

1916

TEN CENTS

VARIETY

VOL. XLI, No. 10

NEW YORK CITY, FRIDAY, FEBRUARY 4, 1916

PRICE TEN CENTS





Announcement

The Columbia Graphophone Company announces the establishment of an uptown office at 102 West 38th Street for its Professional Department, in order to provide proper co-operation with those professionals who are now making or who may make Columbia records.

In making this announcement, the Columbia Graphophone Company invites communications from recognized artists of the vaudeville and legitimate stage, also from entertainers of merit, regardless of professional rating or whether the artists are appearing on big time or small time circuits.

Musical acts, both vocal and instrumental; monologues; imitations; humorous, talking or musical novelties are particularly desired—in fact, any act that would make an interesting talking machine record.

Telephone for an appointment or if on the road at present, write and arrange NOW for an interview when next in New York—appointments will be made so as not to interfere with playing time or engagements and to suit the convenience of the artist. Come in and get acquainted—you will always find a cordial welcome.

Henry D. King
 Manager Professional Department
Columbia Graphophone Company
102 West 38th St., New York City
 Telephone, Greeley 904

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By VARIETY, Inc.

PRICE TEN CENTS

SHUBERTS ADD "THE TRIBUNE" TO FIGHTING NEWSPAPER LIST

Another New York Daily Invites Shuberts' Theatres to Remove Advertising. "Trib" Told Truth About Shuberts' "World of Pleasure." Samuel Hopkins Adams Threatens "Expose" of Shubert Methods.

The Shuberts have another fight with a big New York daily on their hands, and from the course pursued by the brothers in their relations with the press it looks as though they want to fight the newspaper world as one.

The Shuberts' recent disastrous battle with the New York Times has not discouraged the Shuberts, apparently, although it is said they would be delighted were the Times to readmit the Shuberts' theatres advertising once again to its columns.

The Tribune practically issued an invitation to the Shuberts to withdraw all of their remaining business from that sheet by printing a semi-editorial in its last Sunday edition, written by Samuel Hopkins Adams, which was termed an exposure of the Shubert methods. The article recited the Shuberts cut down their advertising space in "The Trib" after Heywood Broun, its critic, had told the truth about "A World of Pleasure" when first produced at the Winter Garden, New York, by the Shuberts. Later Mr. Broun was appointed Sporting Editor on the Tribune, and it was made evident in Mr. Adams' story the change has naught to do with the Shuberts' complaint (through their advertising agent) of Broun's review of the "Pleasure" show.

Upon a letter being received from a reader asking the Tribune why it permitted an advertisement to appear in its columns, after the attraction mentioned in the ad had been termed "smutty" by the paper's reviewer, the Tribune sent a man and wife, not con-

nected in any way with the newspaper or theatrical profession, to return their opinion on the "World of Pleasure." When they reported they could not sit through the whole performance, the Tribune refused to take the Winter Garden's advertising.

The Shuberts then decreased their usual space in the Tribune, waiting probably for that paper to "attempt to square it," which the Trib did not do; and, although handling the affair as though making a grand stand play, the Tribune's action following that of the Times may have a further salutatory effect upon New York theatrical managers in general who believed for a time they could dictate to the New York dailies, something they did do in two or three instances, back of which were probably "inside stories" none of those interested would care to have made public.

Sunday the Tribune carried less than 50 lines of advertising for eight theatres, either exclusively controlled by the Shuberts or in which one of their attractions was playing. The Princess, Lyric and Playhouse were three theatres in the Shubert box, which gave the Tribune what is called "full" Sunday copy. The first is Wm. A. Brady's theatre, and his wife is the attraction there. The second, Lyric, is where A. H. Woods presents "Abe Potash and Mawruss Perlmutter," and the Princess was the third with "Very Good, Eddy," the attraction controlled by the Elizabeth Marbury-F. Ray Comstock co-interests. Just how the latter house managed to give the "Trib" the ad they did is a matter of more than passing comment, for Ray Comstock is one of the staunchest Shubert henchmen.

Continued on Page 14.

BAD BOOKING CLASH.

Cincinnati, Feb. 2.

Another instance of a bad booking clash occurred here this week at the big houses. "Watch Your Step" is at the Grand and "Within the Loop" at the Lyric.

Sunday "Within the Loop" had practically a sell-out. The Boston opera company opened at the Music Hall Monday and cut into the receipts of both musical comedies.

Neither Manager Theodore Aylward of the Grand nor Manager Hubert Heuck of the Lyric is happy over the prospect for the remainder of the week.

With Vernon Castle out of the "Step" production, it does not go so well.

"TWO IS COMPANY" GONE.

Chicago, Feb. 2.

"Two Is Company" has gone the way of the storehouse. It played one week at the Chicago theatre, and with business almost nothing the show was pulled off the boards Saturday.

All of the company excepting the featured players, Amelia Stone and Armand Kalisz, have returned to New York.

The Chicago will remain dark until the Shuberts rush a show in here as a stop gap. "Town Topics" is reported as underlined for the house later.

STELLA MAYHEW'S NEW SHOW.

Boston, Feb. 2.

Next week at the Majestic Stella Mayhew will star in the first performances of "A Mix-Up."

HATTIE WILLIAMS' COMEDY.

The name of the comedy playlet in which Hattie Williams will be seen in vaudeville is "An Army Widow," written by Grace Livingston Furniss.

Pop "Follies" for New Circuit.

Chicago, Feb. 2.

Among the new shows promised for the International Circuit (new Stair & Havlin route) next season is a musical revue of 40 people in which Bob Albert and wife, Ruth Edna, will be featured. The show will be directed by Jesse Weil, who plans to make it a popular-priced edition of the "Follies."

BAR ASSN. QUIZZING?

It is stated somewhat authoritatively the New York Bar Association recently instituted an inquiry into a number of decisions handed down in favor of a certain group of theatrical managers.

The Bar Association may have had its attention called to this because a suit was directed against show managers by one of the New York dailies and which is still in litigation. While the matter is veiled in much mystery as far as the layman is concerned, there have been stories about the paper in question not so long ago in the past sending out investigators for the confirmation of certain reports it had received in connection with theatrical managers and the courts.

The current report of the Bar Association investigation is said to bear on these points in particular.

MARSHALL ENLISTED?

San Francisco, Feb. 2.

In advices received from Australia it is said Edward Marshall, an American cartoonist, who is playing an extended engagement on the McIntosh time in Australia, has enlisted with the New Zealand reinforcements which expect to see active service in the European conflict.

COLONIAL CHANGING.

A price reduction will occur at Keith's Colonial, New York, probably Feb. 14, when the scale will not exceed 50 cents, orchestra.

The entertainment will continue in its present big time vaudeville composition.

The Alhambra lowered its price list two weeks ago.

LIANE CARRERA MARRYING.

San Francisco, Feb. 2.

It's reported Liane Carrera, daughter of Anna Held, will soon marry a wealthy business man on the Coast.

ROWLAND-CARROLL TURN.

M. S. Bentham is negotiating for a vaudeville joint appearance of Adele Rowland with Harry Carroll assisting.

Miss Rowland was late of "Katinka" at the 44th St. theatre.

IN LONDON

London, Jan. 20.

Herbert Jay, London's latest manager, is becoming a power in the theatrical world. Having successfully launched "A Little Bit of Fluff," which is playing to capacity at the Criterion, and "The Pedlar of Dreams" at the Vaudeville theatre, has arranged in conjunction with Jose G. Levy to present a new three-act play entitled "Tiger's Cub" at the Garrick Jan. 29. It is described as "A Romance of Alaska," written by George Porter, and in plot and atmosphere suggests a story by Bret Harte.

Arthur Bourchier, by arrangement with Sir Herbert Tree, will on Jan. 31 produce "Mrs. Pretty and the Premier," recently produced in the provinces with great success. It was written by Arthur H. Adams, an Australian journalist, and deals largely with politics in Australia. Mr. Bourchier will be supported by (Miss) Kyrle Bellew, Bessie Major, Herbert Bunstan and Murray Carrington.

Doris Keane in "Romance" at the Lyric has caught on. She has cancelled engagements in America in order to continue the run. On production at the Duke of York's theatre, it showed little signs of long life, and it was only after being transferred to the Lyric "Romance" commenced to pay its way, but since Christmas it has played to packed houses.

"Shell Out" at the Comedy will have a second edition shortly. Several new artists will be introduced, including Belle Ashlyn and Billy Gould; also Douglas Ascot and Patricia O'Connor, while Fred Emney will contribute a sequel to his highly amazing vaudeville skit, "A Sister to Assist 'er."

Alfred Butt will produce the New York success, "Stop, Look, Listen!" under the title of "Follow the Crowd" (the original title having been appropriated for an English revue), to be produced early in February. While retaining the whole of Irving Berlin's music, the new book will be by Arthur Wimperis and Hartley Carrick. The production is intended to eclipse anything Mr. Butt has yet given the public, and the strong cast includes Ethel Levey, Fay Compton, Joseph Coyne, Robert Hale, and other favorites. There will be fewer characters in the Empire production, and the management claims to have secured eight girls with the most beautiful figures ever seen on any stage.

The war has practically killed extensive "library deals." Formerly a first-class success led to the libraries buying up the best seats for months ahead, but now it is a hand-to-mouth business, and seats are rarely booked many days in advance; but business continues good both at the variety and legitimate theatres.

F. R. Benson will give his lecture, "Shakespeare and the War," at the Haymarket Friday afternoon, Jan. 28, when the annual distribution of the prizes of the British Empire Shakespearean Society for essays and elocution will be made by the president, Princess Marie Louise of Schleswig-Holstein.

Clare Romaine has been sued by Foster's Agency to recover \$100 for preparing contracts for her in Australia during 1915. In March, 1915, she requested the proprietors of the halls in Australia to postpone engagements until October, 1916, as there was a risk of being torpedoed while traveling. This was agreed to, but Foster, learning of the postponement, issued a writ Sept. 23, which was before the date on which any of the engagements would be performed even if they had not been postponed. The Judge held that the defendant was honestly afraid of traveling owing to submarines and that no doubt the contracts would be duly performed later; he gave judgment for the defendant with costs.

Oswald Stoll's mother officiated at the box office Jan. 10, when he took over the management of the Alhambra. This has been her invariable custom at all her son's new ventures in order to bring luck to the enterprise.

English opera has received a great stimulus at the Shaftesbury theatre, for no fewer than three new English operas have been produced since Christmas, which is unprecedented of English opera, or in opera in English, which is a very different thing. Madame Liza Lehman's setting of "Everyman" led the way, followed by Sir Charles Stanford's delightful version of Sheridan's "The Critic," and now we have Dr. Ethel Smyth's operatic setting of W. W. Jacobs's humorous story, "The Boatswain's Mate." Had there been no war the latter would have been produced somewhere in Germany last March, and the score was published by a Viennese firm in anticipation. British opera goers are chary of new works and prefer to hear operas with which they are familiar to patronizing a new opera, even by an English composer.

Lena Ashwell's concert party, which favored the military hospitals at the front, put in a strenuous Christmas day, working continuously in the various wards of base hospitals for seven hours, which is something of a record.

Charles Harper and Frank Curzon will produce at the Playhouse Jan. 27 the new comedy by H. M. Harwood entitled "Please Help Emily." The cast is especially strong and includes Charles Hawtrey, Paul Arthur, Fred Kerr, Eric Lewis, P. R. Hignett, Lottie Venne, Helen Hayes and Gladys Cooper.

MELODRAMA WITH PUNCH.

London, Feb. 2.

Herbert Jay's production of "The Tiger's Cub," was presented at the Garrick Jan. 29. It is a full-blooded Alaska mining camp story and can be set down as a successful melodrama with a punch.

The author is George Potter, an Englishman serving in the trenches.

Madge Titheradge is in the leading female role.

NORWORTH STAYS IN.

London, Feb. 2.

After handing in his notice with the MacLellan revue, Jack Norworth, booked to open at the Coliseum last week.

About that time business at the Queen's took a turn for the better and the revue producer had to negotiate with Oswald Stoll for Norworth's retention.

GOING TO WAR.

London, Feb. 2.

Among the enlistments for the army are Benny Dillon, an ex-jockey and husband of Marie Lloyd, and Sam Mayo, a music hall comic.

"Emily" Farce of Little Merit.

London, Feb. 2.

The Charles Hawtrey-Frank Curzon production of "Please Help Emily" had its premiere at the Playhouse Jan. 27 and proved a conventional farce of little merit, with an all-star cast.

"Shrew" Successfully Revived.

London, Feb. 2.

Oscar Asche and Lily Brayton successfully revived "The Taming of the Shrew" at the Apollo, Jan. 29.

Comedy Bike Act in "One."

London, Feb. 2.

The Ritchie troupe of comedy bicyclists are a big scream at the Drury Lane panto. They work in "one" riding their comedy bikes across the stage.

It is probably the first time such an act has done its act before the "front cloth."



This is not a picture of FRANK VAN HOVEN But a reproduction of the features of his brother LUKE, who is NOT playing the Gus Sun Circuit.

HITCHCOCK POSTPONED.

London, February 2.

The proposed opening over here of Raymond Hitchcock under the management of Alfred Butt in a new piece that was to have gone on at the Gaiety, has fallen through, and Mr. Hitchcock will first present himself to a London audience during March in a musical comedy written by Fred Thompson and Howard Talbot.

