.
BIJOU (ubo)
Steiner Trio
Helen Gannon
Richards & Kyle
Dolly & Mack
Rawson Claire Co
"The Night Clerk"
Los Angeles
ORPHEUM
Lew Hawkins
Parillo & Frabito
Colonial Belles
Kerville Family
"Bride Shop"
Mae York
Lina Abernethy
Hyams & McIntyre
EMPRESS (loew)
Stewart & Dakin
8 O'Neill Sisters
Low Hoffman
"Between 8 & 9"
Sandy Slick
Old Soldier Fiddlers
PANTAGES (m)
Bothwell Browne Co
Jimmy Green
Archie Nicholson Co
Rosa Marston Co
Grace
Louisville
KEITH'S (ubo)
Dainty English 3
Rae Ellmore Ball
5 Annapolis Boys
Madden & Fitzpatrick
Adler & Arline
Evelyn Nesbitt
Frank North Co
Pase Hach & Mack
Madison, Wis.
ORPHEUM (wva)
Balancing Staves
Marshall Montgomery
Lamonts Cowboys
Thamhouer Kid
Divine Nymphs
24 half
Colonial Maids
Correll & Gillette
Zelaya
Deleon & Gillette
Gedmin
Miami City, Ia.
REGENT (wva)
Guerra & Carmen
(One to five)
24 half
Smilletta B & Mora
4 Juvenile Kings
Memphis
ORPHEUM
Bessie Wynn
Horlik Family
Jas Thompson Co
Linton & Lawrence
Al Hoot
About Hamd Troupe
La Hoen & Dupreese
Milwaukee
MAJESTIC (orph)
Fritz Scheff
Cross & Josephine
Ernest Ball
Raymond & Caverly
Haviland & Thornton
Arnold Bros
Albert & Irving
Minneapolis
ORPHEUM
"Wall Between"
Jorda Girls
Burdella Patterson
Jack Wilson Co
Elsie Rueger
Kitty Gordon
Newhoff & Phelps
GRAND (wva)
The Waddles

Hasel Morris
Stone & King
Four Miles
Mitchell, S. D.
METROPOLITAN
(wva)
Campbell & Brady
Green Mc & Dean
24 half
3 Harvey Girls
Ziska Co
Mt. Vernon, N. Y.
PROCTOR'S
Percy Waram Co
Gilmore & Castle
W E Whittle
Hoyt's Goodfellowship
Gilbert & Barrett
24 half
"Springtime"
Dorothy Rogers Co
Gilmore Corbin
Mile Elmira Co
(One to fill)
Newark, N. J.
MAJESTIC
Richmond & Mann
6 Oliver
Patricia & Meyers
J C Emmett Co
John Neff
Alvin & Kenny
(One to fill)
24 half
Smith & Farmer
Jas Grady Co
El Cota
Burke & McDonald
Harry Thomson
Sprague & McNeese
(One to fill)
New Haven, Conn.
POLI'S (ubo)
1st half
Dixon & Rambler Girls
The Reynolds
Imhoff C & Corline
Darrell C Conway
McMahon & Chappelle
(One to fill)
BIJOU (ubo)
Scott & Marke
Kirk & Smith
Jennings & Evers
"Fashion Plates"
24 half
Wilfred Du Boys
Miller & Douglas
"President of 13 Club"
"Song Festival"
New Orleans.
ORPHEUM
"Woman Proposes"
Fanny Brice
Jack Gardner
Klein Yost & Pink
The Salvaggi
Lohse & Sterling
Marie Fitzgibbon
New Rochelle, N. Y.
LOEW
1st half
The Vernoud
Maurice Samuels Co
(One to fill)
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Robert DeMont 3
Mott & Maxfield
Lorraine & Dudley
Willie H Wakefield
Emerson & Baldwin
Oakland
ORPHEUM
(Open Sun Mat)
B W & Crocker
Helen Scholder
Cheebert's Marchurians
2 Carltons
Tom Lewis Co
Lew Dockstader
Gertrude Long
PANTAGES (m)
(Open Sun Mat)
Herbert Lloyd Co
Willie Zimmerman
Amedeo
Wiley & TenEyck
Tom & Stella Moore
Arnoson
Ogden, Utah
ORPHEUM (loew)
E Whiteside Picks
Ben & Hanzel Mann
Gypsy Countess
Owen McGivney
Rockwell & Wood
Bob Tip Co
Oklahoma City, Ok.
EMPRESS (wva)
Welch M & Montrose
Hoyt Stein & Daley
24 half
Burns Brown & B
Musical Ellisons
Omaha
ORPHEUM
Rigtolett Bros
Hugh Herbert Co
Hussey & Boyle
Whiting & Burt
Cervo
Harry Watkins
EMPRESS (wva)
Lewis & Russell
J C Lewis Co
Broadway 3
Five Yocarrays
24 half
Johnson & Crane
Kelly & Drake
Tyron's Dogs
Philadelphia
GRAND (ubo)
Mack & Williams

R & K Henry
M Fairbanks
M & B Hart
Gallerini 4
Sorotly Girls
WM PENN (ubo)
Gordon Palmer
Moore & Young
Gordon & White
"College Girls"
Herman Timberg
B Bouncer's Circus
KEITH'S (ubo)
Wills & Hassan
H & E Puck
Toby Claude Co
Ruth Royce
J Devereaux Co
The Volunteers
PALACE (loew)
Mae McCre
Victoria 4
Bussie's Dogs
24 half
Belle & Jones
Friedland & Clark
(Two to fill)
VICTORIA (loew)
4 Falcons
Lewis & Gilbert
2 Macks
Peoria, Ill.
ORPHEUM (wva)
Chabot & Dixon
Grapewin & Chance
Henry B Toomer Co
Nibo's Birds
(One to fill)
24 half
Willie Hale & Bro
Werner & White
Grapewin & Chance
Stan Stanley
Pittsburgh.
GRAND (ubo)
Scott Lads & Lassies
Clark & Bergman
Eva Tanguay
7 Romars
SHERIDAN SQ (ubo)
Hanson & Clifton
Goldsmith & Pinard
Mme Amato
HARRIS (ubo)
"Making the Movies"
Jack Polk
Wayne & Warren Girls
Cabaret Dogs
Taudo
Wilton & Marshall
Plainfield, N. J.
PROCTOR'S
Three Jeannettes
Keystone Trio
"One in a Million"
Natalie Normand
Pisano & Bingham
24 half
Robbie & Robbie
Dynes & Van Epps
Percy Waram Co
Sanson & Dellila
Lola
Portchester, N. Y.
PROCTOR'S
King & Lavelle
Mile Elmira Co
(Two to fill)
24 half
Three Brownies
W T Whittle
Fred Gardner Co
Edmunds & Lavelle
Portland, Ore.
ORPHEUM
Bert Leslie Co
Louise Galloway Co
Hopkins Sisters
Ideal
Mme Aldrich
Shannon & Annis
Norcross & Holdsworth
EMPRESS (loew)
Leonard & Louie
Linrem
Mrs L James Co
Margaret Farrell
Ned Nestor Girls
PANTAGES (m)
A Burt Wesner Co
Ed F Reynard
McIntyre & Hartly
Rose Garden
Dalton Marensa & D
Providence, R. I.
EMERY (loew)
Rucker & Winifred
Grace DeWinters
"White Lie"
Haydn Burton & H
Aerial LaVelle
24 half
Wanda
Dixie Gerard
Mayor & Manicure
Piddler & Shelton
Amoros & Mulvey
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
Brooks & Loretto
Burnham & Irwin
P Gilmore Co
Bert Fitzgibbons
"Act Beautiful"
Rochester, N. Y.
TEMPLE (ubo)
Lane & O'Donnell
Helen Vernon
Crouch & Welch
Bendix Players
Mack & Walker
Flo Irwin Co
Laddie Cliff
4 Tosca Sisters

SHUBERT (loew)
Bisset & Bestry
Walter Brower
Bud & Nellie Heim
Mr & Mrs Caplin
Hippodrome 4
Wormwood's Animals
Reckford, Ill.
PALACE (wva)
Kinzo
Silver & North
Zelaya
Cameron & Gaylord
Flynn's Minstrels
24 half
Georgalis Trio
Ling Chaperson & G
Myrtle Bird
Marshall Montgomery
Paul Kleist Co
Sarramento.
ORPHEUM
(8-4)
Tracey & Stone
Geo M. Rosener
Alma Brooks Co
Morton & Moore
Lee & Cranston
Geo Damerel Co
EMPRESS (loew)
(Open Sun Mat)
Arno & Stickney
Ray Snow
Warren & Francis
"Honey Girls"
Marie Russell
Frey Twins
Saginaw, Mich.
JEFFERS (ubo)
"The Night Clerk"
24 half
Steiner Trio
Helen Gannon
Richards & Kyle
Dolly & Mack
Rawson Claire Co
St Paul
ORPHEUM
(Open Sun Mat)
Joan Sawyer
Loyal's Animals
Milk Collins
Louis London
Brent Hayes
Brandon Hurst Co
EMPRESS (loew)
Maestro
Ed & Jack Smith
"The Way Out"
Geo Yeomans
Selt Lake
ORPHEUM
(Open Sun Mat)
Hursley Troupe
Abe Attell
"Green Beetle"
The Sharrrocks
Lambert
Chas Weber
(One to fill)
EMPRESS (loew)
(Open Sun Mat)
Blanche Sloan
Pierre & King
Oscar Lorraine
"When We Grow Up"
Allen & Francis
"Vaude in Myland"
PANTAGES (m)
(Open Sun Mat)
Chas L Gill Co
Tammaman Vand
Thos Lester
Greene & Parker
Rennivici Bros
Novelty Barretta
St. Louis.
EMPRESS (wva)
Four Valdares
Hallan & Hunter
Little Caruso Co
Dancy Simmons
Willie Bros
24 half
Australian Creightons
Rertle Fowler
Hugo Koch Co
Herschell Hendler
Aerial Lloyd
GRAND (wva)
The Krusaders
3 American Girls
Scott & Wilson
Arthur Deming
Thos Swift Co
Bibi Foster
Tonta Paka
Les Austro
Irving Gossler
St. Paul.
PRINCESS (wva)
Angell Sisters
Norwood & Anderson
Duncan & Holt
Casting Lamys
24 half
C & A Glicker
Montrose & Allen
Willing Bentley & W
Les Diodottas
San Antonio
MAJESTIC (inter)
(Open Sun Mat)
Max Bloom Co
Proslin
Ren Dealy Co
Conly & Webb
Fields White & Green
Ernie Potts Co
San Diego.
PANTAGES (m)
Ronnie Bradbury Co
Hennings Lewis Co
Morton Jewell Tr
Gibson & Dyso
Carl McCullough
Renello & Sister

San Francisco.
ORPHEUM
(Open Sun Mat)
Harry Cooper Co
Barkoff & Girle
Mr & Mrs G Wilde
Sylvester Snaffer
Nason Keeler Co
(Two to fill)
EMPRESS (loew)
(Open Sun Mat)
John Delmore Co
Clarence Wilbur
Klance & Bernie
McCart & Bradford
Beth Challa
Karl Damann Troupe
PANTAGES (m)
(Open Sun Mat)
8 Forgetmenots
Neal Abel
Nat Leasingwell Co
Versatile Harmony 5
Nilt Wood
3 Shelvey Boys
Savannah, Ga.
BIJOU (ubo)
(Charleston split)
1st half
Bouding Patterson
Silver & North
3 Du For Bros
Smith Cook & B
(One to fill)
Schenectady, N. Y.
PROCTOR'S
Dorsch & Russell
Robie & Robie
"Springtime"
Silvers & Wade
Wahl & Jackson
24 half
Clown Seal
Mythic Hansone 3
Cecil Trio
L & M Hunting
Susanne & Rocamore
Scranton, Pa.
POLI'S (ubo)
Kendall's Dolls
Carroll & Hickey
Colonial Trio
"Lis"
6 American Dancers
Hadjil Nassar Arabs
24 half
Grace Wassen
Le Vern & Allyn
Dick Crollus Co
Arion Four
Simpton & Dean
Sherman & De Forrest
Seattle
ORPHEUM
(Open Sun Mat)
4 Romanos
Harris & Manion
Frances Nordstrom Co
Mr & Mrs C DeHaven
Little Nap
Musical Byrons
Orr & DeCosta
EMPRESS (loew)
(Open Sun Mat)
George DeAlma
Moss & Fry
Franklyn Ardell Co
Hilde Tiffany
Kanaswa Trio
PANTAGES (m)
Richard the Great
Nelson Ranous Co
Winona Winter
Barnes & Robinson
Florence Bayfield
Fern Bigelow M
South Bend, Ind.
ORPHEUM (wva)
Princess Kalama
Doyle & Elaine
Saxo Sextet
Jarvis & Harrison
Stan Stanley 3
24 half
Kinzo
Lewis & Norton
Steindel Bros
O'Neill & Walmaley
Nibo's Birds
Spokane
ORPHEUM (loew)
(Open Sun Mat)
Billy Kinkaid
VonHampton & Jos'lyn
"The Tangle"
Gertrude Barnes
Equillo Bros
PANTAGES (m)
(Open Sun Mat)
"Childhood Days"
Stark
Antrim & Vale
Carletta
Tony Florenz Tr
Springfield, Mass.
PALACE (ubo)
Great Walters
Riley & O'Neill Twins
Mark Murphy Co
C & A Wilson
"Song & Dance Revue"
Okomom
Australian W'choppers
24 half
The Menards
Dixon & Rambler Girls
Catherine Cameron Co
Laypo & Benjamin
Clark & McCullough
Tower & Darrell
Victor Morley Co
Springfield, Mo.
JEFFERSON (wva)
Paddock & Paddock
Ezra Kendall Jr Co
Hughes Musical 3
24 half
"Three Guys"

Frances Gerard
Woodford's Animals
Stockton, Cal
YOSEMITE (orph)
(5-6)
(Same bill as at Sacra-
mento this issue)
Syracuse, N. Y.
GRAND (ubo)
J & B Glesson
Jeanne Mae
Farrell Taylor 3
Lai Mon Kim
Claudius & Scarlet
Hermine Shone Co
Matthews & Shayne
Mang & Snyder
TEMPLE (ubo)
Bell & Eva
3 Singers
Joe Cook
Carter & Waters
"Lawn Party"
Tacoma.
PANTAGES (m)
"Garden of Rajah"
Florence Moberg Co
Three Shantons
Aiken Figg & Duffy
Barber & Jackson
Teledo, O.
KEITH'S (ubo)
Muscano Bros
Cleo Gascoyne
Chas F Semon
Hill Stephens Co
Kirk & Pootery
"War Brides" No 2
Leach Whallen Co
Toronto
SHEA'S (ubo)
Dancing LaVas
Lady Sen Mel
Ray Dooley 3
Clara Morton
Marr Bros Co
Mario & Duffy
YONGE ST (loew)
Oddone
Honeyboy Minstrels
Isabelle Miller Co
Alice Hanson
3 Donalds
(Three to fill)
Troy, N. Y.
PROCTOR'S
Harden
Burns & Kissen
L & M Hunting
Dorothy Rogers Co
Susanne & Rocamore
24 half
Harden
Silver & Wade
Gilbert & Barrett
Wahl & Jackson
Hoyt's Goodfellowship
Vancouver, B. C.
LOEW'S
Dancing Kennedys
Madge Maitland
"Auto Bandit"
Chris Richards
Fantom's Athletas
PANTAGES (m)
Coras Youngblood
Chas Wayne Co
Bob Albright
Holden & Harren
Kennedy & Mac
Victoria, B. C.
PANTAGES (m)
Tate's Motoring
VonKlein & Gibson
Taylor & Arnold

IN AND OUT.
Fritz Scheff, billed to open at the Majestic, Chicago, could not open, owing to hoarseness. Monday morning George Gottlieb in New York arranged to have the Morgan Dancers with Lopoukova leave that afternoon to open at the Majestic Tuesday. For the Monday performances Grace La Rue doubled from the Palace.
Helen Lowell did not open at the Alhambra, New York, Monday, having joined a production. The Olivans substituted.
Cecil Cunningham was despatched to Keith's, Washington, Monday, to fill a vacancy.
Minnie Allen left the bill at Evansville, Ind., Monday, upon learning of the death of her husband, Claxton Wilstach, in Boston. Maley and Woods replaced her.
Bernard Granville left the Alhambra program Wednesday through a threatened attack of pneumonia. The Avon Comedy Four filled in.
Calve did not open at Keith's, Boston, Monday. Trixie Friganza was switched from the Bushwick, Brooklyn, bill to Beantown, with Conroy and Le Maire going into the Bushwick.