The Hitchcock-Butt contract went into effect February 1, from which date the American comedian draws salary.

"To-night's the Night," holding over at the Gaiety, interfered with the Butt plan for Hitchcock at that house. His new show may go on at Daly's.

A couple of New York managers tried to secure Raymond Hitchcock for engagements over here, when hearing his London opening had been postponed. A. H. Woods has a piece he could use Hitchcock for and Woods cabled Alfred Butt, asking the latter if he wished to release Hitchcock. Pat Casey also cabled to the other side for him.

RUBENS OF TEUTONIC DESCENT.

London, February 2.

Paul Rubens, the popular English composer, was signally honored at the beginning of the war due to his efforts in writing and setting to music the most effective recruiting song, "Your King and Your Country Need You," which Rubens succeeded in having sung at every music hall in London at the same time and continuing, in many instances, for weeks.

It now leaks out Rubens is of Teutonic ancestry and that his parents are even now restricted from traveling further than a five mile radius from their English domicile, which rule is applied to all enemy aliens.

PLAYS IN PARIS.

Paris, January 20.

The plays now in Paris are as follows: "Deux Vestales" (Gymnase); "Kit" ("Man Who Stayed at Home") (Bouffes); "Le Poilu" (Palais Royal); "Exploits D'Une Petite Francaise" (Chatelet); "Cocade De Mimi Pinson" (Apollo); "Madame Sans Gene" (Rejane); "Puce a L'Oreille" (Renaissance); "Miquette et sa Mere" (Varietes); "Chemineau" (Sarah Bernhardt); "Anna Karerine" (Porte St. Martin); "L'Enfer Des Revues" (Cigale); "Cabiria" (picture) (Vaudeville); "Quo Vadis" (picture) (Casino de Paris); "Belle Aventure" (Antoine); "Sherlock Holmes" (Ambigu); "28 Jours de Clairette" (Theatre des Arts); Opera (Opera Comique) repertoire (Comedie Francaise, Odeon).

NEW GRAND OPERA.

London, Feb. 2.

A new grand opera, based upon a story by W. W. Jacobs, and entitled "The Boatswain's Mate," music by Ethel Smyth, was successfully produced at the Shaftesbury Jan. 28.

Clay Smith's Clever Partner.

Clay Smith has found a clever girl in Edith Dray-on. They are playing at the Aldwych in "Babes in the Woods," and have arranged with Jack Norworth to do his musical playlet, "A Syncopated Romance," in the music halls at the conclusion of the Aldwych engagement.

"PROTECTED MATERIAL" DEPT. UNDER VARIETY'S DIRECTION

Paper Opens Recording Division Where Artists May File in Sealed Packages Stage Originations for Future Protection Against Copyists or Charge of Plagiarism. Publicity Better Protector Than Copyright.

Believing publicity is the best protector for the theatrical player through the possible notoriety that may attend exposure of "material" theft, **VARIETY** announces the installation in its New York office of a "Protected Material" Department, for the sole purpose (and without charge of any kind or nature to the player involved) of protecting an originator of stage dialogue, business or title.

The curse of vaudeville is the theft of material. Theft discourages, disheartens and depresses an originator or creator of anything new to the vaudeville stage, whether it be dialogue, "business" or title.

Under Dialog may be included "gags," "wheezes," "lines" or "conversation." The originator for stage use is the one who first employs either of them upon the stage, whether they were original with the player, purchased from a writer, suggested by someone or secured from any source not directly connected with the stage (such as newspapers or periodicals).

Under Business may be included comedy situations, comedy movements, comedy formations of principals, any kind of straight or comedy tricks by a straight, semi-straight or comedy "dumb" act, and anything that is understood to be considered as "business" upon the stage, when used for the first time, the origination or creation of "business" to be judged in the same manner as mentioned for Dialog.

Under Titles may be included any title or subtitle or billing description of player, act, sketch, show or play, when first employed for use on the stage, the origination or creation of that title or sub-title to be judged for priority in the same manner as mentioned for Dialog.

The originator or creator may forward to **VARIETY**'s Protected Material Department a letter containing the bare facts, reduced to writing, describing what is to be recorded, and the letter must be sealed on the back of the envelope with sealing wax, containing either a monogram or a stamp, or some other form of sealing to prevent opening, without detection, to ever prevent a charge against **VARIETY** the envelope had been opened in its office before permission to do so had been given by the owner of it. Name of owner to be written on the front of the envelope.

VARIETY will acknowledge the receipt of all letters when received, and to secure official evidence of the delivery of such a letter, it is suggested it be registered, marked "Receipt Requested"

and addressed to Protected Material, **VARIETY**, New York City.

The owner of a Protected Material letter placed with **VARIETY** may withdraw it at any time.

Upon a complaint being entered of a piracy charge, **VARIETY** (without publication of any details at that time) will investigate, notifying the persons concerned, and if controversy resolves itself into a matter that the recorded letter in the Protected Material Department may settle, the owner of that letter will be requested for permission to open it, either in his presence or in the presence of someone appointed by him. A refusal to permit the opening of a recorded letter or the withdrawal of a recorded letter while an argument is under way connecting the owner of the letter withdrawn, will be construed as confession of guilt upon the part of the owner.

Following an investigation after a charge by the owner of a recorded letter of a theft of his original material, and the "lifter" is unable or does not present a reasonable defense, or refuse to remove or leave alone thereafter the stolen material, **VARIETY** will thereupon print all the facts in the case, stamping the "lifter" as a "material thief," detailing all matter that may have been stolen.

Letters may be recorded in the Protected Material Department by all players of both sexes upon the theatrical stage.

The question of the protection of original material has been a problem to the variety players for as long as

there has been variety. Someone originates or creates, and another "steals," eventually the "lifter" often claiming the stolen matter as his own. This is not alone injurious to the originator, or creator, but, as has frequently happened, the originator has been accused of "lifting" or "copying" his "own stuff."

The value of a "good bit" of "business" or a "gag" or "title" is readily recognized, not alone in the variety branch of the profession, but by all show business. Neither is so easy to secure that the originator feels called upon to pass over lightly any of his material that has been "stolen," no more so than the jeweler on one side of a street could break the window of the competitor on the other side, grabbing a handful of jewels on the plea the man stolen from did not need it while he, the thief, did, nor that the man robbed could get some other jewels just as good, whilst the thief was unable to do that.

It amounts to the same thing, morally, for a player depending upon "material," as it is understood in vaudeville, musical comedy and burlesque, has only that "material" as his stock in trade (perhaps excepting "personality").

"Lifting" is not confined or has not been to any one theatrical field. Vaudeville complains against musical comedy, musical comedy complains against vaudeville, and burlesque complains against both, with both complaining against burlesque. "Lifting" has even extended to farcical and straight comedy pieces where comedians in either have been allowed to interpolate. The complaints heard could be mentioned in a variety of ways to about completely cover the speaking stage.

In vaudeville the "lifting" has often been attempted by fellow players on the big time. The stealing of material for small time use is a theatrical scandal, for the minute protection afforded original material in that branch.

"Copying" or "lifting" has likewise been indulged in by the theatrical

papers. **VARIETY** has seen each of its originations for a theatrical weekly adopted either bodily or in part by one or more of its competitors. In one instance at least a contemporary has tried to imitate **VARIETY**'s style of make up, not to mention other things.

VARIETY does not claim the theatrical trade paper creation of an attempt to protect original material. The Clipper started such a department a couple of years ago, terming it a "Registration Bureau." **VARIETY** will concede the publishing originality of this idea to the New York Clipper, if the Clipper will print affidavits from members of its staff, showing where the idea came from, who worked it out and how the Clipper happened to secure it. If the Clipper will do that, **VARIETY** will print affidavits from two members of its staff to the effect that the same idea exactly as the Clipper published it ahead of **VARIETY** was in type for publication in the Friday issue of **VARIETY** that week when the Clipper used it the preceding Wednesday. As might be said, "it could have been a coincidence." **VARIETY** never took the trouble to look into it, merely deferring the plan until the Clipper allowed it to lapse.

In any investigation **VARIETY** makes on an accusation of stolen material it will be conducted as fairly as it is possible to be done. Professional ethics or courtesy in the matter of lifted material have been so utterly disregarded, **VARIETY**'s plan should have a beneficial effect, for the good of the show business and the morale of the player in general.

The professional who can lay claim to a classification of "performer" in the true sense has too much pride in self and work to stand convicted of "lifting." That professional will go to any lengths to relieve a charge of theft that may be made, nor does he or she even wish their name to be publicly mentioned in connection with such a charge. Understanding this phase is why **VARIETY** agrees not to publish any facts or details of an investigation through the Protected Material Department until the occasion should demand it, by one or another of the interested parties refusing to admit a just conclusion on the facts as they may be presented.

Nor will **VARIETY**, while operating its Protected Material Department, publish any list of letters recorded or owners of letters who may file them. **VARIETY** believes the possibility of undesirable publicity will do more to cleanse the stolen material atmosphere than anything else might, and it is willing to take up this burden in all of its sidelights to accomplish that end.

No complaints will be received from a third party. A third party, if wishing to enter a complaint of stolen material seen or heard upon the stage, must forward the information to the party he believes morally owns the material. A complaint will be received from any owner of material, whether he or she has filed a letter in the Protected Material Department or not.

The Protected Material Department is organized by **VARIETY** purely and
(Continued on Page 13.)

PROTECTED MATERIAL

From this date there will be received and recorded by

VARIETY

Dialog, "Business," and Titles from any

Player or Act in Theatricals

that may wish to have originality protected to the extent of filing written accounts of the dialog, business or titles when first used on the stage, and where obtained (if the player wishes to divulge that information).

Send Under Seal

with the understanding the seal is not to be broken excepting with the permission of the owner of the envelope, to attest his or her originality upon a complaint or contest as to the rightful moral owner of the dialog, business or title.

Acknowledgment will be made by **VARIETY** of each envelope received for filing, and an official receipt may be obtained by registering the letter, addressing it to

Protected Material Dept., Variety, New York City.

MANAGER OF WESTERN HOUSES DISAPPEARS NOT PAYING ACTS

Harry Sodini, Manager of Orpheum, Moline, Ill., and Family, Clinton, Ia., Skipped On Wednesday of Last Week. None of the Acts At Either Theatre Were Paid. Second Middlewest Manager to Disappear This Season Leaving Shortage.

Chicago, Feb. 2.

Harry Sodini, manager of the Orpheum, Moline, Ill., and Family, Clinton, Ia., suddenly disappeared Wednesday night, overlooking, in his haste to depart, the usual formality of paying salaries to the several acts playing the first part of the week at both theatres. The houses were supplied with their programs by the Western Vaudeville Managers' Association, Sodini having but recently completed arrangements for a new franchise for his holdings, after jumping around with indifferent success to the several other booking agencies in Chicago.

At the Clinton house the Sunday performances were played to capacity audiences, the bill including the Empire Comedy Four, "The New Leader," Belle Oliver, Willie Hale and Bro., Josie O'Mears and Bro., and the Boudini Bros. This bill played a four-day stand and when Wednesday arrived became anxious as to their salaries. Investigation led to the disappearance of Sodini and a small-sized riot among the artists. The same state of affairs existed at Moline where the bill carried the Australian Woodchoppers, Barnes and Barron, Charles Semon, Graham and Randall and Three Kelsey Sisters.

Following the comment anent Sodini's getaway, comes a yarn that some time ago when the Clinton Amusement Co. was trying several policies without success several members of the W. V. M. A. booking staff lost money in the project. With the present condition it is doubtful if any of the men will recover their coin.

The Sodini affair, following close on the heels of Vic Hugo's disappearance, has filled the middle west with all kinds of predictions. A great number of the smaller towns carry vaudeville theatres built by local capital but promoted by outside interests. The plan was put before local money men by the promoter who gave all his time and energy to the project for a percentage of the receipts and a weekly salary as manager. Nothing prevented the promoter from "going south" with more than his portion of profits as long as the house showed a weekly gain over expenses.

The Hugo affair, as told in Cedar Rapids, carried a comedy side in so far as Hugo, resenting the curiosity of his stockholders, would instruct his treasurer to "fine 'em \$50 for coming around." Sodini's failure however was solely the result of an indifferent and loose business method. He was never a roaring success, but gambled on the-

atrical chances with a small percentage in his favor. When the present blow-off came, it seems Sodini realized his impossibility to meet the issue and decided to run out with what was left.

Arrangements were made this week for the Orpheum, Clinton, to continue its vaudeville policy. Messrs. Lannigan & Kehoe, hotel and drygoods merchants of Clinton, take over the house. It's fixed for the Clinton house to book through the Association.

The Moline house is expected to remain dark indefinitely. However, there are some theatrical men who regard Moline as a good vaudeville town, and if they can land the house will try to arrange for W. V. M. A. bookings.

"THE EYE TEST."

Harry Swift, manager of Keith's Harlem opera house, has brought out another publicity stunt that is holding the people in front of his theatre on 125th street. It is "the eye test." A large sign with variously sized printed lines, such as one sees at an oculist's, is in plain view of the passersby, who are invited to test their sight through the lens. The first line tells of the cheap admission, and each line, in increased size type, mentions other attractive matters in the show on the inside.