Curtis & Hebard
Nolan & Nolan
Washington
KEITH'S (ubo)
Schooler & Dickinson
Tighe & Babette
Eddie Carr Co
Grace De Mar
Nasimova
Ben Welch
Newhouse Snyder Co
Indokowsky Troupe
Waterbury, Conn.
POLI'S (ubo)
Louis Leo
Venetian Trio
Catherine Cameron Co
Ward & Cullen
Morris F Parks
Kinkaid Players
24 half
Pilot & Schofield
Lucky & Yost
Tyroltan Troubadours
Darrell & Conway
Okomom
Hoye Mosart Co
Watertown, S. D.
METROPOLITAN
(wva)
3 Harvey Girls
Ziska Co
24 half
Campbell & Brady
Green Mc & Dean
Wilkenbarre, Pa.
POLI'S (ubo)
Grace Wassen
E & E Adair
Dick Crollus Co
Arion Four
Simpton & Dean
Sherman & De Forrest
24 half
Will Carpenter
Carroll & Hickey
"Lis"
6 American Dancers
Edith Mote
4 Lukens
Winnipeg
ORPHEUM
Brown Brothers 3
Marie Nordstrom
Mme Beeson Co
Hoey & Lee
Rives & Harrison
(Two to fill)
PANTAGES (m)
Primrose's Minstrels
Rhoda & Crampton
The Brensons
Chartres Halliday Co
Mile Rosamond
STRAND (wva)
Bruce Morgan & B
Jack Hawkins Co
Knight & Moore
Gordon & Day
Worcester, Mass.
POLI'S (ubo)
Flying Henrys
Lucky & Yost
Minoor Hurst
Tyroltan Troubadours
Clark & McCullough
Victor Morley Co
24 half
Riley & O'Neill Twins
John Cutty
Leonard & Arnold
"Song & Dance Revue"
Tooney & Norman
Australian W'choppers

NOTICE.
The regular meeting of the WHITE RATS' ACTORS UNION will be held TUESDAY, MAY 4th, 1915, in the White Rats Building, 227 West 46th Street, New York City, at 11:30 P. M. sharp, Big Chief Frank Fogarty in the Chair.

NEW ACTS.
Mollie King and Harry Delf have been brought together for a two-act by M. S. Bentham, the agent. They will shortly appear at the Palace, New York. Bentham also has Billy Schrode and his dancing partner from the Amsterdam Roof; also Louise Gunning, who intends returning to vaudeville after a long visit on a California ranch.
"Patsy," comedy sketch, with Catharin Calhoun, Franklin C. White & Co. Geraldine Prince, singing and dancing "single."
Billy Ford and Bert Leighton, with special scenery and music.
Harry Rapf has put on "The Midnight Cabaret," thirteen people and eleven numbers, with the principal players, Bert Weston, Jack Marshall, Frances Keith and Madge Roeder.
Lottie Williams has accepted "Poor People's Money," requiring three people, which Archie Colby wrote as a vaudevilleization of the Henry Seigel case.
James O'Neil has been engaged for a principal role in the vaudeville sketch Georgia Earl and Nellie Callahan, have placed in rehearsal. Aubrey Smith is producing the act.
Joe Bissett and Harry Bestry, who dissolved vaudeville partnership after their Hammerstein engagement, re-joined last week.
Johnnie O'Connor (formerly Cameron and O'Connor) and Eddie Kane (formerly Kane and Nadel) have teamed.
Leo Donnelly, now with "Potash & Perlmutter," will enter vaudeville as a "single act" about May 10, after the show closes. (George O'Brien?)
Clark and Bergman will have a new two-act for next season, written by Billy Jerome.
The Acme Quartet, with Roswell Wright, Herman Haynes, Jess White, Fred East. (Rose & Curtis.)
Andy Lewis and Vera George will frame up an act, after their burlesque season ends.
James Cantwell, late of the Primrose Quartet, singing single (Frank Evans).
Pauline Pauli and Frances Mead, dramatic sketch, "The Purchase of a Soul."
Billy Craig (Craig and Williams) and Leo Nadell (Nadell and Kane) have formed a two act.
Frieda Klemm and Teddy Tappan, "sister act."
Wilfred H. Nixon and Co., sketch, four people. (Jo Paige Smith.)
Nance O'Neil is in sketch entitled "Face to Face," by Francis Du Tilly.
"The New Boarder," a rural sketch, with Isabelle Miller.
Paul Barron and Eugene Barnes are again a "two-man act."
Homer Lind is putting out Adolf Link, the Lilliputian, in a new act.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Fritzi Scheff, Palace.

Ida Fuller's Revue, Palace.

Helen Rook, Palace.

Chain and Templeton, Bushwick.

Booth and Leander, Bushwick.

Harry Holman and Co. (2).

"Adam Killjoy" (Comedy).

19 Mins.; Three (Interior; Office Set-
ting).

Fifth Avenue.

In the new "Adam Killjoy" sketch Harry Holman has a vaudeville vehicle that perfectly suits this jocular comedian. As the automobile broker who won't stand for a Ford in front of his office and who exchanges bright, merry repartee with his office force which in this respect includes his son, Jack, who loves the new stenographer, Lucretia, Holman had the Fifth Avenue audience laughing heartily every moment he was in view. The act comes close to being 100 per cent. Holman. As the stout individual who has made his fortune out of speculation he looks the part and he acts it in doing a George Horace Lorimer during office hours. There's slang of the merry quippy order and the laughs come thick and fast. Holman's droll, unctuous humor is quietly but forcefully put over. Adam Killjoy dislikes the stenographer because she's slow and inanimate. He also doesn't like the way his boy plays poker and chalks up credit accounts which he, the elder, must pay. The son coaches the girl to show some spunk later and the two covertly save the old man his fortune by putting one over on a broker who was to have shorn Killjoy of all his coin. Killjoy of course gives the young folks the parental blessing. It's a good act for Holman. The lines, snappily written, are handled skillfully by him. His support is fairly good, the boy and girl speaking their lines distinctly. Holman's fun-making is not of the roughhouse, boisterous type, but is of the good, breezy, wholesome make that is cheerfully welcomed in any neighborhood. In a dandy spot at the Fifth Avenue the results were certain and curtain calls pronounced.

Mark.

Henry G. Rudolf.

Tenor.

9 Mins.; One.

Royal.

Henry G. is a rather good looking singer with a fairly good repertoire of numbers for a tenor, but Henry G. is a tenor of the type that depends partially upon the nasal tones, although controlling a good range and carrying a likeable top note. Henry G. opens with "Pagliacci," followed it with "Kentucky Lady" and left the rear portion of his specialty to "Sheltering Palms" and "Bird of Paradise." Henry G. is billed as a vagrant tenor and costumes his turn appropriately. His enunciation runs a bit off occasionally and his nasal efforts are decidedly noticeable. Nevertheless the Royal audience was inclined to be favorable.

Wynn.

Richard Carle and Co. (11).

"If We Said What We Thought"
(Musical Comedy).

38 Mins.; Full Stage (Special Set).
Palace.

It's a terrible title, "If We Said What We Thought," speaking about Richard Carle's entrance into vaudeville with a musical comedy skit, four principals and six chorus girls, the combination requiring 38 minutes. Mr. Carle is a "production comedian" of big reputation in large productions. He was a co-star with Marie Cahill in "90 in the Shade." But production comedians in large shows may have different ideas about getting to a point. The best musical show of record could probably have been boiled down to 38 minutes and would have been a better show in that time, minus numbers, so when a vaudeville playlet for a production comedian runs 38 minutes, with but six girls in the chorus and a slight number of songs with many long intervals, it would become what is known as a "good act" if reduced to 14 minutes. The piece was written by Tom Barry and is presented by Jos. Hart. The scenery looks familiar and during the action Mr. Carle unwound some thread from his coat sleeve. It was suggested he had lost his underwear in the operation; he also was pushed off a bench, and later, as he held a couple of stockings in his hands, said he thought he would take them out and have them filled. These bits may be more or less familiar to several comedians in vaudeville and burlesque who never had their names in lights outside the Knickerbocker. The author picked up a laugh here and there, not too often, but often enough if the act ran 14 minutes, which would only mean 24 minutes out. After the playlet proper had concluded Mr. Carle came before the curtain and did a "nut" recitation or song. It was as well placed as the Hippodrome is for a picture show. It's a long time since as large a vaudeville production as Mr. Carle appears to have has shown with but six chorus girls. The story of the piece is a road house meeting, with a couple of mysterious chairs. Whoever sat in them told what he or she might be thinking of. Nobody in the audience was invited upon the stage.

Stime.

Olympia Desvall.

Animal Act.

8 Mins.; Full Stage.

Palace.

A picturesque display is Olympia Desvall's animals at the Palace. Horses and dogs are in the turn, the woman (probably Miss Desvalls) doing the principal direction of the animals. A cart with wide wheels plays an important part. While the wheels are revolving dogs tread inside the wide rims, with a procession of other dogs behind on either side. The finish is spectacular, with one of the horses carrying large silvered Cupid's wings on its back, standing upright on an annexed platform to the cart, drawn by another horse. It makes a "sight" finale that nicely closes a very neat turn, which includes a bit of comedy at different moments through excellent training. This act was in the Barnum-Bailey Circus last season.

Stime.

Mary Shaw and Co. (3).

"The Dickey Bird" (Comedy).

23 Mins.; Five (Special Set-Parlor).
Palace.

In a little farcical comedy that is too light by far for her talents, Mary Shaw debuted in vaudeville Monday at the Palace, to the mild amusement of the evening audience. A recommendation is a well written playlet, with too much writing and no action. But one "situation" arises. It brings a laugh. The maid unwittingly discloses Mrs. Griffiths (Miss Shaw) as Mrs. Bowen, to the second Mrs. Bowen, who is there with the original Bowen, to rent Mrs. Griffiths' apartment. Bowen left his first wife without notice, obtained a Chicago divorce and again married, this time to a much younger woman. Mrs. Bowen the second (Arlene Hackett) was a mushy bride, who persisted in making love to her husband at every opportunity. An Episcopalian in religious belief, Bowen had not informed her of his first wife and divorce. They went looking for an apartment and stumbled into the New York apartment of the divorcee. The apartment was dressed in the prevailing Vogue style, very bare and lots of it. Harvey O'Higgins and Harriet Ford are the authors of this skit. They have written plays, which may account for the 23 minutes of talk. It's not always talk, however, some is repartee, and there's a difference—in vaudeville. The playing honors all went to little Miss Hackett. She did uncommonly well in what ordinarily would have been a difficult role to acceptably put over before a variety house. Lumsden Hare played Bowen, the twice married man. His greatest fault was he is English, playing in a pure American piece. Had the scene been laid in London, but it wasn't, and an English actor, though of light accent, playing in English style, just missed, although some might say he just fitted into the role. The most Miss Shaw did was to pose about the stage, deliver her talk and repartee and make the audience laugh now and then. But if Mary Shaw has a following, and she should have by this time, the present sketch will suffice to carry her once over the circuit. Arthur Hopkins presents the star. In the smaller towns she could take the headline billing spot, but neither the name nor the sketch or both can do that in a big house. The best they could expect would be to split the top line with another attraction, as strong or stronger.

Stime.

Dynes and Van Epps.

Songs and Talk.

12 Mins.; One.

23rd Street.

Dynes and Van Epps with more work, should become an interesting novelty for the smaller houses. The two, both men, have fair voices, and put their numbers over in good fashion. The taller has a very deceptive "double" voice, and with the comedy makeup of an all-in Count, drew many laughs. His partner is using the old "Clothes Line" number, and at this house it went big. Next to closing the boys held up the position very well.

Fiske O'Hara.

Irish Songs.

17 Mins.; Five (Parlor).
Palace.

"Ireland Is Ireland to Me" sings Fiske O'Hara, and Fiske O'Hara is for the Irish. He "opened in vaudeville" Monday at the Palace, singing Irish songs, among them the one mentioned, which the Irish tenor announced had been written for him by Ernest Ball. An encore ballad was "You and I," with "Nora McNamara" for the final closing number, while a couple of internationally well known melodies wherever Hibernians congregate in close association were the others. Mr. O'Hara was dressed as one would expect an Irish singing star to look, and he nonchalantly leaned against the concert grand, as Theodore Morse accompanied him on it. There is an unconscious but indelicate move in this stereotyped action of singers from the legitimate or opera "nonchalantly" leaning against the piano—they hide their accompanists from many in front. Some day perhaps a singer will sing while pacing back and forth, but some day perhaps a lot of things may happen, and when that arrives, if it ever does, who can tell—there may be no grand pianos in vaudeville—just musicians in the pit, doing what they are paid to do. Ah, yes, 'tis true, then there would be no class, and while that is to be regretted, vaudeville has been vaudeville and was vaudeville even when pianos were sold on the installment plan.

Stime.

Fletcher Norton and Maud Earl.

Songs and Dances.

18 Mins.; One and Full Stage.

American Roof.

Introducing a vaudeville production built around ancient and modern dances, Fletcher Norton and Maud Earl must be considered likely contenders in that particular line with their new specialty. The couple open in one with an introductory number probably titled "Just a Little Bit," with the balance of the offering presented on the full platform before a black cyclorama drop. An illuminated picture frame adorns the rear of the stage, the pair utilizing this for an entrance. The opening shows a dance preceded by "Tango Girl" with Miss Earl in a nifty spangled creation. A coster number, with appropriate costumes follows, the finale bringing Norton's solo dance while Miss Earl retires for a change to trunks. A ballad in this spot earned the individual honors of the vehicle, Miss Earl's vocal efforts doing it. The finale brings them on in Colonial costumes with a neatly constructed song and dance built around the minuet. The closing brings the action up to the present day dances in which the couple are efficient and graceful. The Colonial wardrobe of pink and white shows excellent color and design taste and was voted a gorgeous affair by the American audience. The general appearance of the entire act is far above the average while the outline has been well handled by the producer. The turn is a great headliner for the smaller houses.

(Continued on page 18.)

PALACE.

If the Palace doesn't do business this week, the search for "new material" would seem wasted effort. Not alone the material in this instance, but the names, Fiske O'Hara, Richard Carle and Mary Shaw, all playing modern vaudeville for the first time, upon one program and at the Palace. Either one of the "names" could ordinarily suffice for a headline, in an ordinary big-time house. The combination on one bill brings out the capacity of the Palace for mammoth shows, a capacity vaudeville has been trained to by the Palace. To say the Palace is opposition to Hammerstein's is but a tiny particle of the actual fact—the Palace is opposition to the world of vaudeville act over the world. It set the pace and it sets the pace.

Miss Shaw has the "No. 3" spot and did nicely enough. She was well placed for her little comedy of light texture that had served as a curtain raiser to "Polygamy" at the Park. Mr. O'Hara closed the first part. The audience, O'Hara and the stage manager seemed at variance with the applause given. Fiske O'Hara, the system at the Palace, when the applause wavered the next act goes on. The intermission thought aided O'Hara, who had the curtain dropped upon him twice in the thought the noise out front was merely perfunctory or friendly, but it continued and Fiske had to sing again, though he could not claim credit for stopping the show. The show had stopped with the finale of the first half. Someone sent Mr. O'Hara a large bunch of roses and a very pretty brunet usherette took them down to the man on the stage. The Carle act was second after intermission, with 38 minutes to run. Several of these were wasted before Carle himself appeared, but once Richard hit the stage, he never left it. Each of the "name turns," is under New Acts.

The show started with Olympia Desvall (New Acts), switched from the closing spot that became necessary at that late hour. The Five Sisters appeared but the final spot instead. The strongest applause was given to New Act, Nichols, opening after intermission, not a position she would have selected, were those things left to acts, but it placed Miss Nichols ahead of Ruth Royce, next to closing. Both are "single women." Miss Nichols' success could be noted by her husband, Coit Alherston (in the Carle act) who stood in the wings.

Miss Royce has developed jockeying with applause to a point of over-training. She "lost" Monday night while fooling with "em. Ruth sang four songs. Her first two gave the girl a big start. "Neath the Irish Moon" opened, and the second, "She Lives Down in the Alley," a new comic with a funny lyric that has a little trick in the melody through the interpolation of the "Sally in the Alley" bar. "The Alley" number looks like a hit, for Miss Royce put it over easily. Then the girl sang "Si's Been Drinking Cider," a rube number she worked altogether too hard with. Her last song was something about a "chicken dinner." The audience in the wings was not distinct. Following Miss Nichols, of course, was an undoubted disadvantage, but the Palace has always been very kind to Miss Royce. She should be satisfied with that, and not try to strain her popularity. It kicks back every now and then and a few kicks hurt. A little variation in style of delivery wouldn't injure the girl's chances, either.

Another turn on the program that seemed aimless was the Six American Dancers, all dressed up for hard shoe stepping, with program billing that looked like a million dollars. Dancers may be gowned, costumed or dressed up any way they like, but if they are hard shoe dancers, the audience is going to find it out. The ensemble stepping at the close which was unforgotten hard shoe dancing, got the most. It used to do the same thing for the Four Fords.

After the Shaw skit the Ward Brothers in their English travesty or comedy bit came forward, doing fairly well. The high toned shriek of one of the boys won a laugh. The brothers did but one dance, at the finish. They could dance more. One trouble with them seems to be that they have grown accustomed to this turn now. When afraid of it, they did better. The Palace hilling gave the Wards quite some prominence, but hilling never yet made good for anyone. The hilling has helped many an act, but hilling more often has hurt.

The Palace held a very large sized crowd for a Monday night house, considering the weather. One fellow around the lobby offered to wager there was more money in the Palace than any theatre in town that evening, not excepting "Chin Chin," "Tribby" and "A Celebrated Case." The present three big current legit hits in New York. *Time.*

ROYAL.

Collectively the several acts constituting the current week's program at the Bronx house go toward shaping a highly satisfactory bill regardless of the individual performances registered. The Royal audience seemed favorably impressed in the majority of cases, a fact which speaks well for the Bronx as a vaudeville section, although a large measure of credit must be given the management for the construction of the show. Two new acts are included in the program in Taylor Granville's "The Yellow Street" and Henry G. Reddell. The management has also wisely counted on the commercial value of the Chaplin releases holding this feature for the finale of the evening which practically guarantees a full house for the last act.

The Okura Japs opened with a routine of foot juggling, the turn carrying a Jap man and wife woman, the latter acting as top-mounter. The Jap is exceptionally clever in the particular line and has built up a routine of semi-thrills that make a reasonably strong specialty for an early spot in such a bill. They were fully appreciated.

After Rudolf came Bart McHugh's "On the School Playgrounds," a miniature musical production that can be measured among the best of McHugh's collection. Mariel Morgan and Al Brendel are featured with a septet of nimble choristers in the background. Miss Morgan scored an individual hit with her singing and Brendel with a unique line of comedy stood out conspicuously. The specialty has been well staged, bringing out the best contained with nothing superfluous and cornered one of the evening's hits.

Du Calion is the English comic who delivers a fast line of talk atop a balancing ladder. While much of his bright material soared toward the north, he safely maintained a good spot on the bill. Du Calion was followed by the Granville production which in turn introduced the intermission period.

The Misses Campbell opened the second section with their drawing room specialty followed by Joseph Jefferson and Co. in "Poor Old Jim." One can fully appreciate the work of Wm. DeMille in this vaudeville farce. The act carries itself through despite handicaps. Both Jefferson and Hancock sing through their parts, although Blanche Bender seems to have the proper idea, but DeMille's pen work comes valiantly to the rescue and the points presented are continually registered with emphasis.

The evening's honors fell easily to the Primrose Four, vaudeville's best "straight" singing combination. The quartet have strengthened things with a new routine of numbers, including "Jane," a new Shapiro-Bernstein release that carries all the promises prophesied in its advance hilling. "Night Time in Dixie" is a good closing number and well built to succeed "Jane," which stopped proceedings temporarily. Yodel number by Reinhardt also proved considerably successful.

D'Amore and Douglass have one of the best two-men strong acts seen around here recently, but the stalling should be chopped. The appearance is excellent in every particular and the pair make a great closing number for any program. *Wynn.*

PROSPECT.

The Prospect, Brooklyn, is having a Spring Festival this week. The house is decorated from top to bottom with flags and the week should prove profitable with an even break with the weather. The decoration thing has been carried on in Brooklyn by every house from the smallest to the largest and seems to bring business wherever used. Monday night there was a decidedly good audience considering the heat and no very big name to draw. The bill started early and closed late.

The Seehacks opened with hag punching. The Black Brothers followed and had it somewhat better. Ken and Greer were next and the first to start any real enthusiasm. Through this they were under the impression two encores were necessary. One would have been plenty. "The Red Fox Trot," with George Howell and Co., proved one of the laughing hits. The gentleman-fapper part was exceptionally realistic. Peter Paige, who had the house at his mercy when it came to securing laughs. The dancing was well worth while and Hazel Lowry made a pleasing picture. George Howell convinced.

The real knockout of the show was scored by Kramer and Morton in blackface. The two boys have nothing much in the way of new material and are using "Amos and Andy" but in the comedy line the Prospect audience did not ask anything better. The two knew when they had done enough and retired, well thought of by all. The nearest to a headline turn, Madame Doree's "Moments from Great Operas," came in at this point. The singing well pleased those who liked the opera stuff. The male singer repeatedly looked into the audience as if seeking some friend. It left a bad impression. The act closed the first half. During the intermission a funny piece of a Chaplin picture was used, which kept the house in good humor. Mathews and Shayne and Co., who opened after the interval, had an easy time in securing more laughs from an audience that was there to laugh. The general state of affairs at the Prospect at the time. The dope sketch with the two clever comedians was an easy hit. Duffy and Lorenze with their breezy skit found the going to their liking. The prop auto at the finish did not want to come out of its hiding place in the wings.

The novelty of the bill was the Schwarzs Brothers in "The Broken Mirror." The pantomimic work of the smaller man completely captivated the house. The Courtney Sisters, who followed, although late, were recalled after. The Le Grohs closed a lengthy bill to a seated house.

AMERICAN.

A combination of heat and rain at the psychological moment seriously effected the attendance at the American Tuesday night, the roof audience running somewhat below the average in point of numbers. The weather handicapped the program in its own way through lack of enthusiasm. An unusually good small time collection of specialties was provided for the first half of the week, two of the numbers making a strong hold for the two-day qualification. Both are new to New York and both earned individual honors in their own class. The new acts were Norton and Earl and "The White Lie," by Oliver White (New Acts).

The Three Falcons opened the bill with a comedy ring act composed of a smart routine of aerial feats in which the strength of the "straight" men predominated. The comedian filled the comedy prescription, although at times he employed rather aged methods. It's a suitable turn for the best of the "pop" house.

Elkins, Fay and Elkins scored an early hit with a rathskeller specialty that is noticeable because of its speed and the opportunity afforded the trio to display their versatility. Con-

stant workers, they lead up to a rattling fast finish that can hardly fail, and in spite of a superabundance of similar turns, this trio should find little trouble in keeping continually active.

The Ward Sisters, with their "Doll Girl" offering, entertained the curious and filled a spot nicely, after which Harry Thompson and his familiar monolog kept the audience in good humor. "The White Lie" preceded intermission, the second period being opened by Ray Conlin and his ventriloquist bit, which earned its usual rewards. Norton and Earl came next, and the Wilson Brothers following in "one" and taking away the comedy honors. The Brothers employ little beyond a newspaper, a German dialect and some time worn gags, but they seem to carry the punch for the pop patrons.

Joe Fogler and Clarence Carman have built an interesting turn around their cycling abilities and combine to make an excellent closer for such houses. A match race was carded Tuesday, introducing Freddie Hill. Pictures completed the bill. *Wynn.*

FIFTH AVENUE.

They were slow in getting seated Monday night, but it didn't take long for the house to fill up and by 8:30 business was especially good.

And the show gave a dollar's worth of satisfaction. In fact the entertainment shaped up so well the bill was of the big time stripe, harring a stop here and there.

The opening pictures did not come up to expectations. A Gold Seal, "The Whirling Disc," was lamentably short of climaxes and one of the fight between two men, was pretty tame for what the movie clashes have been giving them of late. A Selig comedy, "Mrs. Murphy's Cooke," was as devoid of humor as an undertaker's catalog.

Rosheim's Athletic Girls opened the show. While the act gave satisfaction the girls did not show their accustomed pep and appeared to be making their money too easily. The wrestling match at the close pulled up the average considerably.

Maybelle Lewis and Paul McCarthy worked hard but the act seemed to miss. It runs much the same as when this pair appeared at the Fifth Avenue in the summer of 1913. Miss Lewis looked most attractive in her new white robe and her last gown was decidedly fetching. Harry Holman and Co. (New Acts) gave the show its first comedy impetus.

A Keystone, with Charlie Chaplin featured, was next. In this film, taken when Chaplin was with the K forces the little comedian was seen in a different character than ever assumed before. He donned female attire and showed that if his present style of fun-making goes by the boards he has other channels to fall back upon.

Will J. Ward and piano girls made a dandy impression, the music and singing taking exceptionally well at the Fifth Avenue. Ward is doing two new work consecutively but as Ward is featured and the piano girls working then it appears to be Ward's business. However, too much is too much and one gets it in Ward's singing.

One time the orchestra and the piano girls had a race, with the orchestra getting the home stretch first, but nobody seemed to take this in regular.

Marie and Billy Hart gave the comedy end another boost and the act went over to big returns. Billy now uses his circus parade for the closing and Miss Marie makes her first appearance as a typical Parisienne soubrette with an abbreviated outfit that called forth many exclamations.

Joe and Lew Cooper came on around 10:18. Lew has made excellent strides as a singer and he is also surer of himself in putting over numbers. The brothers have a well-framed act and can hit any house to good advantage. The boys were surefire at the Fifth Avenue once Lew lived into the comedy songs.

Joseph and Antonette (New Acts) held everybody in and the heart-stopping display of one of the most interesting "runs" of the year. For a wonder the scenes were timely and the photography fine. *Mark.*

RIVIERA.

The little touch of heat coupled with the rain failed to keep the audience away from Fox's Riviera Tuesday night. The lower floor held almost capacity and the balcony seemed to be well filled. The weather, however, had its effect on those who were present. From 8:20 until ten o'clock any act that got applause was lucky and there was hardly one that got a laugh until Andy Rice appeared down next to closing and "cleaned up." Rice had the audience laughing from the time that he appeared and held them in the state until leaving, and was recalled. The demand for his return was so insistent it almost stopped the show.

The remainder of the show comprised five acts and six reels of pictures. A Pathe weekly opened the bill and was followed by an Edison drama that showed "Olive in the Madhouse." As far as the Riviera audience was concerned Olive can remain in the madhouse.

La Palairia and Her Dancer (New Acts) opened the vaudeville section and just passed on the strength of some dancing at the finish. They were followed by Blanche Leslie in songs. She opened with "Down Among the Sheltering Palms" wearing an evening gown and a black hat, then a change to a very pretty light dress she delivers "5-15," doing all four verses which seem a little long. Her third number is "Wrap Me in a Bundle," which got over. Her closing number was "Dublin Bay," the best of her repertoire.

Ginger and Carin, next, had a hard time getting their act over. They were short of anything like a hit. One of the episodes of "The Exploits of Elaine" was shown in the

middle of the bill after the team of comedians.

Hazel Kirk Trio were on after the picture. The act does not get over as well on the small time as it did during its brief stay in the bigger houses. The trio did not seem to take their work seriously at all and resorted to kidding that only themselves were in on it. It is bad policy when there is an audience in front. Andy Rice followed. Bud Snyder and Co. closed the bill and held the audience in nicely. The act he is doing is a little ancient now, but it makes a big flash on the small time and will do there to close bills. A three-reel Essanay feature, "The Snow Burner," finished. *Fred.*

HARLEM OPERA HOUSE.

Announced as the first summer show of the season, the H. O. H. promises its patrons a big time feature for the weekly bill. The feature the current week "War Brides" (No. 2) clearly showed its drawing ability Monday night when the house was packed to the back doors. The heat seemed to inject ginger into the audience for the act approved everything placed before them, most of it comedy.

"War Brides" easily lived up to its outside hilling and was rewarded with a tremendous ovation at the close. Speed and interest are lacking during the first eight or ten minutes of the sketch but once it starts, it never slackens. Although the cast has not been fully selected the sketch holds the interest of all, due the good work of Joan, the principal character. Al and Fannie Stedman kept up the speed and easily scored. The Wilhat Troupe with the comedy automobile were enjoyable.

Steffy Berko and Co., with a straight violin turn that needs rage for the small time, opened the second period. The act was not really the market. Rooney and Russell followed, and although they scored the act does not seem capable of holding down a spot on some of the better small time programs. Miss Russell shows quite an attractive wardrobe but that was all. A few seasons in rag stepping and singing, and the same old numbers will keep their best days would help Miss Russell considerable. The con impersonation should be dropped at once. Mr. and Mrs. James Kelso walked off with one of the hits of the evening. The couple are still working with that assured ease which seems to bring them the heavy return. After the Kelso act, the Chaplin feature, the ill song "My Bird of Paradise" was sung accompanied by the audience. Pearl Bros. and Burns held right up in line with comedy.

23RD STREET.

The heavy rain just before show time Tuesday night put a damper on the large attendance this house usually draws. Those there seemed to enjoy the show, which in a way was a good evening's small time entertainment. Very seldom is an acrobatic act bestowed with the applause hit of any bill, but this is what may be said of Roeder's invention, closing the show. The act was not new. Edmunds and Lavelle opened to only a fair start, due to late arrivals. Cross-fire talk got some laughs. The hard shoe dance by the girl was the best effort.

Kalma, a magician, followed, and did right well for "No. 2." The "floating ball," announced to be his own magic trick, mystified many. His assistant is a nice looking little girl, who worked in the disappearances. Two Nightingales (New Act).

Daniels, Stewart and Co., in "The Concealed Bed," next, scored the first real hit. The act has three new faces since last seen. The fellow formerly playing the love is now doing the son. The newcomers, though not of the ability of the former players of the roles, should improve. Miss Stewart is still the mother, doing it with no mean ability. Dynes and Van Epps (New Act), next to closing, made another hit, through a double voice. Roeder's invention, a "strong act," though a peculiar name, was the applause hit of the bill, closing the show.

86TH ST. ORPHEUM.