Last week the opera house had to repeat on Thursday its "Oriental Night" of the evening before. Wednesday is the regular night for the event but the overflow that evening caused the repeat, which packed the house. Women's wear is mostly given away, by drawings.

AGAIN PLAYING KEITH CIRCUIT



MIJARES

WORLD'S FOREMOST WIRE WALKER
The "dumb act" that is featured in electric lights. Jan. 31, Columbus; Feb. 7, Toledo; Feb. 14, Grand Rapids.
Direction, MAX HART.

TAKING PUBLICITY PLANS.

A publicity feat that has been promoted quite successfully this season in the interest of Violet MacMillan (in vaudeville) includes in its scope merchants of a town advertising Miss MacMillan as advocating or recommending their wares. This occurs during Miss MacMillan's current engagement, the advertisements, carrying the girl's picture, appearing together or singly. A couple of weeks ago in Wilkes-Barre the local daily had nearly two pages of ads. in one issue, each calling attention to the vaudeville attraction as well as the store that did the advertising.

Interest is aroused in Miss MacMillan through advance reference to her "Cinderella feet." She is a tiny bit of a young woman.

Another billing campaign that has attracted attention of late is that used for Dorothy Regel, when she is headlining a vaudeville program in her new act, "The Girl at the Cigar Stand." This week Miss Regel is playing at Keith's Columbus. The town is literally plastered with bills announcing her and one or two are on every street car. Miss Regel did the same thing when headlining at Grand Rapids.

DE VRIES BOOKING DISAGREEMENT

A disagreement over the right of commission due for the placing of Henri de Vries in his protean specialty over the Orpheum Circuit is to be decided in the United Booking Offices.

The Pat Casey agency booked de Vries for his engagement at the Palace, New York, last week. During it the Orpheum Circuit, on instructions from Martin Beck, accepted the turn for the entire Orpheum tour. This also went through the Casey office.

Immediately the H. B. Marinelli agency entered a protest and also demanded the commission on the de Vries act by virtue, as it claimed, of an understanding with the U. B. O., giving it the sole right to book foreign acts on the big time. De Vries is a for-eigner (Holland).

It is one of many like instances that have arisen since Marinelli re-entered the United Offices, and it is likely the Casey agency will vigorously press its prior right, since the actual service rendered by Casey in securing the act is beyond dispute.

BROWN-KLEIN INTERCHANGE.

Chamberlain Brown and Arthur Klein completed a deal this week whereby the latter will handle all of the former's stars in connection with vaudeville bookings.

Brown will retain their management for legitimate engagements.

One of the first acts Klein will handle under the agreement will be the combination of Howard Estabrook and Leah Winslow in the sketch "Close-up."

Arthur Holman has been engaged to play leads with Denham Players in Denver.

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GERMANS IN CANADA.

Chicago, February 2.

For the first time since the war caused alarm among native-born persons from countries now fighting the Allies, acts composed of able-bodied men of German extraction are playing Canadian vaudeville theatres. Several have already filled dates across the border without molestation. Tommy Burchill, of the Western Vaudeville Managers' Association, who books some of the Canadian time, is in receipt of a letter from Bert Farnum, manager of the Orpheum, Fort William (Canada), saying Germans may play his house without fear of interruption but must refrain from making any sort of demonstration in favor of their native land. The same state of affairs exists in Winnipeg.

The Great Santell (German) has already played Winnipeg and the last half of last week was in Fort William. Santell so far has gone through his Canadian engagements without any trouble through being born on soil intensely hated by the English folks.

Murphy and Klein during the first part of January filled dates in Fort William and Winnipeg. Klein's a German. For the Canadian times, however, he changed his name to read "Kline."

FULLER W. V. M. A. BOOKING.

Chicago, Feb. 2.

The first booking in the understanding between the Fuller Circuit of Australia and the Western Vaudeville Managers' Association here, has been announced. The acts were engaged through Roy Murphy, representing Fuller, and Paul Gourdon, acting for the Association.

The turns are to sail Feb. 8 from San Francisco on the Sierra for Sydney. They leave with a 12 weeks' contract over there on the Fuller time, each contract carrying an option for from 20 to 50 weeks longer, and successful turns may play in the Fuller theatres for two years or more. Returning home the acts will stop off at Honolulu for three weeks, and upon reaching San Francisco will be taken in hand for further routing by the Association.

The acts sailing are Madge Maitland, Ray Monde, Freddie James, The Flemings, The Littlejohns, Estelle Wortette and Co.

YONKERS OPENING.

Proctor's Yonkers opened Monday with an eight-act bill. The house, with a seating capacity of 2,200, is owned by Charles Robinson of Albany and Eddie Mack, the Broadway tailor.

Three shows will be played daily with the supper show starting at 4:15 and ending at 7:30, at which time the house will be emptied for the evening show (all seats reserved).

The opening performance had a packed attendance with no "paper" out.

RENAMED KEITH'S.

Dayton, O., Feb. 2.

The Colonial, which will house the big time vaudeville bills commencing Feb. 14, will be renamed Keith's theatre.

WITH THE WOMEN

By The Skirt

That sterling combination, Julia Sanderson, Donald Brian and Joseph Cawthorn, have a sure fire hit in "Sybil" at the Liberty. The success may be due to the fact that Mr. Cawthorn does not play on his accordion during the performance. Mr. Cawthorn has some very funny lines. Many are reminiscent, for instance the telling of the bird that flies backwards to keep the dust out of his eyes, as used by Tom McNaughton in "The Spring Maid." Mr. Brian dances prettier than ever and is very good looking in the white uniform and military cape. Miss Sanderson is very sweet but inclined to whine a little when singing. She wears a chartreuse colored chiffon made in Russian blouse fashion with a metal girdle. A handsome evening cloak was of shiny fish scales with collar and cuffs of chin-chilla. In the second act a long waisted dress of silver had a skirt of blue chiffon. In a boudoir gown Miss Sanderson made a poor choice. A coat of orchid chiffon trimmed at the throat, arm pits and around the bottom was most unbecoming. In it Miss Sanderson looked quite insignificant alongside Josephine Whittell, who wore a handsomely draped blue velvet tea gown. Miss Whittell's dress in the second act was of green and mauve. The chorus was dressed mostly in the Russian style, but a few modern costumes found their way into the production. The girls were inclined to allow their dresses to slop over their shoulders in a slovenly fashion. The opening of the third act found all the choristers in costly evening coats of velvet, trimmed in fur. The green coats were especially good looking. Maisie Gay is very much on the Connie Ediss type. A peculiar thing about Miss Gay is she has a young and an old side to her face. Miss Gay looks far better in evening than afternoon dress. The latter was of orange velvet, with an overdress of grey tulle and trimmed in leaves. Her evening frock was in gold with the sides of blue velvet.

The Columbia has a show this week quite worth while. It is "The Liberty Girls," and the principal comedian is Jack Conway, an amusing Irishman. The show could easily be made one of the best on the "wheel." The girls in the opening number were dressed in yellow and blue, but a few were wearing cotton stockings. A "Dixie" number was well done in white tights with black velvet jackets embroidered in silver. As policemen the girls looked well in the tights with blue jackets and gold buttons. A Harem scene neatly worked up, but a disappointment came when the girls were discovered wearing red satin skirts instead of tights. Etta Joerns, the principal woman, is pretty and rather plump. She wears good looking clothes. Her first dress is a bodice of jet with a short skirt of black tulle over a train of satin. This dress would be improved were the satin removed and another skirt of

tulle added. A yellow charmeuse gown was very good looking. The double skirt was scalloped and trimmed in black daisies. A flop leghorn hat was becoming. In purple tights Miss Joerns looked most fetching, and has a pleasing soprano voice. Another girl with a good voice is Kathryn Dickey. Miss Dickey wore a two-flounce dress of black tulle edged in jet. Some Irish songs were sung by her in a yellow taffeta short waisted dress having a black bodice. A remarkably fast act with this show is the Flying Sherwoods. They are a man and woman who do some lightning tricks on a trapeze.

Loew's American the first half had an amusing bill. Howard and Lyman, two young fellows in a dancing act, open the show. They costume the act neatly, doing an Irish reel in brown velvet knickers and green jackets. Bauer and Saunders, two girls in a singing act, open in crystal lace frocks made in three tiers. The other two changes are hardly worth while. Jane Laurence, billed as a "musical comedy star," hasn't the voice for such billing. Miss Laurence dresses well, although the white stockings and slippers don't go with the costumes worn. A violet tulle frock was followed by a black net over gold lining. The long waist was in jet. A third change was of pale orchid tulle made very full with a coat effect. Emma O'Neil looked enormous in a white tulle and crystal. A better looking dress was of black net having a jet bodice. The skirt had bands of black satin. Red stockings and slippers added to this costume. Nellie Kingsbury (with Roscoe E. Munson) wore a hideous pink satin dress trimmed in green and ecru lace. The dress was supposed to be for a masquerade—and it looked it.

It remained for Norton and Lee, next to closing at the Colonial Monday, to receive the famous Colonial clap of approval. Ruby Norton's clothes are the same as when at the Palace

a few weeks back, and they show hard usage. Maude Fealy seemed overdressed in a white lace two-flounce dress with a sweater coat and cap of pink and white stripes. Her sketch, "The Turn of the Tide," is drivell. Was it Alma Tell who played with the "Passion Play of Washington Square" at the Palace a few weeks ago? At any rate, she seemed new to me, also Kathran Staunton. The dresses, however, are exact copies of those worn before. Katharine Witchie and Ralph Riggs stand high up as a dancing team. If they only wouldn't sing! Miss Witchie dances first in an ankle-length dress of white net with a satin basque. The skirt is trimmed in white and pink flowers. Two ballet dresses followed this, one of white and the other black and silver.

An hour watching the film play, "Pudd'nhead Wilson," is well spent. Theodore Roberts perfectly impersonates Wilson. Every detail is carried out. Jane Wolf, as the mulatto mother, does very well. Florence Dagmar, as Rossena, looks very sweet and girlish in the clothes of an early period.

Helen Ware screens well in "Secret Love," and was most picturesque in the pit girl's costume, consisting of trousers tucked into heavy shoes with a shirtwaist and very short canvas skirt. Miss Ware's hair, underneath a large felt hat, falls about her shoulders. The picture calls for some heavy work and Miss Ware handles a pick axe like a veteran. The feature employs hundreds of people, all costumed correctly. Later Miss Ware wears a dress of white, made after the fashion of 50 years ago. Dixey Carr was very pretty in the polonaise dresses of that period.

"The Spider" had Pauline Frederick, more beautiful than ever, in this feature film. The story calls for handsome dressing, and Miss Frederick's costumes were all that could be desired. Posing as Cleopatra, an elaborate Egyptian gown was worn with a superb mantle. One negligee was made from a shawl with wide fringe. An evening gown was made in long straight lines of a costly material. A wrap was of velvet, made very full, and trimmed with white fur. All of Miss Frederick's gowns follow the long, clinging lines. As a young flower girl in the picture Miss Frederick was extremely girlish.

Valli Valli proves that all pretty women do not register well in pictures. In "The Woman Pays" any one who hadn't seen Miss Valli on the stage would believe she was an ordinary looking girl. But if her face didn't show up as well as it should, her art did. The picture doesn't tell an absorbing story, but it gives Miss Valli an opportunity to wear some pretty gowns. A wedding scene looked most real and the gown worn by Miss Valli was lovely. A court train and veil were artistically arranged.

What a difference a few weeks at Churchill's has made in the dressing of the dancing team, Lovejoy and Sullivan. At present the pretty little girl

dancer is wearing a white taffeta caught up in puffs and elaborately trimmed in crystals. A Dolly Vardon hat is most chic. Irene Olsen, at Churchill's also, is wearing SOME diamonds for a cabaret singer. Miss Olsen might be generous and give her job to some one who really needs the money, for according to her \$100,000 pure white necklace, she doesn't.

Sunday night at the Hippodrome is always a treat, and last Sunday it was more enjoyable, though Mr. Sousa was sadly missed; Herbert Clark did very well in Mr. Sousa's place, nevertheless. Maggie Teyte was a young riot. Miss Teyte sang eight songs, among which "Comin' Through the Rye" and "The Last Rose of Summer" were conspicuously missing. Mrs. Vernon Castle changed her costume three times, and although pretty dancing frocks they didn't come up to the elaborateness one expects of this dancer.

Muriel Ostriche is of the type of young girl so popular at present on the film. Very blonde and small of stature, with large blue eyes, Miss Ostriche screens well. In the feature, "Babette," she is a young circus performer who discovers a rich father. In ballet skirts a short dance is done by Miss Ostriche. Becoming the daughter of a rich daddy, Babette dresses accordingly, and from then on Muriel shows several pretty summer frocks.

With Robert Warwick in the feature, "Fruits of Desire," Madeline Traversé being a factory girl doesn't have any opportunity of showing a wardrobe, but she looked very pretty in a calico pinafore. After a time she becomes a nurse, and a stunning one, too. Dorothy Fairchild in the same picture was rather dowdy in her dressing.

Edna Mayo in the second episode of the "Mary Page" serial wears a good looking tailored suit and small turban. The skirt was semi-full, with the coat three-quarter in length, having a narrow belt. A high collar was faced in white.