The inhabitants of the section of Manhattan Island known as Yorkville of which 86th street is the thoroughfare are evidently picture fans in every sense of the word. In all of the vaudeville houses in the neighborhood pictures make up a good portion of the entertainment and the panto productions come in for as much appreciation shown outwardly as do any of the vaudeville turns. Loew's Orpheum is playing seven acts and a number of single and double reel pictures, at different times serials and comedies. Pictures, before the act, after which the bill began, starting with Francis and Ross. The two dancing boys had rather a hard time at first owing to the sleepy condition the house was in after all the film. The finish of their act found the two in favor of the show present. A weak weekly wandered in after. Goone and Wray (New Acts) got going good when the girl began to whistle. Madeline Harrison and the Balalaika Orchestra, the heavy act of the show, followed and gained some attention. A funny Keystone caught the house. After the rough and tumble picture Bush and Shapiro talked a lot with the comedian, getting some recognition with his fall.

Kingsbury and Munson, with one of those sketches where the wife is a quiet little woman and becomes an "Indian" afterward, just to show her husband, left a rather good impression. The skit has some lines that are laugh provokers and the cast of two is all that can be asked for.

Johnny Neff with his talk fooled a number of those present who expected him to play one or more of the instruments before retiring. A few walked out just before Neff's appearance, and upon the completion of his work the house arose to a man and made a bee line for the exits, leaving the Cycling McNutts no chance whatever to get over.

FILM FLASHES

A general denial has been made that all of the Kessany companies operating at Niles, Cal., were leaving that studio station for good. The Charles Chaplin Co., moving to Los Angeles, gave rise to the rumor. The Chaplins are being directed by Chaplin. It's not likely there will be any director over Chaplin.

The Keystone is reported as having "retaken" some of the Charles Chaplin pictures it produced when the little fellow was with it. New York "neighborhood" exhibitors are showing Keystones with Chaplin billed in big letters out in front. It is another "repeat" of the Mary Pickford type made some months ago by the Bilo.

The press department of the Paramount is looked after by J. S. Johnson. Outside of New York this "Johnson" is regarded as a man and mail often reaches the Paramount addressing J. S. Johnson as "Mr." The Johnson in question is Jane Stannard Johnson. Her Paramount pet is the Paramount Magazine.

Over in the Centaur studio, Bayonne, N. J., there is considerable activity. The Rolfe Company has a big company of players making "The Flaming Sword," which has Lionel Barrymore and Jane Grey as its principal people. E. Middleton is doing the directing.

Adeline Edelstein is a niece of Mr. Rolands, of the Rolands Feature Film Corporation, has received an engagement ring from A. I. Shapiro, special representative for the Fox Film Corporation.

Dave Wall and Boots Wall are with the Dyrda.

Billy Bailey and Harry Mainhall are with the Pyramid.

Bosworth is now working upon a new feature entitled "Fatherhood" (four reels). So far Pete Schmid hasn't sent out anything about it.

Marguerite Clark is to make her next screen appearance in "The Pretty Sister of Jose" (Famous Players).

George Arliss, in booking passage for the other side, shattered the hopes of the American film men who would have liked nothing better than to have signed him up for feature films.

"With Bridges Burned," an Edison feature adapted from Rex Beach's story, will be released May 7.

The Rolfe Co. is announced as making a feature this summer of George Bronson Howard's "An Enemy to Society."

Anna Luther has gone to the western Sell company.

Little Doris Baker is now with the Gene Gauntier Company.

The recent death of Gustav Meles of typhoid fever at Ajaccio (Corsica) will have no effect in the operation or activities of the Meles Film Co. His son, Paul Meles, is still at the head of the American interests of the Meles interests.

Pete Schmid, of the Bosworth press forces, was running around in a circle last week. There was a reason. The Bosworth had four of its features playing in Broadway houses at the same time. They were "Captain Courtney" (Dustin Farnum) Strand; "Hypocrites," 51st street; "The Caprices of Kitty" (Elsie Janis), Riverside, and "Pretty Mrs. Smith" (Fritzi Scheff), Broadway.

Tony Duffy is making some pin money with the New Jersey bookings of "Neptune's Daughter," for which he has the state rights.

George Nicholas is a new acquisition to the Hollywood forces on the Coast.

In less than a month there will be a general exodus of film players out of California, as many of the companies are returning east for summer work.

Harry R. Raver is in Havana, Cuba, showing the "Cabrila" to the populace there at the National theatre.

Vera Michelena is going into pictures, so 'tis said. Her sister, Beatriz, is already in the film, having starred in "The Lily of Poverty Flat" for the California Moving Picture Co.

A. Elliott Griffin is with the American.

Neva Gerber and Webster Campbell are to be featured in the novelty production, "Life's Staircase."

There has been quite a demand of late from the foreign movies for American-made machines.

The Breda Hall Association of Breda, Ia., has started work upon a new \$10,000 theatre which may have a picture policy upon completion.

The Manhattan Exchange of the Kriterion is now in charge of Charles Getz, who suc-

ceeds David Keene. Gets has been with a number of New York exchanges. J. J. McGovern is also connected with the Kriterion.

The Famous Players' production, "May Blossom," to have opened at the Broadway last week, was shifted to the Strand for this week instead.

Paul Postler has joined the Liberty Film Players.

Henry Walthall is now working in Ihsen's "Ghosts," scenario by Russell E. Smith.

Spike, the bulldog pet of G. M. Anderson, prominent in the Charles Chaplin comedy, "The Champion," was recently run over and killed in Niles, Cal.

The picture rights for some well known books have been secured by Carolyn Lawrence for features with local film concerns. Among them are "Wee Macgregor," "Jerome, a Poor Man," "Sister Carrie" and "Jennie Gerhardt."

John G. Adolfi will be connected with the Imp hereafter. Mrs. Adolfi, professionally known as Florence Crawford, will also appear in Imp pictures.

Adele Farrington, in private life Mrs. Hobart Bosworth, is enacting the principal role in the new feature "Phillips Smaller" and Lois Weber are making for the Universal.

San Souci Park, Chicago, is now the home of the Jayann Film Co., which is engaged in making a picture called "The Prodigal's Daughter." William R. Coleman is the general producer.

To make a long corporation name short, the New York Motion Picture Co. has adopted the title of Nymph.

Thomas Alva Edison is going to make his screen bow shortly in an Edison picture.

"The Sign of the Rose," the George Behan feature, is being shown at the Clune Auditorium, Los Angeles. A New York showing is being arranged.

Princess Ibrahim Hassan (Olga Humphreys) has finished a series of twelve pictures entitled "Under the Crescent."

"The Man from Oregon" will have Howard Hickman and Clara Williams in the principal roles.

Mabel Normand arises to deny the recent report of her engagement to Bert Levey, the San Francisco vaudeville agent.

A 19-day run for "A Fool There Was" established a record in Denham for a motion picture. The film was exhibited on Curtis street, playing a return engagement.

"The Price" is being rapidly rushed to completion at the Cosmos studio. Helen Ware is playing the principal role. "Fine Feathers" with Janet Beecher will soon be released from the same plant.

In the recent convention of the New York state branch of the Exhibitor's League, Lee A. Ochs of New York City was elected president. Sam Trigger was returned the victor in the election for National Vice President.

L. W. Adler is now in the New York office of the World Film. He comes from the Pittsburgh branch of the same concern.

George J. Schaefer, formerly assistant to Lewis J. Seisnick, is now sales manager for the World Film.

Lasky will release seven features through the Paramount during the summer.

"Little Miss Brown," which is to be filmed by the World Film, will have Vivian Martin in the leading role and Chester Barnett opposite. James Young directing.

The Trent, Trenton, N. J., is playing two World Film feature productions a day. The house plays road attractions at times.

The Baptist Sunday School of Owosso, Mich., co-operated with the manager of the Temple theatre in selling tickets for the film production of "Mrs. Wiggs of the Cabbage Patch."

Helen Ware will be starred in the feature production of "The Price," which the Cosmos will make.

The name of Pickford is now being flaunted around New York in connection with a brand of pictures featuring Lottie Pickford. Absence of Mary Pickford may have inspired the other company to push the name of Lottie Pickford.

Jack Byrnes is now producing three-reelers at Long Beach, Cal., for the Balboa.

Victor Moore will appear in his second screen production July 29, when he will do the title role in "Chimmie Fadden."

George W. Fawcett as a screen star, appearing in "Majesty of the Law" (Morocco-Bosworth) is to be seen August 28 next.

"Kindling," with Charlotte Walker, is listed as a Paramount feature for August 18.

E. W. Lynch has taken over the New England rights of "Prohibition" and will advertise it with a huge wooden bottle with a sinister visage of "Demon Rum" protruding from its mouth. As a matter of convenience, Lynch established a headquarters in Boston this week.

A general shakeup in the Alliance Exchange offices has added Cleveland to the list of cities in which the firm has direct representation. Philip Adler is now manager of both Pittsburgh and Cleveland.

There's some speculation as to why the Lasky Co. paid Valeska Suratt an optional amount for her picture services and that young woman turned around and accepted a contract with the Fox Film Corporation. Miss Suratt starts work for Fox next week and her principal male support will be George Baldwin, who appeared in "The Red Rose" and later the "Black Crepe and Diamonds" vaudeville offering.

Al. Lichtman is no longer connected with the Select Film Booking Agency.

The Famous Players Co. has arranged a trip to Europe for Mary Pickford, the little movie star, to go abroad in June or July to get some foreign scenes in a new feature or two the F. P. is going to have her appear in this summer. The Pickford Co. is expected to return from the Coast around June 1.

COAST PICTURE NEWS.

By GUY PRICE.

Pauline Moran is with the Keystone.

With stage celebrities like Robert Edeson, Harry Woodruff and Thomas Jefferson appearing in Reliance and Majestic photoplays, it reminds one of the good old stock days when each stock company was composed of rare talent.

Edna Maison is appearing in "Was She a Vampire" under the direction of Albert Hale.

Grace Cunard has returned from San Francisco.

What Thomas H. Ince said when he viewed "The Clansmen":

"What David Wark Griffith will say when he sees 'The Sign of the Rose':"

Blank space indicates deletions by censor of words violatory to U. S. postal laws.

Harry Mettayer is to return to Los Angeles this summer to play leads with the Sellig.

The Photoplay Authors' League has elected the following officers: Frank E. Woods, president; Russell E. Smith, vice president; Hettie Gray Baker, secretary; Richard Willis, treasurer; Richard Harding Davis, second vice president; William Ford Wright, third vice president. The board of control includes the mentioned officers and D. W. Griffith, Mary H. O'Connor and William E. Wing.

George Behan has left for the East.

The Biograph company members were the guests of the City of Venice last week.

Lewis Cody has had his big racing car shipped from the east.

The most recent addition to the directors' staff at the Griffith-Mutual studio is Ray Myers.

Carmen de Rue has gained the Majestic-Reliance forces.

Dorothy Gish, during the absence of her mother, gave what she terms a "hot party." On this night, 14 of the Reliance-Majestic ladies assembled.

Curt Rehfeld is now on the Majestic staff.

Frank Bennett has issued a challenge to film players for a swimming contest.

Giles Warren, late of the Sellig production staff, has enlisted as a member of the Reliance-Majestic.

Charles Clary is contemplating the purchase of an automobile and for the past week has been pestered to death by salesmen.

NEW INCORPORATIONS.

Brighton Beach Music Hall Co.; \$10,000. Theatres and pictures. C. G. Wheeler, C. M. and T. F. Hall, Brooklyn.

Fulton Feature Film Corp. H. E. Altken, C. Kessel, C. O. Baumann, New York.

Educational Films Corporation; \$250,000. Albert F. Jones, A. B. Farnham, Clarence G. Trott.

RELEASED NEXT WEEK (May 3 to May 8, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.									
GENERAL	UNIVERSAL	MUTUAL	UNITED	KRITERION	Par	Sup	Al	Th	Pch
Vitagraph	Imp	American	Gaumont	Paragon	Par	Sup	Al	Th	Pch
Biograph	Bison	Key	Superba	Santa Barbara	S B	Emp	Al	Th	Pch
Kalem	Nestor	Reliance	Empress	Alhambra	Al	St. Louis	Th	Pch	
Lubin	Powers	Majestic	St. Louis	Thistle	Th	Lariat	Th	Pch	
Pathe	Ecir	Ecir	Humanology	Punchinello	Pch	Selig	Rex	Frnt	
Edison	Frontier	Dom	Luna	Pyramid	Pyrd	Edison	Victor	G S	
Essanay	S-A	Victor	Grandin	Ramo	Nole	Kleine	Gold Seal	U	
Melies	Mel	Joker	Ideal	Ideal	Navejo	Ambrosio	Universal	U	
Columbus	Big U	U	Starlight	Star	C K	Mina	Big U	U	
	L-K	O-L	Miller Bros	M B			Laemmle	Lie	
		Halstaff	Premier	Prem					
			Cameo	Cam					

The subject is in one reel of about 1,000 feet unless otherwise noted.

MAY 3—MONDAY.

MUTUAL—One Summer's Sequel, 2-reel dr, A; Keystone title not announced; The Mission of Morrison, dr, Rel.

GENERAL—Toys of Destiny, dr, B; An Innocent Sinner, 2-reel dr, K; No Other Way, dr (5th of the Road of Strife series), L; The Reaping, 2-reel dr, S; Cutey's Sister, com, V; Sue, dr, S-A.

UNIVERSAL—The Black Page, dr, I; She Winked, com, and A Trip to Cairo, educ, split reel, J; For Cash, 2-reel dr, Vic.

UNITED—Avarice, 2-reel dr, Ideal.

MAY 4—TUESDAY.

MUTUAL—Monsieur Nikola Dupree, 2-reel com-dr, T; The Face Most Fair, dr, Be; Her Grandparents, dr, Maj.

GENERAL—Black Sheep, 2-reel dr, B; Ham's Easy Eats, com, K; The Twin Sister, com, L; An Arizona Wooing, dr, S; A Child in the North, 2-reel dr, V; Carbons in the Kitchen, com, E; The Profligate, 3-reel dr, S-A.

UNIVERSAL—The Faith of Her Fathers, 3-reel dr, G S; Rex, no release; Caught by a Thread, com, N.

UNITED—The Trunk Mystery, com, Sup.

MAY 5—WEDNESDAY.

MUTUAL—When Empty Hearts Are Filled, dr, A; The Spark from the Embers, 2-reel dr, Br; The Baby, com-dr, Rel.

GENERAL—The Clairvoyant Swindlers, 2-reel dr (an episode of "The Girl Detective" series), K; Who Violates the Law, 3-reel dr, L; Her Career, dr, S; A Lily in Bohemia, com, V; Jack Kennard, Coward, dr, E; The Fable of "The Galloping Pilgrim, Who Kept on Galloping," com, S-A.

UNIVERSAL—The Little Girl of the Attic, 2-reel dr, Lie; Father was Neutral, com, L; K; Universal Weekly, No. 160, C.

UNITED—The Shop Nun, 2-reel dr, Emp.

MAY 6—THURSDAY.

MUTUAL—The Man From Nowhere, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 18, M.

GENERAL—The Master of the Sword, dr, B; Such Things Really Happen, 2-reel dr, L; Heart-Sell, News Pictorial, No. 36, S; The Park Honeymooners, com, V; How Slippery Slim Saw the Show, com, S-A; Safety First, com, Mi.

UNIVERSAL—Roses and Thorns, dr, B U; Counting Out the Count, com, Ster; Rene Haggard Journeys On, 2-reel dr, Rx.

UNITED—Lola's Battle With Cupid, com, Luna; The Fortune Teller, com, Star.

MAY 7—FRIDAY.

MUTUAL—The Kite, 2-reel dr, K B; Dreams Realized, dr, Be; A Scientific Mother, com, F.

GENERAL—Masked Fate, com-dr, B; The Actress and the Cheese Hound, com, K; The Spy's Sister, dr, L; The Strategist, com, S; The Vanishing Vault, com, V; With Bridges Burned, 3-reel dr, E; His Regeneration, dr, S-A.

UNIVERSAL—Tony, dr, I; Almost a King, 2-reel com, N; Father's Money, com-dr, Vic.

UNITED—The Other Girl, 2-reel dr, Prem.

MAY 8—SATURDAY.

MUTUAL—The Old Shoemaker, 2-reel dr, Rel; Keystone title not announced; That Doggone Serenade, com, R.

GENERAL—A Day's Adventure, dr, B; The Wild Engine (an episode of "The Hazards of Helen" series), K; The Busy Bell Boy, com, L; The Lion, V; A Sad Dog's Story, dr, E; Thirty, 2-reel dr, S-A.

UNIVERSAL—The Runaway Auto, cartoon, and Fighting the Hookworm, educ, split-reel, J; The Blond of His Brother, 2-reel dr, B101.

UNITED—Told in th. Rockies, 2-reel dr, Lariat.

CONSECUTIVE FEATURE ROUTES IS ROAD PLAN OF BIG COMBINE

**Klaw & Erlanger and the Shuberts Reported to Be Forming
Movie Organization With Other Big Managers to Go Into
Picture Productions and Feature Bookings Upon
Large Scale. Spoor and Waters Mentioned.**

An unconfirmed rumor reached the New York film centers this week that when next fall rolls around that there will have been consummated a picture deal that will startle the wisecracks.

This rumor has the deal being quietly cooked up in New York whereby some of the country's biggest show producers are in on an agreement to form a combination that will produce, market and send out huge feature pictures on the road, booked in the same manner legitimate road shows are routed.

Klaw & Erlanger and the Shuberts are understood to be among two of the theatrical firms interested, with two others promised to have an equal share in the proposed movie combination. There is a rumor that Percy Waters, the big man in the General Film offices, will have a hand in the direction of the proposed film organization.

This week the Shuberts-Cox-Rhinoc theatrical interests took a firmer hold on the production and booking of pictures by Mr. Cox being elected president of the World Film Corporation and Mr. Rhinoc named as a vice-president. The World is to market all the Shubert and Brady pieces which are to be featured along the road with the Klaw & Erlanger output.

From the Pacific Coast via Chicago comes word that George K. Spoor (Es-sanay), is going to be deeply interested in the new movie organization. Just what his connections are haven't been fully determined.

FEATURE'S STATE RIGHTS.

The Cort Film Corporation has decided to dispose and circulate "The Melting Pot" as a feature film with Walker Whiteside, through the selling of state rights.

Heretofore most of the feature films have been distributed through a service corporation, the latter, comparatively a recent method of handling features, having ended state rights selling, quite popular at one time. The Cort people have received several requests for terms for various sections.

Such state rights selling as reported of late worked out quite satisfactorily, it is said, both for the owner of the film and the purchasers. "Tillie's Punctured Romance" was one. The Keystone is reported to have spent only \$9,000 making that six-reeler, and offered to sell the U. S. rights for \$39,000 at one time. The proposition was refused. Later the Keystone got \$70,000 from the defunct Alco, which disposed of all state rights for it at a large profit. The B. S. Moss feature film of "Three Weeks" was another ex-

ample of making a quick turn on the investment through state rights, getting for the maker all the money to be had, in a hurry.

State rights, say some manufacturers, ensures a wider circulation for a subject, since the distributor through a service corporation is necessarily limited to the exhibitors linked with that service.

MARIE CAHILL FILM.

Daniel V. Arthur signed a contract with the Universal this week under the terms of which Marie Cahill is to appear in a feature production of "Judy Forgot." Miss Cahill is the first of the real big stars the U. has secured to follow out the production of its features as announced in *VARIETY* several weeks ago. The former musical comedy star is to receive \$10,000 for her appearance in the film to be completed in three weeks' time. Miss Cahill has passed up vaudeville entirely for the pictures.

Avery Hopwood will make his debut as a scenario writer when the "Judy Forgot" picture is produced.

ENGAGED GERALDINE FARRAR.

Geraldine Farrar has been engaged to appear in pictures for Lasky. Miss Farrar is now in Atlanta on a tour with the Metropolitan Opera Company. June 15 Miss Farrar, according to H. Whitman Bennett, starts in a special train for the Coast. The feature selected for her will likely embrace one of the operatic characters she is identified with.

BEATING FIGHT FILM LAW.

There is to be a feature based on the Willard-Johnson fight on the market shortly. The producers have used Fred McKay and Andrew Johnson to pose for a reproduction of the fight. These pictures, though not being the original, will get around the Interstate Law which prohibits the shipment of fight films.

Toronto, April 28.

A local feature film plant has made arrangements to develop and print the pictures taken of the recent Willard-Johnson heavyweight championship fight held in Havana. The pictures will be shown throughout Canada.

IT CAN'T BE DONE.

Mayor Curley, of Boston, handed down a decision regarding the playing of "The Hypocrites, a feature film, in that city. The Mayor after viewing the feature stated that it could be placed on public exhibition if the producers would drape the naked figure of Truth on the film.

FINDING OUT VALUE.

The World Comedy Stars Film Co., which has been making single reel comedy productions at the Willat studios in Jersey, suspended operations last week and is said to be waiting before resuming at that plant, in order to learn the market value of its productions.

The company, according to its president, Phil Gleichman, has five productions in advance and can fill its regular program meanwhile with these. The company has also been making pictures in a Chicago studio which has caused the extra number of negatives on hand. If it is found the comedy pictures fail to prove marketable or profitable the company will go into some other line of picture making.

The World Comedy Stars has been making its pictures with a stage favorite, but has not kept a company in stock, paying its people so much for the parts, the star receiving \$500 for the picture.

While it is understood the company has had some internal reorganization, it will continue to suspend studio work at intervals when having a number of pictures in advance.

Several of the Willat studio people are back on Broadway this week claiming salaries due them, some for a number of weeks. The directors and a few of the actors are those minus the cash according to the reports, the studio hands being paid before being dismissed.

NO U'S FIRST RUNS.

To all appearances there is no longer any "first run" Universal releases in New York. The Savoy has changed its program policy and the Loew Circuit is buying "second run," leaving the U almost bare for the best money in the metropolitan district.

It is said the Loew people, noting the very little competition among exhibitors for U's first runs, dropped to the second-run price, in order to save money, without taking any chances of losing business thereby.

To cover up the dent to its pride this New York condition made, Carl Laemmle, for the Universal, took credit unto himself for advocating second runs, when no first-run buyers are in sight.

TAD'S COMIC SERIES.

The Pathe Company has signed with Tad the "Evening Journal" cartoonist to publish a series of comedy films based on his drawings. The first of the series will be "Lonesome Luke."

Alma Hanlon (Mrs. Walter Kingsley, who is one of the famous Hanlon family), has been engaged as principal woman for the picture and Jack Terry (a nephew of Ellen Terry), will be the leading man.

Mrs. Kingsley is the last of the Hanlon family to consent to become a public entertainer. Every other member of the family for nine generations back has been identified with the theatre in some capacity. Mr. Terry is the first of the famous Terry family to appear in pictures.

E. Mason Hopper has been engaged especially to direct the Tad series.

STRAND'S PROFIT, \$250,000.

The Strand's profit on the first year (ending this month) of its career as the finest picture theater in America was \$250,000, it is reliably said.

The capital stock of the Strand's operating company is \$750,000, divided into preferred (with seven per cent. guaranteed) and common, that can pay a dividend of 25 per cent., if the directors so ordain.

When the company was organized the preferred stock was sold at par, according to report, with a bonus of common for each preferred share purchased.

NEW WORLD OFFICERS.

The World Film Corporation at a meeting of the directors Monday elected new officers. George B. Cox of Cincinnati succeeds Van Horn Ely as president, Joseph L. Rhinock was elected one of the vice-presidents; the other is Lewis J. Selznick, who is general manager of the concern. The new members elected to the board of directors are George A. Hun, of Philadelphia, chairman, William A. Brady, and Milton C. Work, of Philadelphia.

Tuesday Mr. Selznick stated the idea in securing the new officers was to bring into the World Film organization men who have been well known in theatrical circles and who have but recently seen the worth of feature pictures. He stated the new comers will be active in the business end and will not be associated with the company in name only.

HIP PLAYING TO PAPER.

The picture show at the Hippodrome has been mostly playing to "paper" of late, according to report. Business is said to have commenced to decline at the box office over two weeks ago, when the mass of curiosity seekers (who thought it cheap to look at the interior of the big playhouse for 25 cents or less) exhausted itself.

A rumor has been around for the past ten days the Hip might end its picture reign very shortly.

TOM INCE INJURED.

Los Angeles, April 28.

Thomas Ince, managing director of the New York Motion Picture Co., was seriously injured here Monday when his auto turned turtle, pinning him beneath. Ince was picked up an hour later by another autoist and rushed to a hospital where it was learned his collar bone was broken in addition to internal injuries.

GRIFFITH'S "HOLY GRAIL."

It is almost a certainty the next big multiple reeled feature that David Wark Griffith will produce will be "The Holy Grail." Griffith journeyed to Boston especially last week to secure the rights from the Abbe family.

This work will be done on an elaborate scale similar to "The Birth of a Nation."

PICTURE STARS WED.

Los Angeles, April 28.

Allan Dwan and Pauline Bush, picture stars were married here this week.

MAY BLOSSOM.

May Blossom.....Gertrude Morgan
Tom Blossom.....Russell Bassett
Richard Ashcroft.....Marshall Neiland
Steve Harland.....Donald Crisp
Aunt Deborah.....Gertrude Norman

The Famous Players released through the Paramount a four-reel adaptation of David Belasco's play of Civil War times entitled "May Blossom." There is no big legitimate or film star featured in the picture but there is an adequate cast, making the picture entertaining. This is as much as can be said for the feature, it is entertaining and that is all. No big punch, and the story is one that were it welcome about many moons ago. It tells of May Blossom, the pride of a fishing village on the Virginia coast who returns home from boarding school at the outbreak of the war. She loves and is loved by Richard Ashcroft. Her father, the keeper of the lighthouse, has made a selection as to his future son-in-law. It is Steve Harland, a youthful fisherman. The girl, if she has any sense, if she is not throated to Ashcroft, when he is arrested by the Union forces for having carried dispatches for the Confederates. No one except Steve witnessed the arrest and he is trusted by Ashcroft to bear a message to the girl. Steve, however, says nothing and stages matters so that it appears as though he is a traitor. After which he marries the girl. A year later Ashcroft is released, returns to find his former sweetheart a wife and a mother, and the perfidy of Steve is discovered. Ashcroft joins the army, and Steve, spurned by his wife, also enlists and in a battle is wounded and made a prisoner while Ashcroft profits from death. When the wife hears from her former sweet-heart of the valor of her husband her hatred for him turns to love and when he has recovered and returns for a parting glimpse of his wife and child prior to killing himself he is welcomed to her arms. Ashcroft falls on the battlefield in an obliging way and passes from the life of the film. If the producer had devoted a few hundred feet at each end of the picture and injected a modern touch the feature would have been much more effective. The photography shows some wonderfully wild appearing country along the ocean front with the great waves of the ocean breaking over the straits of beach. It is worth sitting through to see this alone. Fred.

THE CAPTIVE.

A five-reel Laasy feature in which Blanche Sweet is starred, principally supported by House Peters. The story is built around a mythical episode of the Balkan war in which a young Turkish nobleman is captured by the Montenegrins, turned out, with other Turk captives, to replace the Montenegrins in the fields. This particular Turk is picked by Sonya Martinovitch (Miss Sweet) and is delegated to complete the work of her brother who was slain during a skirmish in the hills. The action shows the captive laboring through a course of hardship and under the instructions of his captor who keeps him under constant guard with an army revolver. Sonya's younger brother becomes fond of the Turk and eventually the sister is overcome with his charms. The Turks finally retake the town, and after inhibiting freely at a local wine shop, proceed to the home of Sonya. The officer in command attempts to attack her, but is beaten off and thrown from the house by her captive. This is followed by a general fight which ends with the arrival of the Montenegrins who recapture the town. The story jumps here to the conclusion of the war and brings the captive back to his home. A band of scavengers burn the home of Sonya and her brother. The captive upon his return home is reprimanded for what his superiors consider gross misconduct in opposing his own company and is stripped of his title, property and land rights and banished from the country. The finale shows a rather unnatural meeting of the captor and his captive. The officer holds up well and while built on light undation carries sufficient interest. The playing of Miss Sweet and Peters is worthy of comment. Some pretty exteriors and interiors are shown, the details being well worked out. The battle views are well staged. Wynn.

NAME OF THE PRINCE OF PEACE.

The complete title of this reel is "In the Name of the Prince of Peace," a four-part feature which bears the label of the Dyreeda Art. It is nothing more than appeal to the nations of the country to stop the war. As the story this film shows the war, it started out all right and then veered off into an angle of war and allegorical ensemble that totally eliminated the original story. The idea isn't a bad one and held unlimited opportunities for a smashing feature. The picture opens with a big house party with five women putting a skeleton in the sleeping room of a nice looking young man. The fight shatters the boy's mind and turns his hair white. The Baron, and a striking figure in the feature by the way, could never reconcile himself to the young woman who instigated the trick. She goes to a convent while the present war gets started and the Baron takes to the field in army regalia. The French take real devilish and take undisputed possession of the very convent enclosure where the girl is now a "sister." A French spy is captured by the Baron's regiment. The Baron dons his clothes and goes right into the heart of the French to deliver the messages. As the Baron passes through the convent he meets the young woman. Immediate recognition he addressed to him in the past. A wounded French soldier, lying on the floor, saw the exchange and wormed his way to the commanding officer's quarters, where he accused the Baron of being a spy, saying that a German nun had spoken to him. The "sisters" are brought in and the young woman is singled out as the one who did the "speaking." When pinned down on her

oath to the faith and the cross she wears she admits the truth. The Baron is marched to the chancel rail of the convent and the firing squad ends his life. The young woman rushes to him in time to also receive a bullet or two for the sacrifice. The finish is an allegorical appeal to the Prince of Peace to stop the war. The scenes within the convent walls and the manner in which the French take violent possession of the sacred house were splendidly staged. The soldiers handled there seemed well, although there would have been much more naturalness if that French captain or commanding officer had permitted a telegrapher or wire order to send the dispatches. A German in the audience made the audible remark the captain should have been out there directing the fighting instead of calmly sitting there thumping away at the key. It's a morbid picture and made gruesome by the ghouliah opening. There was a big laugh when the five women were seen carting the skeleton down the wooded path to the house. The actor doing the soldier bit in the convent was most effective. Some of the minor characters were excellently played. Mark.

THE BULLDOGS OF THE TRAIL.

A rather cheaply constructed four-reel Picture Playhouse Film Co. feature revolving around an incident of the northwest and its celebrated mounted police. A miner and his daughter journey to Blackfoot, Canada, to visit the police inspector located there, arriving shortly before a young lieutenant, transferred to that post. The daughter and the lieutenant fall in love and while strolling through the woods discover the dead body of the miner. Subsequently the sub-titles disclose that the police inspector and the dead miner had previously been members of a secret society known as "The Shinto," but had stolen the treasures of the organization and fled. The murder of the miner is executed by two members of "The Shinto" who shortly afterward murder the inspector and carry off the girl. The lieutenant solves the mystery, deals out justice to the spirits and eventually marries the girl. The picture comes with the wreck of an auto, rather skillfully pictured, after a dull chase in which many opportunities were neglected. The theme is acceptable, but badly worked out, the view of the northwest suggesting the flats of New Jersey. The miner is shown prospecting for gold in a field that too plainly bears the mark of recent agricultural exploration and a two-car train far too light for anything beyond commutation service is recklessly sub-titled "The Seattle Express." The extra men employed to fill out the picture, representing the types of the northwest, were badly picked, the majority looking like high school students dressed for the part. A scene depicting a vat of live snakes particularly prepared by "The Shinto" for the fair captive should be eliminated. One of the Hindoos is thrown into this vat which makes it doubly repulsive. The leads are handled by Sydney Shields as Peggy, the miner's daughter, Kenneth MacDougall as the lieutenant, Hamilton Crane as the inspector and Wynn Davidson as the miner. Miss Shields, while acceptable in her role, did not exceed the static expectations, while MacDougall carries little facial expression for a leading man. The melodramatic features will hold it up where such subjects are in preference, but as a standard seller, it looks a bit weak to combat the present market which carries competing features far beyond the limits attained in this effort. Wynn.