Mabel Normand in the comedy picture, "He Did and He Didn't," wears a dinner gown of black. The skirt is full and the bodice was surplussed. A negligee of white with a boudoir cap was her only other costume.

JOE SCHENCK'S VACATION.

Feb. 12 Joe Schenck intends starting on a southern trip it will require three weeks to complete. The first Schenck stop (routed by himself) will be Havana; then he jumps to Palm Beach to make the big ball of the season there Feb. 22, and after that Joseph isn't just certain what's going to happen.

On the boat to Havana will be Billy Baxter, a cotton merchant who presumably is also a pinochle player; Roland West and Jose Collins, the latter two only interested at present in feature pictures. Miss Collins is to star in one on Cuban ground.

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VAUDEVILLE'S
DAINTIEST DAINTY MAID



DOROTHY MEUTHER

Who enjoyed huge success at Keith's Bushwick last week.
All papers praise this Dainty Maid.

CABARETS

The Garden's Revue is a model in speed and entertainment for a restaurant free show. There are seven principals and six girls. They give the revue portion of the cabaret bill in about 20 minutes that seems like five, so active is the continuous entertainment that never lags for an instant. Often a principal walks in on another principal's exit. For a real cabaret show, the one mostly liked in the real cabaret atmosphere, the Garden's revue is nearer the ideal than anything of its kind that has yet been shown in New York. And this notwithstanding there are not over 12 square feet left of the Garden stage for the company to work in, after space is provided for the very good orchestra of six pieces. Ofttimes the girls or the principals are on the floor, alongside one another in an aisle between tables, therefore working without costing the house one lost seat in patronage. That is an accomplishment in a revue of this sort all by itself. Billy Arnold, of Arnold and Gannon, staged and arranged the revue, besides designing costumes. The speed of the show may be gauged through the six girls stripping to four costume changes at the opening without leaving the stage, coming forth in the end in knickerbockers. The strip changes may be seen by the entire house, and the girls do not look stout at all from the underdressing. If Mr. Arnold also attended to this dressing bit, which he probably did, it stamps him as a producer of ideas besides execution. His partner on the stage, Belle Gannon, is a pretty girl with personality, and they are a very neat two-act. A three-act in the same revue of considerable merit are Billy Newkirk and the Evans Sisters. One of their numbers, a riding habit turn, is appropriately and fetchingly dressed, with song and dance to fit it well done. Edna Leader is another good dresser, who leads numbers with a voice suited to it, and Miss Leader looks well, always smiling when singing. Billy Lynott does the baritone singing in a healthy voice and his appearance is also an asset. Ruth Hyle comes out of wicker basket in the finale and besides doing a toe dancing bit lets those who wish to hear know she has the greatest kid voice ever. You girls who are doing the cutesy stuff on or off had better visit the Garden and listen to Ruthie. Jim Miller is also of the cabaret bill proper with tenor songs, and Ray Edwards with her soprano finds it easy to get over. She is admirable for a cabaret stage, is Miss Edwards, singing easily, knowing how to place her voice for the room she is in, and making friends with the house immediately she appears. The Garden show starts about 10 and ends any time, the revue going on around midnight. Before and after the principals do turns. There are probably 30 of these during an entire evening. After the revue, with the house partially emptying, a dance space is cleared at the rear and the public allowed to step. The Garden is doing business all the time. It seems to be

drawing a crowd which likes real cabaret entertainment, and the Garden is assuredly giving them that. The Garden, at Broadway and 50th street, is one of the oldest of New York's cabarets, and has never been more efficiently conducted, from its price list to its staff, than it is just now under the direction of Jimmy Thompson. Billy Curtis books the show.

Edward E. Pidgeon is now the special representative of the Reisenweber's enterprises and for the present is making his headquarters at the Columbus circle rendezvous. In addition to the up town establishment Messrs. Wagner & Fisher of Reisenweber's control the Hotel Shelbourne and the Brighton Casino, Brighton Beach, and do the catering for the Arkwright Club and the Ziegfeld "Midnight Frolic." Eddie Pidgeon, as he is familiarly known, along the illuminated stretch between the Square and the Circle, is no novice in pleasing those who like to dance and dine at the same time. As Messrs. Wagner and Fisher contemplate making extensive changes at their up-town establishment (which includes enlarging the place considerably) their selection of Mr. Pidgeon as a "booster" and general representative will undoubtedly prove a most happy one for them.

The New York Roof, operated by 1520 Broadway, Inc., closed abruptly late last week when, it is said, orders were given not to run the elevators to the Roof. It is reported the Roof was sub-leased by William Morris to the company on the agreement any profits Morris was to share in, and with the proviso if the 1520 corporation vacated, the Roof, with all of its improvements, was to revert to Morris. Between \$20,000 and \$30,000 was spent in re-decorating the Roof before it opened New Year's Eve. Klaw & Erlanger are the owners of the building. Mr. Morris is in Canada looking after the Harry Lauder play. Messrs. Erkins, Campbell and Stewart were the principal members of the 1520 company.

The Portola-Louvre, San Francisco has ice skating, and the Golden Gate town endorsed it. It appeals to the natives, many of whom had never previously witnessed such a thing, much less indulged in it. Business at the cafe took a decided uplift following the innovation of the artificial frozen field and there is a crowd of professional skaters to promote interest. Outside the restaurant is a large photo of the New York Hippodrome Ice Ballet scene. Skaters are charged 50 cents for the use of skates. The Portola-Louvre has hurt the other eating and drinking places in town, where business has fallen off since New Year's.

The new Ziegfeld revue was to have had a soap bubble effect in conjunction with its "Balloon" number, but Ollie Young and April, after a couple of days on the Roof working on the

soap bubble affair (which belongs to them, in their vaudeville act) could not agree upon terms and retired. The Arnaut Brothers, musical clowns, reported to also have been engaged to appear in the Roof revue, were placed elsewhere. It's said the Young soap bubble novelty has been arranged for by another Broadway producer who will shortly present it.

Elmer E. Campbell, the popular and well-known hotel man, of St. Louis, has disposed of his interests in the Metropole and New Regent Hotels and is now devoting his entire attention to the Regent Hotel (his original stand in St. Louis). Mr. Campbell was the first St. Louis hotel man to show any appreciation for professional patronage and fitted up his several hostleries with all the conveniences necessary to make the player feel at home. His Regent Hotel is practically the only strictly professional house in St. Louis and is recognized as the variety headquarters of the city.

The Odeon Cafe is offering the customary cafe dansants as an extra inducement for patronage. The move may have been to offset the ice skating at the Portola-Louvre, which has caught the public fancy. Dancing at the Odeon has helped to bolster up the business. In addition there is a six-girl song and dance revue. The Rex is still closed. Tait's and the Techau are getting a fair play, as both places have always been popular with society. The cabaret business on the average is considerable lighter than it was at this time last year.

The orchestra at Reisenweber's the other night played a wedding march as Al White appeared for his first song in "Merry Moments." When Myrtle Young, another principal of the same revue, started on her entrance number the orchestra repeated it. Both parties later denied a marriage, Mr. White saying the report started from "kidding." Miss Young formerly appeared in vaudeville with More and Young, a "sister act." Miss Moore is resting to restore her health.

A crusade against cabarets in cafes or saloons in Ohio may be waged as the result of an address before the Ohio Retail Liquor Dealers' Association by Neill Bonner, President of the National Retail Liquor Dealers of America. President Bonner thinks the saloon cabaret is in a large measure responsible for the agitation against the liquor industry which has caused many states to go dry. He is not opposed to cabarets in hotels and restaurants.

A Broadway cabaret not so far from 42d street is taking a long chance in the class of patrons it is permitting for the dance matinees. No discrimination is exercised. The afternoon dancing at this place has but recently been inaugurated and all of the riff raff thrown out by other cabaret proprietors may now be seen there.

Ban-Joe Wallace has completed an arrangement with Harry J. Fitzgerald, a well-known theatrical agent, and Mr.

Wallace will, in the future, make his headquarters in the Fitzgerald agency. From that vantage point Wallace will organize and supply music, in the form of orchestras or otherwise, all over the country.

Bessie Cooper, singer at the Green Mills, Chicago, was found at daylight in the road at East 50th street and Drexel Boulevard, Jan. 20. Told the police two young men, named John Flanagan and Sonny Kerwin, had robbed her of \$800 worth of diamonds and thrown her out of a taxi following an unexpected attack upon her.

The Trenton Cafe on lower 7th avenue has been taken over by Chris ("Bub") Walker following the recent death of its former proprietor, Jimmie Leppy. Walker has arranged to introduce a new cabaret with Jack Devereaux at the head. Others are Dick McCready (the Lake Huntington cuckoo) Eddie Murray and Jimmie Heany.

Senor Arriago, cabaret dancer, in Chicago, couldn't pay his hotel bill. Arrested. Told the judge his dancing partner, Helen Marek, left him to get married and he could get no more work. Arriago says he formerly was instructor in modern dancing to King Alfonso of Spain.

Saloon and cabaret proprietors have been instructed by the Chicago police to keep unescorted women out of their cafes. The police stopped the cabaret performances at the Linwood Cafe, 63 West Madison street, and the Log Cabin, 331 South Clark street, alleging vice conditions existed.

The Ritz, Brooklyn, under the management of Paul Salvain, has Maisie La Strange, Florence Gray, Broadway Trio, Billy Sharkey, Manhattan Trio, Miss Morgan, Mazetti and Lewis, Carle and Belmont, Billy Wayne and Warren Sisters, Louis Rosenberg and Henry Fink in its cabaret.

A concerted effort is being made in Minneapolis to restore the cabarets to action. The recent order to abolish this entertainment has not been looked upon kindly by the people and the administration may have to slightly tilt the "lid."

The "400" Club, which Eddie Pidgeon terms "a somewhat exclusive dancing and dining club," which made its headquarters in the upstairs room at Reisenweber's, opening after midnight, is to celebrate its second anniversary on St. Valentine's night, Feb. 14.

When he's not placing chorus girls with winter berths, Harry Armstrong, the Chicago agent, is waving aside a horde of male cabaret singers looking for work.

Former Police Captain Frank Peabody is thinking about going into vaudeville with a partner, in a modern dancing act.

Edith Mellor, long associated with Coast cabarets, is the latest annexation to the Cafe De Luxe, Chicago, entertainers.

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Vol. XLI. No. 10

Corinne Cantwell joined the stock in Salem, Mass., this week as leading woman.

George Poli, a nephew of S. Z. Poli, is now attached to the New York booking office (in the U. B. O.) of the Poli Circuit.

L. Wolfe Gilbert leaves Monday for Chicago to enlarge the office staff of Stern & Co's Windy City branch. He will remain there for a week.

Harry Ward, last season with "The Auto Girls," is at Bellevue Hospital, following an operation on his stomach. He is registered under the name of Louis Peiser at Bellevue.

The Family, Montreal, under the management of Oliver McBreen, has changed its policy and is now playing five acts of vaudeville supplied by the J. H. Aloy Agency.

Fanchon Thompson and her husband, John Webster, have returned to New York after a two year's tour of Africa and Australia, under the J. C. Williamson management.

Fred Brant has lost 45 pounds "reducing." He still has a few hundreds left. Mr. Brant is on a strict diet, the same to him as though he had been sentenced for life.

Joseph P. Mack has resigned as manager of the Elsmere theatre, Bronx, and has been succeeded by Bob Wagner. The house will open next week with a stock policy. Mr. Mack developed the Elsmere into a paying proposition as a vaudeville stand.

A. E. Johnston will likely locate with Clifford C. Fischer's agency. Mr. Johnston has severed connections with S. Rachmann, who promoted the recent Wrestling Tournament closing at the Manhattan opera house last Saturday.

Preparations are under way for the third annual ball to be held by the International Alliance of Bill Posters and Billers of America at Hazazer's Hall, Baltimore, March 13. The committee of arrangements includes Wm. Furman, Dan Marks, Wm. Myers.

M. Witmark & Sons have signed a lease for two floors in the building to be erected at 1562 Broadway, which they are to occupy after May 1 for their professional department. The building adjoins the Palace theater and has been in the course of construction for several months.

The Rev. Frank W. Gorman, known as "The Singing Parson," late pastor the Atkinson Memorial Congregational Church of Portland, Ore., will make his eastern vaudeville debut at the Prospect, Brooklyn, next week. Mr. Gorman has appeared in vaudeville in the west.

The Bender theatre, Utica, N. Y., which in the past has been a burlesque stand, will inaugurate a vaudeville policy commencing Monday when a six-act show booked through Walter Plimmer of the Amalgamated Agency will be played. The house will play a split week.

The Watson Sisters resumed their vaudeville engagements this week, after Fanny Watson had recovered from a severe cold, at the home of the girls' mother in Buffalo, N. Y.

Maggie Teyte, the grand opera diva who scored the red ribbon at the Hippodrome's concert Sunday night, is a sister to James W. Tate, the piano-comedian in the Clarice Mayne (English) act. Mr. and Mrs. Vernon Castle played a return farewell on the same bill, not drawing as large a house as they did the Sunday previously.

The Shattuck opera house, Hornell, N. Y., will temporarily discontinue its vaudeville shows for the weeks of Feb. 14 and 21, having been unable to cancel the road attractions booked in for those weeks prior to the acceptance of the United Booking Office's franchise. The vaudeville policy will be resumed after Feb. 26.

Dick Kearney of the Feiber & Shea office places the one-day-weekly vaudeville bill on Sundays at the Columbia, New York. Monday Mr. Kearney received a wire from Tommy Gray, saying: "Saw your show with a young lady last night. Send me over \$1.50." Later the same day Dick wired the answer, reading: "What was wrong—the show or the young lady?"

Violinsky, while proceeding home from a card party Tuesday night, was accosted by two rather daring hold-up men who ordered him to "shell out." The musician tried desperately to argue the matter with the duo, explaining in detail his troubles with melting ice cream, etc., but the men insisted on quick action, whereupon a battle began in which Violinsky's violin was smashed to bits. The instrument was valued at several hundred dollars. At the time of the hold-up Violinsky had less than \$10 in his clothes and never realized his folly until his arrival home.

Chris Brown is undergoing special treatment to try and induce some of his former hair to return. The treatment consists of an hourly massage and necessitates the presence of two specialists, one to attend to the head rub and another to continually remind Mr. Brown how handsome he will look when the treatment shows results. After each treatment the specialist whips out a powerful magnifying glass and searches for clues. Unless Mr. Brown's dome is rolled entirely out of shape, the specialist promises to provide him with a handsome head of hair with 4 more treatments.

Nat Wills has made application to have the alimony awarded his ex-wife, La Belle Titcomb, reduced. The matter has been sent to a referee. Mr. Wills claims the weekly amount, \$125, is beyond his income of \$400 weekly (at the Hippodrome) to stand, and threatens to visit Ludlow Street Jail to relieve himself of the payment if the court cannot aid him. Wills says the first amount ordered his wife was \$200 weekly, when he was receiving \$800 a week in vaudeville. Later it was reduced to \$125 when he was engaged with the Hip at \$550, but now he is receiving but \$400. Several affidavits are presented with the application in proof Wills is in debt to many people.

Marshall Montgomery separated himself from \$60 while at the William Penn, Philadelphia, Tuesday of last week, to appease the anger of a tailor and incidentally have a warrant for assault withdrawn. Mr. Montgomery Monday morning sent his single evening dress outfit to a tailor, asking it be returned in time for his performance. The tailor named Apple fell down on the delivery and in an ensuing argument Montgomery pushed his right hand on to the presser's temple, discoloring the temple and breaking a bone in the ventriloquist's hand. Tuesday the tailor, an officer and a warrant appeared at the stage door, but Manager Miller of the theatre advised Montgomery to settle rather than miss any shows.

REGARDING ADVERTISING

SO much misrepresentation has been uttered by advertising solicitors of various theatrical publications in the desire to secure business for their papers, VARIETY again feels called upon to make it emphatic its advertising solicitors are not allowed to make any promises or conditions of any kind or nature in connection with the solicitation of an advertisement from a player, other than those necessary in arranging for it, nor is a VARIETY advertising solicitor allowed to mention the name of any writer on VARIETY when approaching a player for an advertisement. The penalty has been and is dismissal.

No reviewer on VARIETY in New York or Chicago has any mission calling him upon the stage of any theatre as far as his reviewing for this paper is concerned, and he is not expected to go upon the stage of a theatre.

VARIETY will thankfully receive from any player information of the violation of these rules by a VARIETY staff man.

"The House of Glass" is to remain at the Candler with "Hit-the-Trail Holiday" moving to the Harris next Monday, the new Cohan revue opening at the Astor Feb. 9. The Cohan & Harris "Glass" show is doing around \$8,000, and the "Holliday" production did about \$7,800 last week.

Frank Kaufman and Doc Kealey have taken a long lease on the first floor of 1538-40 Broadway (between 45th and 46th streets). They will convert it into a modern billiard parlor that will have a barber shop and lunch attachment. The place is to open shortly.

A company including Robert Laseur, Buella Watson, Neder Aur, Lynn Osborne and Harvey Hayes left New York Tuesday for Chicago where a new stock, under the management of J. P. Barrett, will open at the National Feb. 14. The production will be staged by Frank Livingston. Other members join in Chicago.

Edna Goodrich is considering a proposition to reappear in vaudeville at the opening of next season, with a sketch employing 10 people. Frank Evans is the agent.

Anniversary week is current in three local B. S. Moss theatres. The Jefferson and Hamilton have each been under the Moss management for three years and the Prospect one year. Long bills prevail at each house.

Foster Ball (Ball and West) was assaulted in his home town, Dallas, Saturday night (Jan. 15) at the stage door of the Majestic, just before the performance started. A printer named Paget, evidently a crank, shouted to Ball, "You will talk about '61'" and in the ensuing scuffle knocked the actor to the street, where he struck the fender of an automobile, causing a scalp wound requiring ten stitches. Ball's assailant was jailed. The team had to cancel Houston, their next stand, pending the wounded man's recovery.

WITH THE PRESS AGENTS

The Stuyvesant Producing Co., formed by 31 wealthy New Yorkers, all patrons of music, will devote itself to the production of light operas by American composers. The first production placed into rehearsal Tuesday is "Come to Bohemia," with book and lyrics by George S. Chappell and music by Kenneth M. Murchison. The general manager of the enterprise is Harry G. Sommers, of the Knickerbocker theatre. Jacques Colni, formerly of the Metropolitan Opera House, will direct rehearsals and Theodore Siler will be the musical conductor. Daisie Irving, who appeared in several touring companies of the George Edwards success in England, has been signed for the leading role of the piece.

Rehearsals of "Heart o' th' Heather," by Glen MacDonough, in which George MacFarlane is to star under the direction of Joe Brooks, are called Wednesday. The complete cast includes Walter Connolly, Barlowe Borland, Jack McGraw, Colin Campbell, A. P. Kaye, Henry Travers, Noel Leslie, R. Henry Handon, James Cooper, John C. Douglas, Thomas P. Esmond, Sydney Dalch, Viola Gillette, Gilda Leary, Eleanor Daniels, Madge Corcoran, and Frances von Waldron. The piece is to open at the Plymouth, Boston, Feb. 28. B. Iden Payne is directing the staging.

Cohan & Harris have decided the definite date for the opening of "The Cohan Revue 1918" at the Astor theatre is to be Feb. 9. The piece is to open cold in New York. In the cast there are Valli Valli, Elizabeth Murray, Lila Rhodes, Juliet, Dorothy Londoner, Aneta Elson, Alice Harris, Richard Carle, Charles Winninger, Harry Bulger, Frederic Santley, Boyle and Brazil, Harry Delf, Percy Ames, John Hendricks, Little Billy, James C. Marlowe.

Edward L. Bernays, who conducted the remarkable publicity campaign for the heralding of the Serge de Diaghilev Ballet Russe, resigned last week from the service of the Metropolitan Ballet Company and will in the future devote himself to describing the fame of the new Spanish prima donna, Maria Barrientos, who is to make her debut at the Metropolitan opera house, New York, in "Lucia."

Joseph Brooks is to produce a revival of "The Idler," by C. Haddon Chambers. The company will include Phyllis Neilson-Terry, Marie Tempest, Joanne Eagles, Cynthia Brooks, Bruce McRae, Charles Cherry, Graham Browne and Herbert Druce. The revival will open in Toronto March 13, and come to New York later.

The annual Frolic of the Friars for 1918 will take place some time during May and the tour is to embrace all of the important cities east of St. Louis, south of Chicago and north of Louisville. The Frolic is to provide additional funds that are necessary for the completion of the new Monastery. Sam H. Harris is the chairman of the Amusement Committee.

Frank Carter and Helen Shipman will be with the company supporting Al. Jolson in "Robinson Crusoe, Jr.," to be the next Winter Garden production. The show opens out of town next week and will follow "Town Topics" at the Garden in about two weeks.

"The Princess Pat" leaves the Cort Feb. 12, to be followed by Sargent Aborn's production of "Any House," by Robert and Owen Davis. Edwin Arden will have the principal role.

Jay D. Barnes, the Oliver Morosco general press representative, left Monday for Chicago to remain there about two weeks to handle the advance for the advent of "So Long, Letty."

At the Belasco there will be special Tuesday matinees of "The Boomerang" throughout February.

Arthur Keller is the business manager of the touring company of "Treasure Island."

"PEASANT GIRL" STRANDED.

Richmond, Va., Feb. 2.

There are still six members of "The Peasant Girl" stranded here. The show closed at the Academy Tuesday night of last week, after manager George Blumenthal left town. The entire company of 30 remained. Three of the chorus girls have work locally, but two of the chorus men and the business manager of the show, William C. Muller, are here, without the necessary means to leave. Mr. Muller has attached the scenery and properties. Other attachments levied are by the

Orange Costume Company of New York for \$460 and the local transfer company for \$19.60. The case is to come up for hearing Feb. 7.

According to Muller the show left New York Nov. 9 and at the time of closing everyone with the company was from two to seven weeks behind in salary. On arriving here, Muller states, Blumenthal guaranteed the hotel bills for the entire company to the clerk. After the performance Jan. 25, Blumenthal left the company to look after itself, also the hotel bills.

"NIGHT BEFORE" IN CANADA.

Montreal, Feb. 2.

The Scotch play by Harry Lauder, called "The Night Before," is at the Princess this week, as the start of a Canadian engagement should the show give any promise, something it failed to do during its run at the Copley, Boston, where William Morris, manager of it, opened the piece. From here the show is to go to Toronto and then tour the provinces if all is well.

Morris is reported to have taken on the production to prevent Lauder doing business with any other manager. The Scotch comedian was sanguine of its success. He is said to have announced to the members of the company at the dress rehearsal in Boston before the premiere that if the piece failed, it would be solely the company's fault.

The Harry Lauder vaudeville show, also under William Morris' direction, is touring the states.

FERGUSON SHOW PANNED.

The Elsie Ferguson new show, "Margaret Schiller," opening at the Amsterdam Monday, apparently received its obituary notice in the Tuesday morning reviews.

One paper said the show died in its prolog. Other acts followed.

The Broadway managers were surprised the Ferguson piece was placed at the Amsterdam, essentially a musical or big production house. "Around the Map" left that theatre "at the height of its success" the Saturday before the melodrama with Miss Ferguson starred opened in it.

SHOWS CLOSING.

"The Outcast" (Tom Ryley's) closes in Newark this week.

A. H. Woods' "Song of Songs" was taken off the road at the close of its Chicago engagement, January 15. The same day "The Road to Mandalay" closed finally at Cleveland; "Sinners" ended its tour at Philadelphia; "Some Party" went on the shelf at Elmira, N. Y. "Cold Type," a newspaper play, stopped touring January 28.

"Sadie Love" will be sent to the store house when it closes at the Harris Saturday night. There is a possibility that it may be revived some time later by the Morosco office.

DILLINGHAM FUND BENEFIT.

There will be a Charles Dillingham benefit for the Actor's Fund given at the Globe theatre Sunday night, Feb. 13, under the direction of R. H. Burnside, at which all of the Dillingham stars are to appear, furnishing the program.

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don't advertise

"POM POM" LOSES AN ACT.

Boston, Feb. 2.

The metropolitan premiere of "Pom-Pom" Monday at the Colonial, with Mizzi Hajos starred, was a finished comic opera performance, despite the Herculean task of chopping out an entire act in the two previous days.

"Pom-Pom" has a real little plot, some corking Joseph Urban scenic investiture, costuming that is original, a good orchestral score and a number of songs above the average, though some are pleasantly reminiscent.

"Evelyn" is a catchy number, being "plugged" as the main theme of the score.

Tom McNaughton has not fattened out his comedy role yet, but he has laid a firm foundation for laughter which reaches its high spot when he gives an imitation of a circus elephant, with no make up other than two loaves of French bread and a portiere. Christie Dane's voice proved an admirable vocal foil to Hajos, having overwhelming volume as compared with the infectious delicacy of Mizzi. Carl Gantvoort as the heroic baritone was manly.

The big surprise came in the male chorus with well trained voices and acting like regular men. Mizzi Hajos has the role of a pseudo boy pick-pocket.

"Pom-Pom" looks like a find for Savage.

"Pom Pom" was to have come into the Cohan theatre on Feb. 14. Wednesday of this week K. & E. tried to have Henry W. Savage extend his engagement in Boston two weeks longer.

MANAGERS IN LEGAL ROW.

Philadelphia, Feb. 2.

Through an equity suit filed late last week J. Fred Zimmerman has asked the courts to compel Samuel F. Nixon, his partner in the theatrical business for 25 years, to render an accounting of all moneys handled up to the present time under their several partnership agreements.

A legal battle of length is predicted by those who are acquainted with the facts.

The Nixon & Zimmerman firm has been one of the strong factors in the theatrical world for a quarter of a century and practically controlled the theatrical situation in Philadelphia and Atlantic City. They were the allies of the Klaw & Erlanger, Frohman and Hayman interests and were powerful in the so-called "syndicate," holding about 25 per cent of the combine in their names.

Three years ago the partners, after a misunderstanding, decided to split, because Mr. Zimmerman stated that he was not permitted to voice his say in the conduct of the firm's business.

McCOURT'S DENVER STOCK.