A MAN'S PREROGATIVE.

Oliver Rand Robert Edison
Elizabeth Town Mary Alden
The Artist Charles Cleary
The Model Billie West

In the advertising campaign conducted in one of the big weekly publications with a view of acquainting the general public with the merits of the Mutual Masterpieces, H. E. Aitken asks the public to take a chance and see this four-reel production of the Reliance Company, which has Robert Edison as the star. "Will you take a chance with me at 100,000 to 1?" is the manner in which Aitken puts his question, and after looking at the picture the answer is "No." for "A Man's Prerogative" has about one chance in one hundred thousand at getting over. The failure of the picture to get over cannot be laid to the production, the direction or the acting, therefore, there is but one thing that remains that can be held responsible and that is that the story upon which the scenario is based was not adapted to pictures of the feature quality. The whole tale could have been told easily in two reels and perhaps have gotten over a lot better in the shorter form. In four reels it seemed exceedingly dragged and even the cast of real artists who appear in the picture are not able to inject enough life into the interminable scenes to make the picture hold the necessary thrill. There are any number of repeats used in the padding out of the scenes and these only make the picture seem doubly drag. The story deals with a theme that for the most part leaves a bad taste in the mouth. It is the double moral code for man and woman. Almost every one knows that while men accept and take for granted a certain number of liberties after they have promised to love, honor and cherish, there does not seem to be the same reason why so sordid a story should be screened. For it is simply sordid and not clever in any sense. If Mr. Aitken, or whoever is handling the publicity campaign, continues to ask the public to take chances on pictures of this sort it won't be long before whatever little prestige that the Mutual Pictures have gained so far will be destroyed. It would have been a great deal cheaper for the Mutual to have thrown out this release entirely rather than to have utilized the "Take a chance" method of trying to put it over on the public. Fred.

NEW ACTS.

(Continued from page 14.)

"The White Lie" (3).

Dramatic.

17 Mins., Full Stage.

American Roof.

In the vaudeville dramatization of Oliver White's "The White Lie," the Roland West Producing Co. has developed another unquestioned hit for that brilliant writer, casting the vehicle sufficiently well to fill the requirements of the pop houses. The story is rather unique, well built around an interesting plot, with a splendid climax and an equally forceful moral. Following the precedents established with his former vaudeville works, White has completed a perfect script from a point of rhetorical construction and equal credit belongs to him for the originality of thought. Looking beyond the author's efforts, one can favorably comment on the work of the man-servant to whom White has delegated the role of a grammatical expert. The producer has trespassed a bit close to comedy in casting the actor's part which slightly detracted from the dramatic tension established in the summit of the theme, but before the stereotyped pop audience the details were hardly discernible and the vehicle as a whole was fully appreciated. The bulk of favorable praise for "The White Lie" rightfully goes to White whose fine handiwork is visible throughout. Wynn.

Orville Stamm.

Strength.

8 Mins.; Four (Curtains).

Orville Stamm is announced by the program as "The 16-year old Hercules." He does seem young, and he is strong, although his development or over-development has not apparently made him muscle-bound. Stamm has two striking feats, one entirely away from anything ever shown in this particular line. It is the playing of a violin, with a 65-lb. bulldog attached to the bow arm. Neither the young man nor the dog appeared to mind the awkwardness of the position the latter was in, with the animal lifted and lowered in short jerks as Stamm went through a melody on the instrument. The other was the finish, Stamm lifting with one hand from the top of a specially built apparatus, a regular sized horse. The strong man gave the combined weight of the one-hand lift as 1,450 pounds. Another feat was the holding of a full size upright piano with a stage hand at the keys, upon a board across his body, while he supported himself on his flat feet and hands against the stage. Stamm also sang a verse of a song while in this position. He doesn't have to be an elegant singer and he isn't, but speaks fairly well in making his announcements, mostly concerning four physical exercises he illustrated. The turn opens with a stereotyped cabinet display. The three big tricks take it over easily, and although closing the long unwieldy Hammerstein program this week, Stamm held a good portion in the house and they liberally applauded him. He should do nicely all over the circuit. Bina.

OBITUARY.

Paul Pons, a wrestler, known in vaudeville circles abroad, was drowned April 12 while fishing in the Garonne river, France.

John Bunny, probably one of the most well known actors known to fame through moving pictures, died April 26 of liver trouble, at his home in Brooklyn.

Tom Donnelly of the Four Australian Donnellys died April 22 at the Polyclinic Hospital, New York, after an operation for appendicitis. Donnelly has been appearing in vaudeville with his wife and two children. He was considered one of the best Australian dancers. The body was interred in Evergreen cemetery.

Los Angeles, April 28.

Luciana Aiguedo, one of the most daring horsemen of pioneer California days and a well known circus man, died at Ventura, Cal.

Portland, Ore., April 28.

Mario Lombardi, age 66, the operatic impresario and for years proprietor of the Lombardi Opera Company, died here April 22 of apoplexy. Immediately following his death Signora Lombardi, his wife, attempted suicide by taking bichloride of mercury, but was unsuccessful. Extreme grief over the loss of her husband is said to have prompted the attempt at self destruction. While apoplexy is given as the cause of Lombardi's death, it is said his recent imprisonment in San Francisco was the real cause; that he never ceased to worry and brood about it, which resulted in apoplexy. For years Lombardi had been identified with opera on the coast and was held in high esteem.

St. Paul, April 28.

Patrick H. Sweeney, for the past seven years stage manager of the Orpheum theatre here, died April 23, after several weeks' illness.

John D. Young, a transportation manager with the Barnum-Bailey Circus, dropped dead in Philadelphia April 24.

Charles H. Bunting, stage manager of the Lyceum, New London, Conn., died Tuesday of pneumonia.

Claxton Wilstach, aged 53 years, who went to Boston to take charge of the press work there for "The Birth of a Nation," was found dead in his room in the Hotel Georgian, Boston, April 26 death resulting from the bursting of a blood vessel near his heart. A widow, Minnie Allen, has been in vaudeville for several years, survives. Mr. Wilstach was a brother of Paul and Frank J. Wilstach. Last winter he managed the Punch and Judy theatre, New York. The body was taken to Laurelton, Long Island, for burial Thursday.

Wood Managing Union Hill.

William Wood, manager of the Colonial, will move over to Union Hill to manage the stock season at the Hudson there, opening next week.



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VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

Reine Davis, booked for South Bend the last half of last week, did not appear owing to illness.

Frank Readick will play Henry Kolker's part in Jack Lait's revival company of "Our Children," which will be produced at the Victoria May 2. Milly Freeman plays the character lead.

La Belle Titcomb while working at the American last week was arrested along with her manager. In arguing with the watchman at that theatre the manager and his act evidently overlooked that the watchman was also a regular cop. The two were discharged when taken to court.

The Musical Stock company slated for the La Salle this summer will carry twenty-five people and will put on shows of the vaudeville tabloid style. The shows will start at 11 in the morning and run continuously until 11 at night. I. Weingarten is arranging the company and production for Jones, Linick and Schaffer.

AUDITORIUM (Bernard Ulrich, mgr.).—"Life," drawing only fair business.

BLACKSTONE (Edwin Wappler, mgr.).—"Grumpy," with Cyril Maude, eighth and final week.

CORT (U. J. Hermann, mgr.).—"Keep Moving," leaving the end of this week to be followed by "Too Many Cooks," which moves over from the Princess, where it has been holding forth the past five weeks.

COHAN'S GRAND (Harry Riddings, mgr.).—"Jane Cowl, in "The Songbird," opened Sunday night to big business.

COLUMBIA (William Roche, mgr.).—"Columbia Burlesquers."

CROWN (A. J. Kaufman, mgr.).—"A Pair of Sixes."

GARRICK (John J. Garrity, mgr.).—"Dancing Around," with Al Jolson, doing well.

ILLINOIS (Augustus Pitou, mgr.).—"The Girl from Utah," final week of fair run.

IMPERIAL (Joe Pilgrim, mgr.).—"To-day," LA SALLE (Joseph Bransky, mgr.).—"Picture."

NATIONAL (John Barrett, mgr.).—"Love's Model."

OLYMPIC (George L. Warren, mgr.).—"Along Came Ruth," opened this week with best seats at \$1.

POWERS (Harry J. Powers, mgr.).—"Outcast," with Elsie Ferguson, doing nicely.

PRINCESS (Sam P. Gerson, mgr.).—"Too Many Cooks," in its fifth week at this house, moves to the Cort Sunday.

VICTORIA (Howard Brotski, mgr.).—"Within the Law."

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"Prosperity Day they called it and thousands of people were in the big parade and many more thousands watched it, so what chance had a popular priced vaudeville house on Monday afternoon. Besides the celebration on the streets the weather was hot. The show at McVicker's was a fair one, singing being the main feature. The Elks Duo opened the show through a delay on the part of the regular act getting to the theatre. The man and woman in this act have dandy voices, doing a pleasing singing act. Eldridge and Barlow are doing a rural comedy act that

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ALSO SALISBURY'S WILD LIFE
PICTURES

contains some good comedy in spots. The man in the act should enunciate more clearly. Ogden Quartette is a straight singing act playing a return in this house on its way back from the coast. The two men and two women have voices that blend splendidly and they were well rewarded for their efforts. The placing of the act just two after a singing act did not help it any. Gardner and Revere made a sleepy audience take notice of them, mainly through the man's nonsensical comedy. El Cieve, who is a favorite in town, made himself a little more popular by pounding out melodies in the proper way on the xylophone. Roland West's Co. play "Just Halfway" in a way that stamped the act a first class "pop" vehicle. The boy and girl in their parts are natural. Tabor and Green, two colored fellows, did fair. The talk is weak, the straight man's singing being the feature. The Castilians, always a neat attraction, were welcomed. The poses are run in good order with little delay. Albert Rouget and Co. closed the show.

MAJESTIC (Chas. E. Kohl, mgr.; agent, U. B. O.).—"On Monday night about half the house was occupied. Fritz Schiff was billed as the headliner all last week but Grace La Rue who is singing at the Palace this week, took that artist's place at the Majestic. The first four acts on the bill were double acts. This arrangement did not exactly displease the audience but, nevertheless, a couple of the acts suffered through it. Grace La Rue appeared next to closing and acted weary from her big effort to play the four a day. The singer made three songs suffice and seemed satisfied at that. Miss La Rue proved popular. Margot Francois and her partner make a dandy opening act. Francois is an adept on the stilt and a great ground worker. Percy Bronson and Winnie Baldwin more than held up the number two position and started the show off in splendid style. McWaters and Tyson were on number three and were unfortunate in having to follow the other two acts, but they managed to swing into their stride after their travesty. The Farber Girls, on number four, pulled down the hit of the first part of the show with their songs and comedy. Master Gabriel and Co. came next and, as usual, the little fellow was liked. Henry Lewis was awarded the hit of the show by all present on Monday

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evening. Lewis and his own style made them laugh loud and long. Cross and Josephine were rather late and suffered through the handicap. For Cross's talk there were no laughs left, and though the dancing of the two was well received, it did not get what it deserved. The Danube Quartet closed the entertainment with their casting act.

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ORPHEUM.—Sylvester Schaffer, interesting. Emma Carus, in closing spot, successful. Alan Brooks and Co., retained from last week, well liked. Clara Ince replaced by Three Rubes,

who appeared in the opening position, and scored nicely. Morton and Moore, third straight week, hit.

EMPRESS.—"The Honey Girls," satisfaction in closing position. Marie Russell very good. An unprogramed team of acrobats, man and woman, opened the show with a speedy routine. Frey Twins, interesting. Ray Snow, liked. Arno and Stickney, enjoyable. Warren and Francia, scored. Another act, uncarded, was a little company offering a sketch that was listed as "added attraction."

CORT (Homer F. Curran, mgr.).—Feature film.

COLUMBIA (Gottlob, Marx & Co., mgrs.).—"Potash & Perlmutter (4th week)."

ALCAZAR (Belasco & Mayer, mgrs.).—Kolb & Dill in "This Way Out."

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players.

PRINCESS (Bert Levey, lessee and mgr.; agt., Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agt., W. S. V. A.).—Vaudeville.

PARAMOUNT PROGRAM

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The People's Opera Co., at Scottish Rite Auditorium, did not present "Il Trovatore," as announced last week. Instead the company laid off, because the management thought there were too many counter attractions. The week's lay off so early in the experiment would indicate that the venture has not met with the most encouraging support.

By a strange coincident two theatre-goers died while in the theatre on the same night during the past week, and in each case death was caused by what they witnessed in the playhouses. At the Wigwam, where drama is being offered, a woman during an exciting scene, died of heart failure. In Oakland the same evening a fireman, amused by a comedy film, laughed himself to death.

On account of the changes made in the former Gaiety the W. S. V. A. on taking the house over its opening date has been set for May 2. Immediately following the announcement the W. S. V. A. had taken the house over and would inaugurate a vaudeville policy similar to the one used to operate its Los Angeles Hippodrome, a rumor went into circulation that all acts playing the W. S. V. A. time would be blacklisted by the other circuits booking local houses. Efforts to confirm the rumor have been in vain, but it still prevails. The Gaiety has been renamed the San Francisco Hippodrome, and will be managed by Louis Lissner, formerly connected with the house.

BUFFALO.

By CLYDE F. REX.

STAR (P. C. Cornell, mgr.).—Jessie Bonstelle and her stock company in "Mistress Nell." Monday night marked 1,000th performance. City officials and various societies were represented. Company continues to draw exceptionally big business, with seat sale in advance for weeks. Week's offering well done. Next, "We Are Seven."

TECK (John F. Olshe, mgr.).—Adale Blood Stock opened Monday to big business. "Within the Law," with scenery and costume up to high standard set by road companies. Miss Blood warmly received. Remarkable company has been assembled at the Teck. Next, "The Misleading Lady."

MAJESTIC (John Laughlin, mgr.).—One of the best attractions of the season in any local house is "Diplomacy," the first half of this week. Fashionable audiences throughout engagement. Next week, pictures.

GAYETY (J. M. Ward, mgr.).—"Star and Garter Show."

HIPPODROME (Henry Marcus, mgr.).—Pictures.

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—Clara Morton, well received; Felix Adler, big hit; Lady Sen Mel, good; Nina Morris and Co., big; Mario and Duffy, applause; the La Vars, dancing, capable; Ray Dooley Trio, well received. Nina Payne and Joe Neimeyer, good.

OLYMPIC (Charles Denzinger, mgr.; agt., Sun).—Mark Lee, good; Seymour and Seymour, score; Gus Nager Trio, well received; Golden and Marion, good; Prince Frantz, goes big.

ACADEMY (Jules Michaels, mgr.; agt., Loew).—Management running feature week with "All-Nut show" that is getting business. Harry Rose, keeps audience roaring; Academy Four, well received; Walsh, Lynch and Co., good.

LYRIC (Joe Payton, mgr.).—The clever stock, after a winter of good business, closes end of this week for summer. "Why He Divorced Her," farewell offering and drawing well.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agt., U. B. O.).—Ferry, Frogman, good opener; Cincinnati Police Quartet (local act), big ap-



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plause; Mrs. Gene Hughes and Co., acceptable; Whitfield and Ireland, good; Hans Kronold, rather weak, only played three selections, encored feebly; Walter C. Kelly, excellent; Evelyn Nesbit and Jack Clifford, fine; Reynolds and Donegan, closed show.