Denver, Feb. 2.

Peter McCourt is in New York to obtain the rights for a number of productions of the musical type which he wants to present during the summer at his local Broadway theatre with a stock company.



JULIA GIFFORD

One of vaudeville's most successful single turns. Miss Gifford (formerly Mrs. Bob Fitzsimmons) has been starred in several successful musical plays, having appeared in the title roles in "The Balkan Princess," "The Merry Countess" and "Little Boy Blue." At present Miss Gifford is playing in vaudeville, offering a series of song numbers with costume changes.

AMONG OTHER THINGS --- ---

By ALAN DALE

Fired by the reported success of Sarah Bernhardt as the Cathedral of Strassburg, one of our very chubby actresses, whose a voidupois is equalled only by her sense of humor, declares that she is most anxious to appear either as the Woolworth or the Singer building and that she is sure she has the wherewithal to "support" either, or even both. No, it isn't Marie Dressler.

May Robson, who is an enthusiastic admirer of Forbes Robertson in "Hamlet," was discussing the actor with a woman whom she met in Wooster, Ohio. "I didn't like him in 'Hamlet' at all," said this authority, "but I thought he was just grand in 'The Moving of the Third Floor Out.'"

"The Skirt" wonders if I was fed at the Ziegfeld "Midnight Frolic," as a "full meal" was handed out to the newspaper men. No, dear, I was not. You know, they say it is a good thing to starve a fever, and of course I was awfully feverish that night for the first time in that vehemently virgin atmosphere. Food would have choked me.

The "frolic" of New Yorkers must take place internally—almost as though it were "colic." They certainly do not frolic externally. There they sat on that gorgeous roof, solemn as owls, lugubrious, unsmiling but splendidly expensive. It might almost have been Shakespeare instead of Ziegfeld. Instructions on the "Art of Frolicking" might be included on the program, also some ideas on the topic of "How to be Jolly though Opulent."

"The Fear Market" at the Booth theatre was announced as the work of Amelie Rives. Then followed, in parenthesis, "Princess Pierre Troubetzkoy." We do love a little dash of "nobility" even by marriage. Later, of course, the "Princess" was interviewed and she had this to say: "There seems to be implanted in human nature a passion for pageantry. In Europe that is met by Kings and Queens, and court ceremonials. Here the need is not supplied by Government, and so it is filled particularly in New York, by gossip about the very rich."

I hope, but doubt, that the "Princess" will enjoy her "royalties."

"Since we opened," said a member of a current musical comedy company, "we have suffered so persistently from cuts—such dreadful cuts, too, and right in the middle of the salary—that we all carry around dioxogen and peroxide. Every week these are in great demand as we view our mutilations."

Miss Rose Stahl is a pleasant and a humorous person, but really if she per-

sists in caressing and mothering the inevitable "little sister" in her plays, we shall begin to doubt it. If Miss Stahl would only go at her humor with a snap and a bang—just as though she were not ashamed of it—and cut out the maudlin "pathos," she could take her place as one of the really funny women of the stage. Hang the sob squad, and the furtive tear.

Outside the Metropolitan opera house the other night, I waited for the finish of the function. At last I grew impatient, and mingled with the crowd of cheerful chauffeurs who buzzed at the carriage door. I asked one of them what time the performance would end. "Tonight," he said; "it breaks at eleven-thirty-one."

So I stayed until it "broke"—like Tennyson's "cold gray sea."

Sir George Alexander is to play in New York—owing, I presume to "the war." All "society" will be tremendously interested, from "Diamond" Jim Brady to Mrs. Jack Gourard. "Sir George" is wonderfully "good form," and "visits" beautifully in London. As for Lady Alexander, her pink teas for pale people are the "last cry" in style and "elegance." The Herald will be able to trot out its perfectly unexpurgated list of "among those present."

"What's the use of bringing beauty here, of creating it?"—I quote from a published letter—"The American public don't want it. They want a suggestive vulgarity, but not beauty. Any real absence of vulgarity shocks them."

How on earth does he know? Where has he seen any "real absence of vulgarity?" Names and dates, please. Not necessarily for publication, but as a guarantee of good faith.

M. de Diaghileff was very annoyed at the objections to the Russian ballet, but it was ridiculous to quote such personages as Queen Mary of England, and the German Kaiser as having tolerated it. What we needed was the endorsement of Lydia Pinkham, to give that "home-y" touch to the much advertised entertainment.

A new opera called "The Critic" by Sir Charles Stanford has been produced in London. Apparently they have acquired the sublime art of "barring the critic" abroad. It is grand opera, too, and not burlesque. All that the poor critic needed was to be set to music. It is the last straw.

"As a Woman Sows" is the title of a picture, and I read that it is "but a trivial sort of scenario." "As a Woman Sows" would be much more exciting, and really awfully novel, don't you think? The "sowing woman" reaps "wild oats" in the night time, but the "sewing woman" mends "child's coats" in the day time.

Ha! Ha! Isn't that good?

WANT \$90,000 FROM SHUBERTS.

The United States Realty Corporation which owns and operates the Hippodrome in association with Charles Dillingham, is trying to find some way to have the Shuberts settle the \$90,000 which the managers owe for rent of the big playhouse. There are also several other claims which the corporation has against the Shuberts and it is possible that these will be waived should the Syracuse boys settle the amount of the rent indebtedness.

If a settlement is not arranged with the corporation, their attorney stated early this week, the matter would be taken into the courts and the claims would then aggregate considerably more than the \$90,000, and would possibly touch \$150,000. The additional amount would come through various productions for the Winter Garden, said the attorney, that were built at the Hippodrome, with which the latter house was charged.

This week the U. S. Realty Corporation took the matter of the Arthur Voegtlin suit out of the hands of the Shubert attorneys and settled the matter out of court. The case was called for Monday, but was postponed until Tuesday morning because of a full calendar. When the books and minutes of the Shubert-Anderson Corporation and the U. S. Realty Corporation, in connection, were subpoenaed into court, the attorneys for the corporation were approached and stated they were trying to effect a settlement. It seems as though the Shubert attorneys and those of the corporation were working at double purposes with the former being entirely in the dark. The Voegtlin suit was settled for the full amount the producer asked for.

Nathan Burkan, the attorney for Mr. Voegtlin, closed the settlement with the U. S. Realty Corporation's attorneys Tuesday morning before court opened and the case was dropped.

CLOSING COLISEUM DEAL.

The deal for the proposed Coliseum which a number of Chicago capitalists want to erect to replace the present car-barns on the west side of Eighth avenue, between 49th and 50th streets, is to be closed this week. The price is said to be in the neighborhood of \$2,000,000 for the site alone and the building that is to be built is to cost a like amount.

There was a story a few weeks ago the deal had been closed, but this was premature. The plans at present call for a building to house the exhibit of the Panama Canal, as at the San Francisco Exposition. After this has run its course it is planned that the structure will take the place of the Madison Square Garden which, according to rumor, will be dismantled in another year.

"TRYING IT" ON NEWARK.

"The Princess Tra-la-la," produced by Andreas Dippel, is to have its initial production in Newark Feb. 7.

It has been some time since Newark has been the "dog" town for the try-out of a production meant for a New York run.

THREE STARS MAY QUIT?

A rumor says that three stars may quit Charles Frohman after this season. The stars are Maude Adams, John Drew and William Gillette. It is almost certain one of them will be under another management when next season rolls around.

The authority for this statement is one of the oldest producing managers in the business.

The natural supposition is that should any of the Frohman stars leave the fold they will undoubtedly be found under the banner of the new producing trio, Williams, Corey and Riter. John Williams was associated for many years with the Frohman enterprises. At present he and his associates have one play, Mrs. Fiske in "Erstwhile Susan," at the Gaiety. Madison Corey, in addition to being a producer in his own right, was the general manager for Henry W. Savage. Jos. W. Riter, who completes the trio, is a Pittsburgh millionaire, who has been dabbling in theatricals for about two years.

SHOWS IN CHICAGO.

Chicago, Feb. 2.

"Chin-Chin," with Montgomery and Stone, according to the critics yesterday, has won Chicago completely. The Charles Dillingham show opened to a packed house at the Illinois Monday night and the audience left highly pleased. Show sure to last out season with capacity register daily.

"Potash & Perlmutter" came back to town Sunday, opening well at the Olympic, where it supplanted "Twin Beds." Will stay two weeks.

Of the other shows big business is reported by "A Pair of Silk Stockings" (Princess), "Young America" (Grand), "Experience" (Garrick), David Warfield (Powers) and "His Majesty Bunker Bean" (Cort).

This is William Gillette's last week at the Blackstone.

SHOWS IN 'FRISCO.

San Francisco, Feb. 2.

The La Scala Opera Co. opened Monday at the Cort to capacity business, with the scale of prices ranging from 50 cents to \$2. The company was to have opened Sunday night but arrived too late, forcing the management to refund over \$2,000. At the present scale it looks like a winning engagement.

"It Pays to Advertise" at the Columbia going along well.

"Twin Beds" opened nicely at the Savoy. Will do well.

Alcazar's business continues good.

CHICAGO CHANGES.

Chicago, Feb. 2.

Changes soon are pending in the legitimate houses. Feb. 7 the new Klaw & Erlanger play, "The Ohio Lady," by Booth Tarkington, will have its Chicago premiere.

Feb. 13, "So Long Letty," the musical version of "His Neighbor's Wife," with Charlotte Greenwood, Sidney Grant and Frances Cameron, opens at the Olympic.

Feb. 14 the Diaghileff Ballet Russe opens at the Auditorium.

Feb. 20 Blanche Ring, starring in "Jane O'Day from Broadway," is to open at the Grand.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

New York, Jan. 28.

Editor VARIETY:

I feel VARIETY owes me an apology for editorially mentioning I have imitated any one. In my 10 years of stage experience I have never been known as imitating any other artist. In regards to calling for songs needless for me to recall to VARIETY that I have been recognized in this profession as asking the audience to call for popular songs, as popular songs have been my success in all of these years.

I believe I am an artist capable of getting along without calling for songs. So why accuse me of imitating any one at this late date?

The unfortunate affair at the Palace was no fault of mine. I was innocent.

I shall be grateful if you will publish this letter, setting me right in the eyes of your readers, the managers and my friends. *Sophie Tucker.*

Miss Tucker's letter is somewhat confusing, as the first paragraph would indicate she intends conveying the calling for popular songs during her act had long been a practice, while the second paragraph seems to say she has never resorted to that. The occurrence referred to at the Palace, New York, by Miss Tucker in her letter, of which she writes she was innocent with it being no fault on her side, was through the audience calling out the names of the songs they wished Miss Tucker to sing. The titles of those songs were printed in connection with her billing on the Palace program, as well as an invitation for the audience to ask for their selection. An act must stand for its billing. But it should be within the province of an act when sending in billing matter to ask that it be strictly followed, or, if there should be a suggestion by the theatre of a change, or the theatre given the privilege of writing its own program matter, the act should request such matter as revised or newly written to be first submitted to it for approval. Recently, as reported at the time, Elsie Janis felt called upon to make an explanatory speech each performance at the Orpheum, Brooklyn, denying her authority for the program mention of her as "The Cleverest Girl in America."

New York, Jan. 29.

Editor VARIETY:

In the review of the Palace this week by *Sime* he accused me of using material belonging to Messrs. Felix Adler and George Mozart.

Since reading it Mr. Adler has assured me I have not infringed on his material in any way. As regards Mr. Mozart he is in England and I cannot

secure a statement from him which I know would completely vindicate me.

My conscience is clear; my offering is built entirely upon my own ideas and as I have copyrighted it I would not have had the nerve to copyright it had it contained any material of others. *Joe Cook.*

The ventriloquial bit Mr. Cook uses in his turn is with a "dummy" whereas Mr. Adler uses a human figure, speaking himself while the "figure" moves his lips, whereas Mr. Cook has a voice behind the drop do the talking. Footsteps across the stage in the Cook act is claimed by Mr. Cook to have been used regularly and for years in the "Echo" "business," without belonging to any one in particular at this time. The same could be said by him in part as far as the George Mozart reference went. In the Cook act and the one-person melodrammer there is a small set house with the door swinging open at cues as an imaginary person leaves. As Mr. Adler has stated Mr. Cook's ventriloquial travesty does not infringe upon the Adler bit that may be accepted as the best evidence.

JOLSON GETS DECISION.

In the Supreme Court Monday Al Jolson was relieved of all liability as a member of the Board of Governors of the defunct Vaudeville Comedy Club, when the Court non-suited Henry Kelly & Son in their action against Jolson, to hold him liable for \$800 due the firm by the Club.

In dismissing the complaint the Court held that as Jolson though elected a Director of the Vaudeville Comedy Club had not qualified as such nor accepted the office, he could not be held responsible.

When the Vaudeville Comedy Club passed away in its latest quarters in the former Metropole Hotel on 43rd street, it owed about \$18,000 for merchandise. Of that amount creditors to the extent of \$10,000 have since brought suits against the various directors (who were termed The Board of Governors). It is expected the Jolson case will be used as a precedent in further suits that may arise from the V. C. C. demise.

S.-B.'S BOSTON STAND.

The Shapiro-Bernstein Music Co. established a branch office in Boston last week, located at 218 Tremont street, where Jack Leahy is attending to the professional end.

The Boston representation was decided on following a trip to the Hub city by Joe Goodwin who remained there a week boosting "What a Wonderful Mother You'd Be." The results attained by the composer of the song prompted a permanent stand and Leahy was engaged.

IKE ROSE ARRIVES.

After an experience that underwent English military scrutiny on the suspicion he might be a German spy, Ike Rose, international theatrical agent reached New York Monday, returning to his home town (he is an American, born in New York City) after a trip around the world that took in Java.

Mr. Rose says the English wanted to investigate when they saw the number of passports he was lugging about with him. They were souvenirs, says Ike, and the one issued in Java was the pippin of them all. Not wishing to lose the official recognition of his long trip, Ike hung onto the passports bringing them back with him, excepting one withheld on the pier Monday morning. Mr. Rose is going to write the Secretary of State about that.

In Java said Mr. Rose, the American consul greeted him like a long lost brother. It had been six months since an American stopped off there. Ike didn't care about taking a passport when leaving, but the Counsel insisted so he could report home he had done some work at last. It was the Java passport that looked like a roll of wall paper which caused the English investigation, says Ike, who isn't angry because the Englishers thought he might be a spy; anything can happen in war times, he adds.

While in London just before coming over here, Mr. Rose said the music hall and musical comedy business was tremendous at all places.

At one time Ike Rose was the husband of Saharet, the dancer, besides being a prominent foreign booking agent. The daily papers, in printing an account of his detention in the English Channel, seemed to think the former Saharet connection was important.

WELCH WALKS OUT ON LOEW.

Joe Welch, the Hebrew comedian, opened Monday for Frank A. Keeney, whose vaudeville theatres in Brooklyn and Newark are looked upon as opposition by the Marcus Loew Circuit.

The Loew Circuit presumed it had Welch under contract and had billed him to appear Monday at the American, New York. This was through a booking arranged with Loew for Welch by Frank Bohm. Welch played last week at Loew's Orpheum, Boston, receiving his customary salary, \$500. Toward the end of the week Welch wired Bohm, his agent, asking what future time on the Loew Circuit was held for him. Bohm replied 10 weeks, including in the wire his personal guarantee for that length of time. The next day Bohm received another wire from Welch saying he had a sketch under consideration and would not reappear as a monologist at present. Bohm answered the time could not be changed, when Welch replied it must be and he would assume all consequences.

The next Mr. Bohm heard was Welch had opened Monday for Keeney, whereupon Bohm instructed his attorneys to start suit against Welch for the full commission he would have been entitled to on the 10 weeks' contract, \$250. It is said the Loew Circuit also contemplates some kind of legal action against Welch for the cancellation.

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PARIS NOTES

By E. A. Kendrew.

Paris, Jan. 20.

A deputation of theatrical managers recently called on the authorities of Paris and petitioned that more light be given in the streets, if possible, and that the subway be made to run trains later than 11:30 p. m. Also that better facilities be granted to taxi motor cars for running at night. If such concessions can be made more people may attend amusements. The chauffeurs decline to work after 8 o'clock until the streets are better lighted and a higher tariff is allowed for evening fares. The Prefecture of Police and the Minister of the Interior have promised to study the situation. In the meantime more lamps have been lighted on the streets, but Paris is far from being "la ville lumiere" as reputed. The term, however, has always applied more to the intellectual tendency of the people than the luminousness of the city.

Business is fair at the theatres; it is impossible to find seats in any house at the Sunday matinee, but there is plenty of room at the evening shows during the middle of the week. The picture houses and music halls still have the pick of the public—particularly the former. No prospect conditions will change for a few weeks. Yet there is a decided change, compared with last year, although poor programs are served up at several resorts doing excellent business. The Alhambra has the best vaudeville show in Paris.

"Miquette et sa mere" has been reviewed at the Varieties; this will be followed by "Babouche," an operetta in three acts by Paul Bonhomme, music by Leo Pouget. It is possible that Jules Brasseur, the comedian so long at the Varieties theatre, will be seen on the vaudeville stage. He does not seem to hit it off with the new management since Samuels' death.

Jean Richepin's "Chemineau" will replace "L'Aiglon" at the Theatre Sarah Bernhardt.

Le Bary will continue to play in Paris, the Comedie Francaise having agreed to accept an indemnity of \$20,000 for the broken contract. This ends a long controversy, on the same lines as the late C. Coquelin settled his dispute with the Comedie Francaise years ago. Le Bary will remain now at the Porte St. Martin, where "Anna Kareline" now holds the stage in place of "Cyrano de Bergerac." E. Rostand's new piece, "Jeanne d'Arc," will see the light here, and substitute his version of "Faust," which has been definitely dropped.

At the Palais Royal Manager Quinson has a comedy-opera "Le Poilu," by Hennequin and Veber, music by H. M. Jacquet. A new one-act farce by G. Feydeau, "Hortense a dit: 'J'm'en fous'" is on the same bill.

The Cigale has mounted a production after arrangements with the various authors, in which all the successful scenes from revues during the past three years are strung together.

CO-OPERATIVE "SOCIETY BUDS."

Atlanta, Feb. 2.

"The Society Buds" with Clark and Bergman headlined are at the Forsythe this week, and will gradually work into New York on the co-operative playing plan.

The act originally was a Jesse L. Lasky production. He had the stars under a contract which is now about expiring. There are 16 people in the company, and had it disbanded in the south through Clark and Bergman leaving, Mr. Lasky would have had to bring the company back to New York at his own expense.

To side step that movement, Lasky has turned the act over to the company and they will divide the profits weekly according to a mutual agreement, meanwhile playing the big time vaudeville theatres on the way north.

The regular vaudeville salary of the turn is \$1,250 weekly.

ALIENATION SUIT.

George W. Kingsbury, through his attorney, James A. Timony, started action in the Supreme Court in New York against Henry Hart, connected with a music publishing concern, to secure damages of \$25,000 and costs for the alienation of his wife's, Lillian Kingsbury's, affections.

The Kingsbury's, who were married in 1900, have two children and lived together until Dec. 15.

Plimmer, Jr., in Naval Academy.

Walter Plimmer, Jr., left this week for Washington, D. C., to enter the Army and Naval Academy there in preparation for Annapolis.

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

MERCEDES IN FIGHT.

Buffalo, Feb. 2.

Mercedes left the Shea's theatre program Tuesday night, following a reported fight he had yesterday with another act on the bill, the trouble having arisen, it is said, over a woman.

There is a woman in the Mercedes act, Mlle. Stanton.

COURT RECOGNIZES ORIGINATOR.

Cincinnati, February 2.

Judge Nipper last week officially designated Elizabeth Mercedes Crane as the originator of the mental telepathy vaudeville act known under the name of "Mercedes," when he refused to issue an injunction on the application of Joseph Mercedes to restrain Miss Crane from using the name of "Mercedes" in connection with her turn.

The injunction was asked pending the adjudication of a suit for \$5,000 damages, brought by Joseph Mercedes against George Lovett, Mercedes Crane and George Fish (manager of the local Empress where the act was appearing). Mr. Lovett is Miss Crane's manager.

In denying the application the court said it was satisfied Mercedes Crane had used that name for years and that she had originated the act now given by her.

A duplicate of it is given by Joseph Mercedes. Miss Crane said the man known as Mercedes, whose real name is Joseph Cohen, was her manager up to three years ago, when Cohen left her, securing another woman for a pianist and calling himself "Mercedes."

LAURA GUERITE LONESOME.

From letters received by friends over here, Laura Guerite, who has been in London for quite a while, is lonesome for New York. The early evenings through the dim lights, the "Zepps" and the "Subs" have "gotten" to Miss Guerite, according to the letters, and she will shortly be on her native land once again.

Miss Guerite's last appearance in London was in the revue at the Queen's, in which Jack Norworth also appeared, playing opposite to her.

PROTECTED MATERIAL.

(Continued from Page 5.)

solely for those who may wish to take advantage of it, now or in the future.

To prevent recriminations that might entail a number of years backward looking toward nowhere in the past particularly, it is requested that those who file in the Protected Material Department do so for current material or new material in the future. To provide undisputed means of establishing ownership if called upon it would be wise for the player to file the letter with VARIETY immediately the new material is stage used for the first time.

It will be necessary to observe the instructions regarding sealed envelopes. Letters forwarded to the Protected Material Department not sealed on the back as requested, will not be accepted. Name of sender must appear on front of envelope to ensure identification of owner.

BERT WILLIAMS IN LONDON.

The present season will be Bert Williams' last with the Zeigfield "Follies." The colored comedian will not be a member of the cast of the revue for the coming summer in New York.

Last week he signed a contract which calls for his appearance in London under the direction of Albert de Courville immediately after the present "Follies" closes.

JOHN ABBOTT IN NEW YORK.

John Abbott, manager for Francis, Day and Hunter, the London music publishing house, is in New York on business. He will remain for about a month. The American connection for the English concern is T. B. Harms & Francis, Day & Hunter.

MCQUIRE PLAYS SOLD.

H. H. Frazee has purchased the rights to two dramatic pieces from William Anthony McGuire. The plays are "Twilight" and "A Little Bit Old Fashioned." Both are to be produced at an early date.

Marital Troubles in Cincinnati.

Cincinnati, Jan. 26.

Betty Washington, 29, has been granted a divorce from Max Reichel, a musician 50 years of age. She is a violinist with the Gus Edwards' act, appearing this week at Keith's theatre here. The couple formerly lived in Cincinnati. The decree was obtained on a charge of wilful absence.

Marie Reese, 25 years of age, has filed a suit for divorce in the local courts against Harry Reese, a theatrical manager residing in McKeesport, Pa. Mrs. Reese charges her husband's "palatial home" in Pittsburgh was a two-room flat.

HOWARD SISTERS.

The Howard Sisters on the front cover this week, are known as "The International Entertainers."

They have toured the world in their specialty, throughout Hawaii, Japan, China, India and the Philippines.

The Howard Sisters are accepted professionally as a standard vaudeville act and are continuously working, at present playing over the circuit booked through the United Booking Offices, being under the personal supervision of Harry Weber.



Signing for the M. P. Rights to
"THEN I'LL COME BACK TO YOU"

Reading from left to right, the gentlemen shown in the picture are as follows: George Irving, Producing Director; H. K. Fly, Publisher; Anthony Kelly, Scenario Writer; Jacob Wilke, Manager Authors' Associated Agency; William L. Sherrill, President Frohman Amusement Corp., and Larry Evans, the author of the book.

NEW ACTS

Mabel Ford, in piano act, with player. Hilda Spong in sketch. (Max Hart). Schilling and Sinclair.

Nat Shack and Charlotte Worth, two-act.

William Halligan and Dama Sykes (returning), two-act.

Charles McNaughton and Co. in comedy sketch.

Charles Dickson and Co. of three in comedy sketch (M. S. Bentham).

Delmar and Kelgard, formerly Delmar and Light.

Sam Sidman in a new act written by the author of "The Pride of The Race."

Tom Lewis, single, ready Feb. 7 (M. S. Bentham).

Rita Boland and Fred Hillibrand, act by Blanche Merrill (Max Hart).

Mr. and Mrs. Harry Wayne Lindsay, "Fair Exchange," by James Madison, farcical playlet.

Steve Mulroy (formerly with Roy Harrah and Company) is with the Cleveland Sisters.

Marie and Irene, at the Royal, New York, this week, are the wives of Maron and Wiser, also on the same bill.

"The Cabaret Girl" will open as a tabloid for the Western Vaudeville Managers' Association, Chicago, playing an hour and increased to 21 people (Bart McHugh).

William Gaxton is no longer associated in vaudeville with Anna Laughlin, but is to appear shortly in the former Douglas Fairbanks sketch, "A Regular Business Man."

Roger Gray retired from the cast of "See America First" during rehearsal and will continue in vaudeville (Max Hart). He has been replaced in the show by Walter Lawrence. The completed cast now includes Zelda Sears, Clifford Webb, William Danforth, Gypsy Spain, Walter Lawrence, Wilfred Segram and William Raymond.

SHUBERT ADD "THE TRIBUNE."

(Continued from Page 3.)

In the same issue of the Tribune there appeared on the front page this box:

"Lee and Jake"

Generally hailed as The Shuberts, czars of the Rialto. Theatre managers, producers of blatant plays, intimidators of critics and bulldozers of newspapers. They tried to muzzle The Tribune—and failed!

Samuel Hopkins Adams tells the story to-day, showing up the Shuberts. A most engrossing tale for all excepting Lee and Jake. It is told for the benefit of the public at large. On Page 12.

THE SUNDAY TRIBUNE

First to Last—the Truth: News—Editorials—Advertisements

On the inside of the paper, on pages 10 and 12, there were four columns of the Tribune's side of the row with the Shuberts, written in Mr. Adams' very best style, in which he managed to inform the Tribune's readers Lee Shubert was a pretender to the crown of "Super-critic" of dramatic criticism for New York; and in relating the manager's fitness, or rather unfitness, for the position he printed the facts relat-

ing to the early training of both of the Shuberts to qualify them for that position.

Mr. Adams promises in the future to expose the methods of the Shuberts to bridle the press other than the Tribune in regard to dramatic criticism in the past.