GRAND (Theodore Aylward, mgr.; agt. K. and E.).—"Potash and Perlmutter," return; 3, Cyril Maude in "Grumpy."

LYRIC (C. Hubert Heuck, mgr.; agt., Shubert).—Second week of pictures.

GERMAN (Otto Schmid, mgr.; stock).—Season closed Sunday with "Gross-Stadtluft."

OLYMPIC (Charles Walters, mgr.).—"Charles Robinson's "Carnation Beauties."

STANDARD (Harry Hart, mgr.).—"Follies of 1915."

HAGENBECK-WALLACE CIRCUS, Cumminsville, Monday; Norwood, Tuesday.

EMERY AUDITORIUM.—Sunday, Frank Harris, English editor and war correspondent, in war talk.

CHESTER PARK (I. M. Martin, mgr.).—Open Sundays only.

The first performance of the new Opera Club will be given at Music Hall May 12. The opera is "Cavallera Rusticana." This organization is composed of amateurs.

One of the hits on the Keith bill this week is the Cincinnati police quartet, discovered by Manager Royal. The cops appear in uniforms and then shift to civilian attire. They sing pretty well, too. By special arrangement with Chief of Police Copelan, Manager Royal booked the act. The officers will give their week's salary to the widow of Patrolman Knaul, who was recently killed by a bandit. The quartet comprises Patrolman Orth, first tenor; Patrolman Bohlike, second tenor; Mounted Officer Beierlein, first base, and Chief of Detectives Nimmo, second base.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Catherine Calvert and Co., very good; Theodore Bendix and String Quartet, excellent; Mack and Walker, always entertaining; Hope Vernon, good; Laddie Cliff, hit; Crouch and Welch, good; Lane and O'Donnell, good tumbler.

MILES (Dr. Paul C. Dullitz, mgr.; agent, A. B. C.).—Lew Briggs minstrels, very good; King City Trio, well liked; Cleora Miller and Co., warmly received; Four Harmony Troupers, pleased; Jules Marceau and Co., good jugglers; Keno, Welch and Melrose, closed. HUUZ (W. W. McEwen, mgr.; agent, Loew).—Lipinski's Dogs, remarkable; animal act; Joe Kelsey, liked; "The Last Hope," real melodrama; Four Rubes, comedy; Smith and Farmer, pleased; Sawyer and Sawyer, good trapeze performers.

GARRICK (Richard H. Lawrence).—Elsa Ryan in "Peg."

DETROIT (Harry Parent, mgr.).—May Robson. Next, "Potash and Perlmutter."

LYCEUM (A. R. Warner, mgr.).—"The Ghost Breaker." Next, "What Happened to Mary."

AVENUE (Frank Drew, mgr.).—"A Desperate Chance." Next, "Why Girls Go Wrong."

GAYETY (George Chenet, mgr.).—Billy (Beet) Watson. Next, Columbia Burlesquers.

CADILLAC (Sam Levy, mgr.).—"Beauty, Youth and Folly." Watson's "Orientals."

John H. Kunsky has taken a long lease on the corner of Broadway and Witherell street and erect thereon the largest moving picture theatre in Detroit. The building will be from four to six stories in height and will be for all of the Kunsky enterprises.

George W. Weeks has resigned as manager of the Detroit office of the Universal Film company and will become manager of the Casino Feature Film company on May 1.

Ross K. Hubbard, treasurer of the Garrick, has joined the ranks of the benedicts. He has returned to Detroit after spending a week in New York on a honeymoon trip.

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JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—Big show this week with the bigger half made up of single turns. Nora Bayes was the headliner and received a greater demonstration than has been seen here in the past year. The show opened with the Robert De Monte Trio, who put over a nice acrobatic number. The next spot, always conceded to be a difficult one for a woman single, was held by Nonette, who closed strong. Harry Fern and Co. in "Veterans" presented a sketch full of sentiment and also strong on laughs. They won hearty approval. Bert Errol scored solid. Kajiyama was interesting. Beatrice Hereford made her first appearance here in a repertoire of clever characterizations, all of which pleased. Norah Bayes was next, and following were James and Bonnie Thornton, who were disadvantageously placed following the hit of the show, but it did not take them long to adjust things to their liking. They were a decided success. Closing were the Lunette Sisters, who did nicely with an attractive aerial novelty Hot weather caused a light house.

BIJOU (Joseph C. Dougherty, mgr.; agt., U. B. O.).—This week's show is good and runs along in a nice smooth manner. Comedy predominates. Stuart and Keely opened, doing well. They were a trifle slow in getting to the point but put on speed later. Victor Vano, a mimic, entertained thoroughly and had an easy time. Wm. Wilson and Co. presented a sketch that has many laughs and a few humorous situations. The cast handle their parts in an acceptable manner. The scream of the bill was Roach and McCurdy. The rural characters are funny and the burlesque on magic made the house roar. The Raccons are an exceptionally good hand-balancing act, with a woman as the understander. They made a good appearance. House very good downstairs, but somewhat light in the balcony Monday afternoon.

WILLIAM PENN.—"In Old Tyrol." Harlan E. Knight and Co.; Harry Lester Mason; Grazia Nerdini; Baldwin, Brayton and Carter; Jack McGowan and Emily Gordan.

GRAND.—Bobby Heath and Leona Stephens; Co.; George Brown; Porter J. White and Co.; Miller and Lytle; Leon's Models; Gordon and Whyte.

NIXON.—Trovato; Clifford and Burke; Hayes and Allpoint; Katherine Gilbert; Joan Vernie; Wickland.

CROSS KEYS.—The Garden of Mirth; Clark and McCullough; Harry Bulger; Alf Ripon; Nichols Brothers.

ADELPHI.—Last week of "Peg O' My Heart." Fair run.

LYRIC.—Return engagement for one week of "The Blue Bird."

FOREST.—Dark.

GARRICK.—Last week of "The Little Cafe."

BROAD.—"She's In Again."

WALNUT.—"The Shepherd of the Hills."

AMERICAN.—Stock; Immer Feste Druff!

CASINO.—"Auto Girls."
GAYETY.—Crackerjacks.
TROCADERO.—"The Transatlantic."
DUMONTS.—Stock Minstrels.

A number of the singers of the San Carlo Opera Co., which disbanded Monday night, returned to the Forrest theater Tuesday in hope of getting their salaries. Most have not enough money to pay board bills. Angelo Antola, the baritone, declared he contracted with impresario Louis Cucas to sing four performances a week at \$50 a performance. In Pittsburgh he sang eight times and was paid \$25 on account, he says. The reason given by the company for disbanding was that Evidge Vaccari, a soprano, was ill.

LOS ANGELES

VARIETY'S

LOS ANGELES OFFICE

336 MASON OPERA HOUSE BLDG.

GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.).—Blanche Ring and Co. in "Oh, Papa," big hit; Cressy and Dayne, well received; Hearn and Bonita, laughs; The Sharrocks, cleverly done; Abe Attell, entertaining; Brown and Newman, good; Hursleys, enjoyable turn; Lambert, repeated successfully.

EMPRESS (Harry Follette, mgr., Loew).—Oscar Lorraine, exceptionally good; "Vaudeville in Monkeyland," good; "When We Grow Up," well liked; Briere and King, enjoyable turn; Blanch Sloan, gave excellent satisfaction; Allen and Francis, artistic dancers.

REPUBLIC (Al Watson, mgr., Levy).—Martyn and Florence, very good; Byrne, mediocre; Cora Thomas, pleasing; Spraguelio and Norton, entertaining; Ramos Duo, fine; Milva Sisters, good dancers; Willis and Chapman, passably pleasing; Raymond and Bell, amusing; Tracy, Goetz and Tracy, scored.

HIPPOTROPE (Lester Fountain, mgr., Western States).—Frank Wilson, great bicycle act; Orloff Troupe, entertaining; Bevan and Flint, pleasing; Nutty Bowen, big applause; Dill-Van Fassel and Marshall, well received; Brown and Lawson, passed nicely; De Orlis, spectacular novelty.

BURBANK.—"The Wild Olive."

MASON.—Dark.

MOROSCO.—Silbert players in repertoire.

CENTURY.—Burlesque.

As soon as Marjorie Rambeau shakes off her present illness, rehearsals will begin at the Burbank for "Merely Mary Ann," the play which will serve to reintroduce the former local star to Main street audiences.

Manager Morosco headed a caravan of local players bound for Chicago. Those in the party were Jane Cowl, Orme, Caldara, William Courtleigh, Thomas McLarnie, George Le Guere, Beatrice Nichols, Florence Oberle and Harry S. Dufield.

"Misadventure," a one-act play by William Parker, a Los Angeles newspaper man, is shortly to be put on by Benjamin Scovell.

Among the notables who have applied for and been admitted to associate membership in the Press Club during the past week are Marc Klaw, Carl Laemmle, Charles Chaplin and L. E. Behymer, the local impresario.

Bob Sandberg, late of Sandberg and Lee, is now a member of the Century burlesque company.

George Clayton, treasurer at the Morosco, has resigned to be cashier of the Stowell Hotel. Eddie Neil succeeds him.

A. F. Frankenstein, Orpheum orchestra leader, has been honored by the city twice within a year. Recently he was named fire commissioner and now he has had the title of fire lieutenant conferred upon him. A uniform goes with the latter.

William G. Meek is now managing the Century.

Marquis Ellis is rehearsing three quartettes for vaudeville.

William Lorraine will give a private hearing of his new opera for the newspaper folk. William H. Clifford contributed the book.

The Press Club, recently rejuvenated, is to give an anti-Allies (Dutch) lunch for the State club some time this month.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agt., Orph.).—Alice Lloyd, excellent; Mabel Tallaferrro, fine; Hal Stephens, appreciated; Ryan and Lee, big; Elsie Faye and Boys, pleased; Webb and Burns, liked; Three Blondys, good.

CRYSTAL (William Gray, mgr.; agt., Loew).—"Floating," excellent; Flo Adler and Boy, pleased; Lew Wells, fine; Russell and Church, liked; Rath Bros., entertaining.

DAVIDSON (Sherman Brown, mgr.; agt., Ind.).—Henry Miller in "Daddy Long Legs" to excellent business. 1, Ziegfeld's "Follies" first halt.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theater Stock company in "The Case of Becky."

PAEST (Ludwig Kreise, mgr.).—Pabet German Stock company in "Der Feldprediger." 28, "Die Ehre."

GAYETY (J. W. Whitehead, mgr.).—Prize Winners company.

NEW ORLEANS.

By O. M. SAMUELS.

SPANISH PORT (M. S. Sloan, mgr.).—Paolletti's Band, Myrtle Howard, Paulo de Silva and Damsant.

HIPPOTROPE (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Gueringer, mgr.).—Vaudeville.

Spanish Fort opened Sunday. Myrtle Howard and Paulo de Silva dance there.

Fritz von Heel has been engaged to play juvenile roles with the Pathe-Nola Film Co. of this city.

Edward Denekamp will have charge of the Tulane and Crescent theatres over the summer.

William Gunn, manager of the Plaza, was married last week to a non-professional.

Abe Seligman, assistant manager of the Tulane and Crescent, leaves on his annual vacation May 2.

La. Motion Picture Exhibitors' League formally launched Saturday. Martin L. Costley, Jr., first president.

THE O'KURAS

THE ORIGINATOR OF THIS STYLE ACT

NEXT WEEK (May 3,) KEITH'S,
BOSTON

Direction, ARTHUR KLEIN

THE MISSES CAMPBELL

A few months ago the eastern theatrical world was suddenly jolted with the announcement that the Misses Campbell, then playing the Colonial theatre, had scored such an unusually pronounced hit that the Keith theatre management decided to prolong their engagement at that house for an extra week, thus establishing a precedent for the current vaudeville season and bestowing upon the girls an enviable honor. Possessing a charming person-



ality, and blessed with unlimited versatility, the Misses Campbell are finding little or no trouble in carrying off honors wherever they appear.

Included in their carefully selected repertoire is "Kentucky Home," a number that has never failed to justify its presence. Properly surrounded with appropriate and artistic atmosphere, this gem from the Waterson, Berlin & Snyder catalog ably assists the principals in the construction of a specialty that stands out distinctly as a leader in its class.

HUSSEY AND BOYLE

One rarely finds such a perfect combination of individual ability as is prominently displayed in the specialty of Hussey and Boyle. James Hussey is a natural comedian, endowed with an abundance of personality and a distinctly different delivery, while Jack Boyle measures up with vaudeville's very best "straight" men in every particular. Both have classified as standard attractions on the big time and jointly constitute a double specialty that seldom fails to please regardless of circumstances.

In addition to an especially good routine of talk, Hussey and Boyle have



blended their offering with an equipment of sure fire melodies, including "Kentucky Home," "Bird of Paradise" and "Shooting the Bull Around the Bulletin Boards."

Their act is continually improved through the addition of late songs and when the essential changes are contemplated the principals never fail to visit the Waterson, Berlin & Snyder studios, past experience having convinced them that the popular song market merely revolves around the activities of this, the most progressive member of its own industry.

Come on you song fans, and get Waterson, Berlin & Snyder's

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Don't overlook that home-run hit of Irving Berlin's

"MY BIRD OF PARADISE"

It's a clean-up. This is the song to bring the Boys home with. Don't muff it. In the second inning, you can break the game up with May Irwin's four-sacker,

"WE'LL HAVE A JUBILEE IN MY OLD KENTUCKY HOME"

by our two new recruits, Walter Donaldson and Coleman Goetz.

All the big clouters are knocking the horse-hide off this one. It's good for the Federal, National or the American league. The following big hitters are using it: WILLIE WESTON, JOSIE FLYNN, NEWHOFF AND PHELPS, GENE GREEN, WATSON SISTERS, BYAL AND EARLY, BESSIE CLAYTON, BOWERS AND SAUNDERS, EVELYN CUNNINGHAM, MELNOTTE TWINS, ED. MORTON, BILLY BEARD, BELLE BAKER, FREDDIE WATSON, NATALIE NORMANDI, RYAN AND TIERNEY, HELEN ROOK, CLARK AND BERGMAN, PRIM-ROSE FOUR, HUSSY AND BOYLE, CAMPBELL SISTERS, DIAMOND AND BRENNAN, ELIDA MORRIS, FANNIE BRICE, FARBER GIRLS, MOORE AND HAGER, WESTON AND LEON.

Have you a uniform? If you haven't, we'll measure you up for one.

And now comes the one that they all stand up and stretch for. It was written by that great song battery, Jerome & Schwartz, entitled

"SHOOTING THE BULL AROUND THE BULLETIN BOARD"

It even makes the Umpires laugh. You can get a base on balls with this one, and the following will bring you home, "WHEN IT'S NIGHT TIME DOWN IN DIXIELAND," "ROSE THAT WILL NEVER DIE," "I'M GOING BACK TO THE FARM," "GOOD BYE VIRGINIA," AND "LOVE ME OR LEAVE ME ALONE."

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MAX WINSLOW, Professional Department

KENO AND GREEN

Joe Keno and Rosie Green, at Keith's Prospect theatre over in Brooklyn this week, are making one of the biggest hits of their career. This clever and most versatile of singing and dancing couples are in a class by themselves where this brand of entertainment is concerned. They have never been known to do two shows alike, as Joe is always interpolating ad lib comedy which is always a sure fire and always



good for solid laughs. They are a welcome addition to any high class bill and their reception always proves that they haven't worn out their welcome.

Keno and Green would consider it unlucky to go on the stage without singing at least two of Waterson, Berlin & Snyder's featured songs, and they have done more than their share to help popularize everything the firm has published since the days of "Alexander" and "Mysterious Rag."

"THE VAGRANT TENOR"

New single acts are as scarce as hen's teeth these days, and let it be stated right here that any one who ventures playing the two-a-day houses must have an offering out of the ordinary to say the least.

Henry Rudoff, whose billing appears above, has the novelty that has long been sought for by the booking managers of the U. B. O. He makes his



appearance as an Italian street singer, singing an aria from the ever popular "Pagliacci." He then sings two or three popular songs of widely different character and closes his offering with the ever welcome champion of champion song hits, "My Bird of Paradise."

Henry said: "My Bird of Paradise" is the biggest closing song I have ever used." He is stopping the show this week at Keith's Royal theatre in the Bronx, and is routed up indefinitely on the Keith's Circuit.

THREE ANKERS

(1 woman and 2 men)

IN THEIR GYMNASTIC-NAVY NOVELTY

THIS WEEK (April 26), COLONIAL, NEW YORK

REPRESENTED BY ARTHUR KLEIN

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Next week (May 3), Bushwick, Brooklyn

Direction of PETE MACK.

Mr. and Mrs. James Bryson and James Lichter are vacationing in New Orleans.

PORTLAND, OREGON.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.)—25-1, "Everywoman."
BAKER (Geo. L. Baker, mgr.)—The Italian Grand Opera Company.

ORPHEUM (T. R. Conlon, mgr., agent, U. B. O.)—Two Carltons, clever gymnasts; Lee and Cranston, pleased; Turner and Turner, good; Tracey and V. Stone, entertaining; Emma Carus, hit; Harry Cooper, applause; Bryant Chubert's Manchurians, fine; Pictures.

EMPRESS (H. W. Piering, mgr.; agent, Loew.)—Ruth Challis, good; Gilbert and Baker, pleased; Klass and Birnie, good; Macart and Bradford, laughs; Clarence Wilbur, hit; Carl Damann Troupe, closed.

NEW LYRIC (Dan Flood, mgr.; agent, Fisher.)—Alf. Pearce and Ollie; Du Roma Duo; Sam Rowley.

ORPHEUM (Arthur White, mgr.)—Montgomery and Moore cleaned up the show Monday, scoring comedy hit of season; Hal and Francis, did nicely; Brunelle and Stephens, pretty interlude; Three Leightons, very popular; Harry Beresford, charming playlet well presented; Dorothy Toys, tremendously successful; Rayno's dogs closed.

ST. PAUL.

By O. J. BENHAM.

ORPHEUM (Martin Beck, gen. mgr.; E. C. Burroughs, res. mgr.)—This week's bill seems

ingly pleases from the greeting extended by the initial house, and includes Marie Nordstrom, who was well received; Kate Ellmore and Sam Williams, get many laughs; Fischer and Green, fairly well liked; Frits Bruch and Sister, well liked; Burdella Patterson, good; Kremka Brothers, good work; Richard Hagemann's act with his different animals receives enthusiastic applause; Travelogue closes.

EMPRESS (Gus S. Greening, res. mgr.)—Bill for week includes "Her Name Was Dennis," Three Alexes, Lee Barch, Wilkens and Wilkens, Mile. Sidonie, pictures.

NEW PRINCESS (Bert Goldman, res. mgr.)—Standfield, Hall and Lorraine, Smilletta Bros. and Mora, Three Harvey Girls, George Fredo, pictures. Second half: Lyric Quartette, Bernard and Meyers, The Levolas, Jeter and Rogers, pictures.

STAR (John P. Kirk, mgr.)—The Star continues to draw fine houses at nearly all performances. This week's bill, "The College Girls," with Abe Reynolds and Florence Mills and Ayesha Hara as an extra attraction, received a royal reception from a crowded Sunday house, and rightly deserved it.

METROPOLITAN (L. N. Scott, mgr.)—Ziegfeld "Follies" opened a half week's engagement last night to a fair house and presented a very pleasing performance and commendation was heard from all sides. 29-May 1, Billie Burke in "Jerry" is billed. Week May 2, "Three Weeks."

SHUBERT (Frank Priest, res. mgr.)—The farewell week of the Huntington Players is on with "Arizona" as the bill. This bill will conclude an engagement of 101 weeks at the Shubert, and they now move to the South.

TORONTO.

BY HARTLEY.

PRINCESS (O. B. Sheppard, mgr.)—The new romantic operetta, "The Lady in Red," with an excellent cast of principals, opened to a large audience. 3, "Daddy Long Legs."

ROYAL ALEXANDRA (L. Solman, mgr.)—"The Girl in the Taxi" was well presented by Percy Haswell and company. Several vaudeville specialties were introduced.

GRAND (A. J. Small, mgr.)—"Help Wanted," with Emma Bunting did well. 3, "The Servant in the House."

SHEA'S (J. Shea, mgr.; agt., U. B. O.)—Orville Harold, splendid; Comfort and King, amusing; Allen Dinehart and Co., excellent; Bradley and Norris, pleased; Eilda Morris, encored; Terry and Delany, good; McLeod and Carp, clever; Mang and Snyder, sensational.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agt., Loew.)—"The Birthday Party,"

clever kid act; Gasch Sisters, sensational; Mellor and De Paula, entertaining; Juliette Dika, excellent; Juggling De Lisle, good; Kitar, Haynes and Montgomery, pleased; "Easy Money," amusing.

SHEA'S HIPPODROME (A. C. McCardie, mgr.; agt., Loew.)—Royal Hawaiian Sextette, novel; the Honeyless Honeymoon, laugh pro-

voker; Olivette, unique; Donovan and Lee, a hit; James Cautwell, pleased; Marion and Cumberland, good.

GAYETY (T. R. Henry, mgr.)—"American Beauties," pleased with a well framed show. 3, Billy Watson's Big Show.

STAR (Dan F. Pierce, mgr.)—"Big Sensation." 3, Miner's "Bohemians."

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (May 3)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

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Adams Rex Variety Chicago
Adler & Arline Keith's Louisville
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B

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Do not be misled by flamboyant promises of fancy salaries. Managers here know values and are willing to pay on that basis for acts that will entertain. They will not, however, book anything they have not seen. You can come over here for your summer vacation without adding one additional penny of expense to what it would cost you to live at home. Steamship rates are low, and I CAN ASSURE YOU AN OPENING with the promise of IMMEDIATE TIME if the managers like the act. Anybody who promises more than that is not dealing honestly by you.

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"THE MERRY MINUET"

Norton and Earl's Closing Number



I have been informed that a woman with whom I worked earlier in the season has circulated a report that I have stolen the finish of her act.

I wish to reverse the accusation and offer the following proof: My closing number, "The Merry Minuet," was done two years ago in Lasky's "Antique Girl," in which act Miss Earl and I were featured. The woman I played with earlier this season never heard the number until I taught it to her, with the assistance of Arthur Behim, the author, who wrote the number for me and introduced a dance medley which I put together.

I also designed the costumes and originated the business. Furthermore, every number I do in my present act with Miss Earl belongs to me. "The Merry Minuet," however, is published and any one can use it. This woman had my costumes, wigs, etc., copied and when I cancelled my New York opening at the Colonial (owing to the fact that in no way could I agree with her) she taught the number to some man and is doing the number as her original finish.

Mr. Frank Evans heard the number before I even rehearsed with this woman. Mr. Behim also knows the truth; also Mme. Juliette Dika, who strongly advised my doing the number.

I am publishing this statement to protect myself with managers and agents and to let them know that Miss Nina Payne has deliberately plagiarized my ideas. If she can conscientiously deny anything I have stated she is at liberty to do so, but I have proof of my statements.

(Signed) FLETCHER NORTON

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 Music by EGBERT VAN ALSTYNE
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And You Were My Dream
 When I was a dream-er and you were my dream, We
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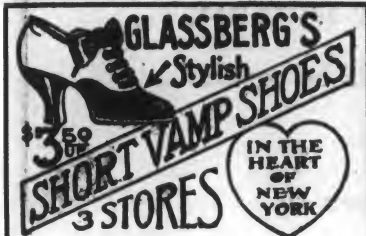


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BY EDWARD MARSHALL

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About eight years ago a chewing gum factory out in Chicago failed for a large sum. Yet when the creditors undertook to realize upon the factory they found they could only raise a few thousand dollars which, by the way, was reputed to be one of the most complete chicle plants in the country. Yet a forced sale of the physical assets of the plant only netted a nominal amount.

It is doubtful if there is twenty-five million dollars actually invested in chewing gum factories in all the world, yet one concern disposes of its business for this stupendous sum. The cigar corporation that paid twenty-five millions paid the money over, not for a gum factory, but for a name. Back of the name is an advertising investment to be figured. Every cent the gum manufacturer invested in advertising was included with interest in his price.

When you hear somebody say as I have often heard, "Don't be throwing your money away on advertising," just think of the gum sale. The cigar concern wanted the best known brand of gum and they paid the price. It's the same in show business. The best known acts get the call. Hardly a week goes by but that vaudeville reaches out with alluring offers to people who are known in some other field of endeavor. Take the case of Mme. Calve. Internationally is the diva known. You know of her alluring offer. When Calve went to rehearsal for her vaudeville debut she found her voice was hoarse. She wasn't in a condition to do her best and she cancelled. The managers tried to prevail upon her to play the week anyway. They knew probably she was not able to sing her best but that didn't make any difference. It was the name they wanted. It would draw. Calve was a great singer but she did not become valuable until she had been made known. It took subtle publicity on the part of shrewd managers to attain for the singer her big name.

Edward deReszke once found a singer whom both he and his brother Jean proclaimed to be as great a baritone voice as there was anywhere in the world. This young man was brought to New York and his voice was heard by the big managers. They all agreed he was there. They offered him an engagement in grand opera. The young man and his mother held out for more money. It was pointed out to them that until he was widely advertised and heralded he would be worth very little to the managers. "It will take thousands of dollars to establish your son and we've got to put up the money, madam," said one manager. "His salary will increase as he becomes known." The singer and his mother went back to Chicago and he has never become known, although the deReszkes had recognized in him a baritone wonder. Which all goes to show talent and genius need something else in the show business.

There are hundreds of clever and talented people in vaudeville trying to get along and trying to make a success. How they can be blind to one of their main chances with so many examples constantly before them and ahead of them is more than I can figure out. When so many people have forged rapidly to the front by judicious advertising one would naturally think there would be more acts availing themselves of the same opportunity. People in vaudeville are constantly "lifting" stage business, etc., yet it seems that an actor with brains enough to advertise can feel comparatively safe as far as advertising competition goes.

A few Sundays ago I went to a Sunday night show at the Columbia. I sat with a manager and an agent. On the bill was a new act—a girl from out west. She was full of "pep," looked pretty and did a corking good turn. The manager said she was great big time material. At all odds she was a riot. She was reviewed as a new act in VARIETY and the criticism was practically a repetition of the manager's opinion of her. Recently I met this manager at lunch. I asked him if he had booked the act. He said no, the act, as far as he knew, hadn't been offered. He had forgotten her name. Now here is a case that stands out as an example of how an act can be overlooked by the name not being impressed upon the managers sufficiently.

A condition like this is the act's own fault. When you've made a hit with your act you can soon turn the effects of the hit into good account by driving the impression home. Advertising will do just this thing.

When Cohan & Harris, Selwyn & Co., the Shuberts or any of the big producers open up with a hit they don't lay down waiting for the few people who constituted the first night's audience to advertise the success for them, but they turn their publicity department loose and they literally circus the success broadcast. They have the theatre patrons to reach. The vaudeville hit has only the middle men to reach and he has it easy as compared with the producers, yet in so many cases he fails entirely to drive the hit home. How many times have you heard an act complaining that they were a riot in such and such a place yet they don't get booked. The reason, and the only reason of such a fall down, is due only and entirely to the act's lack of judgment in failing to proclaim his hit at the proper time and in the proper place.

Managers read VARIETY. You can get your claims to them in VARIETY. There are many wise actors who resort to VARIETY'S ad columns and they are generally busy.

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 THO THERE WE MAY ROAM
 BE IT EVER SO FAR
 SOUTH,
 THERE'S NO PLACE
 LIKE HOME.
 MEANING—I'VE JUST DREAMT IN TO ME
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"The world's greatest eccentric comedian," this line is quoted from the programme for want of a more descriptive phrase—EVA TANGUAY—heads the bill of vaudeville this week at Keith's and drew the largest Sunday evening audience of several months. Miss Tanguay has not been here for a long, long time. Some of you have seen her, the rest of you will, for, regardless of emotions, you think you might have felt for her, she is the most cyclonic personality on our American stage to-day, and you can hardly afford to miss her. Miss Tanguay entertains you because she is different and graceful. You like to watch her. She can't sing and she admits it. But my, how she can yell! You couldn't get your mind off her if you wanted to, and you don't want to for fear of missing a trick. She certainly is one startling creature, from the crown of her head to the soles of her feet. And her costumes! She designed them herself, she says, and there are, of course, original, that is, what there is of them, for Miss Tanguay is undressed all but to the point of imitating a Kewpie. But why try to tell you what she wears. Go and see for yourself, then you'll hear all about her and her ambition, and everything. She'll tell you in song, better than anyone else can.

LOUISVILLE "TIMES"

The high-water mark in costly headliners for Louisville vaudeville is reached at B. F. Keith's this week with Eva Tanguay, the headliner of headliners. Eva in a song told the audience that she gets such a large salary that it would make the audience crazy, too, if they got it. While vaudeville salaries are composed of money, illusion, imagination and printer's ink, Miss Tanguay's pay envelope has more of the real stuff that made Rockefeller famous than that of any other top-notch on the vaudeville roster.

Of course, what Miss Tanguay gets is neither here nor there to anyone but Miss Tanguay, except that it shows that Miss Tanguay must be "some pumpkins" to pry loose such a large lump of gold. It is hardly necessary to describe Miss Tanguay's activities, as her brand of comedy and song has been called everything violent from volcanic and cyclonic to wild and weird. It goes without saying that Miss Tanguay is still a terrific worker, has a bunch of new characteristic songs, the same nervous energy, a lead for the orchestra and a trombone player to accentuate the syncopation and add wind and volume. In addition she has a new wardrobe of typical Tanguay costumes. The rest is just original Eva Tanguay. If you do not like her it's a matter of taste. The fact remains that this week it is possible to see the "biggest noise" in vaudeville. The "cyclonic" one has never played Louisville in vaudeville before.

LOUISVILLE "EVENING POST"

Tousled, turbulent, tangled and tumultuous Eva Tanguay, the human embodiment of perpetual motion, spent another restless evening before a Keith audience yesterday, and will scream her act for six days more of this week twice a day. The wonder is that Eva can, through one performance, push her vocal chords to the limit without relaxation for twenty minutes and ever repeat it. In spite of her untiring energy and the refusal to spare herself for a moment's rest even while she is on the stage she doesn't seem to suffer.

Before her turn was half over she was bathed in a sheet of perspiration comparable only to the proverbial Ethiopian on the day of exercising suffrage. Miss Tanguay claims that anyone would act as crazy as she does did they get her salary, and no one can deny that she earns whatever she gets as far as exertion goes. It should not be overlooked that she can dance and is extremely graceful when she wants to be. Even her tomboyish scrambling over the stage is done in a pleasing manner.

Miss Tanguay's sartorial effects are an important part of her act. Hidden in a hat and dress of ostrich plumes during her first song, she doffs and doffs until she finally tells the audience that "I don't care" with an orchestral accompaniment.

LOUISVILLE "HERALD"

Yesterday's warm weather did not discourage attendance at B. F. Keith's, as capacity audiences greeted Eva Tanguay at both performances. Miss Tanguay's cyclonic personality has not dimmed, and she seems to enjoy entertaining her audience. The eccentric comedienne's methods are undoubtedly original, and the appreciation given her last night is a striking example of the high rating she must be accorded as a vaudeville headliner. In her present specialty she introduces new songs of the variety expected and an unusual display of costumes. These last are somewhat abbreviated and in the main rather startling.

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