Just how far the battle between the managers and the paper will go is problematical. With two of the most influential daily papers of the city, both having a distinctly class circulation with the better people of the city, opposed to them, the Shuberts may yet discover their manner of attempting to do business with newspapers, and their effort to run the papers' amusement departments will not alone range all of the big dailies against them but will spread throughout the country, something another large theatrical firm once discovered to its cost, when the bold talker of the concern was informed by his partner to "shut up" as the best way to handle newspapermen. This advice seems to have been strictly followed since, to the marked advantage of the publicity secured by this firm's attractions and the attitude of newspaper men toward the members.

If the Tribune is really in earnest in turning up some of the inner matters daily newspapers have heretofore dodged, it might go into the question of why cut-rate tickets are obtainable for so many Shubert attractions and how they are obtained by the cut-rate agencies, securing expert opinion why a theatre which sends out tickets for less than half the advertised price to speculators should charge the full price to unknowing victims who come right up to the box office. Along this line also the Tribune could find material for a story in how a theatrical manager connives to extort from the public when he has a "hit" they want to see.

It is reported the arraignment of the Shuberts in the Sunday Tribune has been on the galleys in the composing room of that paper since shortly after its review of the Winter Garden production. What the Shuberts did more recently to force the council of the Tribune to decide to publish the story is not known at present.

10 ACTS AT STRAND.

The Strand theatre, Hoboken, N. J., jumped its former five-act bill to ten acts for each half this week, commencing Monday. Last week the Strand increased it to eight. Joe Goodman, who books the house from the United Booking Offices, concluded to give the opposition over there a stronger rub by adding the extra two for this week.

Prices are 10 and 15 at matinees; 10, 15 and 25 at night.

Philadelphia, Feb. 2.

The Colonial here has a new policy of ten acts at 10-20-30.

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

IN AND OUT.

At the Bushwick, Brooklyn, Monday, Morton and Moore, who were headlining the program, left the bill and house through being assigned to the No. 2 dressing room, they insisting upon the star (No. 1) room. That had been temporarily turned over to Josie Heather through being the only room large enough to accommodate a couch. Miss Heather was ill, playing only by sheer force of will, and required a couch to rest between shows. Upon the management declining to dispossess Miss Heather and the couch, Morton and Moore gave notice of intention to quit. Jamie Kelly doubled from the Orpheum for the matinee; Harrison Brockbank and Co. are filling in the remainder of the week.

Milo, playing a return engagement this season at the Palace, New York, refused to appear "No. 2" on the program Monday and left the bill. This is Milo's first season on the big time. He is a "tramp whistler" and when last at the Palace appeared in the "No. 2" spot. Ben Welch took the vacancy, making the third vaudeville house Welch is appearing in this week, while the burlesque show headed by him is laying off.

Henry E. Dixey replaced Sam Bernard as the headliner at the Columbia, St. Louis, this week. "A Cabaret Girl" did the same for Mr. Bernard at the Majestic, Milwaukee, last week. Bernard cancelled a few weeks to rest at French Lick. He was to have been at the Palace, New York, next week.

Mme. Chilson Ohrmann is heading the Orpheum bill at Omaha this week, replacing Carolina White, who is ill. Mme. Ohrmann will probably continue on Miss White's Orpheum route until she recovers.

Nan Halperin was despatched at six o'clock Saturday evening by Arthur Goldsmith of the M. S. Bentham office to replace Violet Dale at Keith's, Cincinnati, Sunday matinee. Miss Dale is out of the bill for the week.

Weber and Diehl were out of the Avenue, Chicago, bill Jan. 27 and the house substituted Donita. About four months ago Weber and Diehl (husband and wife) were forced to cancel their Avenue date, owing to the stork visiting them in their dressing room.

Harry Hayward and Co., en route from Davenport to Mason City, Ia., where they were to have opened Sunday, were stalled 10 hours on the way and when they reached the latter city the management of the Columbia informed Hayward another act had been engaged.

Marie and Irene left the bill at the Royal after the Monday night performance due to the illness of one of the girls. Denny and Boyle replaced them.

John Charles Thomas was out of the cast of "Alone At Last" several days this week owing to illness. Charles Tingle, his understudy, appeared.

James Leonard had to leave the Prospect Monday through vocal trouble. Mr. and Mrs. Norman Phillips substituted.

OBITUARY.

Helen Gannon died in New York City Jan. 27 at the age of about 24. The deceased had been in vaudeville for eight years and was appearing as a "single act," due to open at Altoona, Pa., Jan. 24, when taken ill. Pneumonia developed. Her home town was Baltimore.

William Kitts, an actor, died this week in the Whitinsville, Mass., Hospital of pneumonia. He was to have appeared in Whitinsville with the Irish and Scotch Tabloid Players. He was 46 years old and is survived by a daughter.

Rubye Leone Gilbert, two-year-old daughter of Mr. and Mrs. Burt Rae, died here last week. The child's father recently played at the Imperial in "The Lure." The mother is known professionally as Rubye Lester Rae.

Ollie Deery

(FRANCES)
Died Feb. 1st, 1915
Gone but not forgotten
By her Loving Sister and Brother
MRS. CARL HENRY.
BILLY O'KEEFE.

Ruth Gage, 26, playing in vaudeville, committed suicide at the home of her brother in San Francisco last week by drinking poison. The deceased in a letter left by her mentioned having been ill and despondent.

Harry I. "Doc" Irving, for many years connected with Buffalo Bill, died Monday in the S. R. Smith Infirmary, Staten Island, in his 69th year. He was a member of the Actors' Fund Home on Staten Island.

Sigfried Remak, aged 70, some years ago press agent and assistant manager of the Bush Temple, Chicago, dropped dead in a Chicago barber shop last week. A widow survives.

James Austin Shields, at one time an animal trainer for the late P. T. Barnum, died Monday at his home in Brooklyn of heart disease. He was 73 years old.

Lydia A. Phillips, mother of Frank Phillips (of the Boston Opera Co.), died Monday at the home of her son-in-law, Dr. John W. Pierce, in Coney Island, N. Y.

Mrs. Susan E. Robinson, the surviving member of the once famous Stephen C. Foster Quartet, died this week at her home in Pittsburgh.

Cal (Happy) Wagner, aged 76 years, old-time minstrel man, died last week in Syracuse.

Frank Schraut, stage manager of the Haymarket, Chicago, died Jan. 26 of throat trouble.

The father of Charles Wilshin, the agent, died Jan. 26.

The mother of Harry Taylor died at the age of 77 in Boston Jan. 24.

NOTES

Edward B. Lewis is assistant manager at Proctor's 5th Avenue.

James J. Morton will shortly start a tour of the Pantages Circuit.

The Flying Russells have dissolved partnership.

Jerry Hart has joined "The House of Glass," playing Lieutenant Crowley.

Rosie Lloyd is on the Pantages circuit.

The Dancing LaVars are on the Pantages circuit, billed as added attraction

Dave Seidman is assistant to Manager J. J. Loewer at the Bedford, Brooklyn.

Florence Carpenter has been engaged by John Meehan to play leads with the New Bedford, (Mass.) stock.

Florence Ingersoll of the Ernest Evans Revue has joined the Julian Eltinge show, "Cousin Lucy."

Dooley and Rugel sail for London in May, to play for Alfred Butt. Bart McHugh fixed it.

The Afnaut Brothers (musical clowns) have been placed under a two years' contract by Flo Ziegfeld, Jr.

Florence Martin has replaced Kitty O'Connor with "Peg O' My Heart," on tour.

Gus Schlesinger, former manager of the Victoria, Buffalo, is now managing the Family, Ottawa.

Bertha Moss has been added to the professional department of the T. B. Harms Music Publishing firm.

Rene Parker is to replace Isabel Randolph in the second company of "Nobody Home."

Kate Elinore and Sam Williams are now under the business direction of Chamberlain Brown.

The Morris Cronin act under the original title is continuing, appearing at the Orpheum, Brooklyn, next week, under the direction of Morris Cronin's widow.

Earl Carroll has gone to Los Angeles to complete a new musical comedy which Oliver Morosco is to produce on the coast. "So Long Letty" was the last of the Carroll works to be produced by the Western manager.

Richard Dix has left for Montreal to play leads at His Majesty's theatre there.

Miller and Lyle, the colored comedians, have been placed by Willie Edlsten to open at the Palace, London, Feb. 14.

Mrs. Jim Flynn (formerly Fannie Vedder) well known in burlesque circles, became the mother of a boy this week at Excelsior Springs, Mo.

When Al Fields struck Edmonton, Canada, last week, it was 42 below zero, the ideal place for Freeman Bernstein, says Al.

Olive Tell is to be a member of the Beerbohm Tree company which is to present Shakespearean revivals here in March.

John Cort has engaged the Theodore Bendix String Quartette (formerly in vaudeville) for the Cort theatre to open at that house Feb. 14.

A third actress is now playing the role of Mrs. Potash in "Abe and Mawrus," the two defections being Mrs. Cotrelly and Mrs. Moscovitz.

The Clark and Martelle Booking Exchange, formed in Cleveland, is composed of Alice Clark, formerly prima donna in several musical comedy productions, and Howard D. Martelle, the ventriloquist.

Harry Welsh left "The Monte Carlo Girls" a couple of weeks ago, after having been with the company seven years.

Elsie Glynn, leading lady of "It Pays to Advertise" (southern) was married, Jan. 11 at Springfield, Ill., to Leo F. Weil, an attorney of Chicago. Miss Glynn will continue in the profession.

"The System" by the late Paul Armstrong (formerly played on the big time by Taylor Granville) opened Monday in the B. S. Moss houses. It carries 22 people.

The Hippodrome, Cleveland (big time), is opening acts for the following week on Sundays, when the jumps to Cleveland are convenient for that purpose.

Manager Wolfolk of the Gaiety, Brooklyn, assumed charge of the Yorkville, New York (American Burlesque Circuit), on Monday, replacing Arthur Pierson.

Tommy O'Brien-Havel in his sketch, and Mr. O'Brien-Havel's son (Arthur Havel) in another sketch, opened on the Loew time this week, placed by Irving Cooper.

George Bothner has opened a gym on West 42d street. It is one flight up, with large windows opening onto the street. The sight of the athletes sparring or wrestling is often watched by passersby.

"Nell of the Cabaret"

NELLYE DE-ANSONNE

(MRS. HERBERT UPDIKE)

Not a Freak Act As Expected, But An Agreeable Surprise

Genuine Hit On Her Own Ability

HELD OVER AS THE HEADLINER
AT McVICKER'S, CHICAGO, SECOND WEEK
(Jan. 31st—Feb. 7th)

Playing To Unprecedented Attendance

Special Notices

To W. R. A. U. and A. A. A.

To Old Members

The reinstatement fee will be \$10, commencing on February 12th. That means that all old members, male and female, who wish to become members, and who wish to take advantage of the \$5 reinstatement fee, must do so before February 12, 1916.

THIS MEANS AND INCLUDES ALL, AND NO ONE NEED BE AFRAID OF THE BLACKBALL, for THAT AND THE BALLOT HAVE BEEN ABOLISHED.

We wish to make it as easy as possible for all old members to return, and therefore we give this, THE LAST AND FINAL NOTICE.

REMEMBER, IT WILL COST YOU TWICE AS MUCH TO COME BACK AFTER FEBRUARY 12th.

To Non-Members

The initiation fee at the present moment is \$10, but, by virtue of the power given to the Board of Directors of International Board, THIS FEE MAY BE INCREASED, at any time, without notice, UP TO AND INCLUDING \$100.

This means that, when you next see these notices, the INITIATION FEE MAY BE \$25, may be \$35, may be \$50 OR EVEN \$100.

So take advantage while there is yet time.

We do not wish to keep anyone out because of financial conditions, or because the initiation fee may be too large, but there is a limit to our patience, and persuasion must soon cease.

IT IS YOUR DUTY TO BELONG TO THESE ORGANIZATIONS, and WHEN YOU BELONG YOU WILL FIND IT IS A PLEASURE.

It is no good opposing our policies from the outside. The only way to change them, to modify them or to crush them is to come inside. SO COME INSIDE WHILE YOU CAN AT A MODERATE COST.

THE ANNUAL MASQUE AND CIVIC BALL WILL BE HELD MARCH 16TH AT THE AMSTERDAM OPERA HOUSE, 4TH STREET AND 4TH AVENUE.

FOR THE FIRST TIME IN THE HISTORY OF THE ALLIED ORGANIZATIONS, THERE WILL BE A LADIES' COMMITTEE IN CHARGE OF ONE OF THE DEPARTMENTS.

MEMBERS OF THE AAA DESIRING TO SERVE ON THAT COMMITTEE ARE REQUESTED TO NOTIFY EITHER IN PERSON OR BY LETTER, THE HEAD-QUARTERS OFFICE

We are going to publish a list of acts that managers can cancel without danger to themselves. Do you want your name to be on that list? If not, make instant application for membership.

The International Election

During the past months there has been some criticism of the Board of Directors of this organization. Whether that criticism, or some of it, was deserved is not a question to be argued in the public print, but a matter to be debated within the ranks of the organization.

However, the Board of Directors have themselves settled the subject. They recommended to the adjourned Special General Meeting, which was held on Tuesday night, that, instead of waiting until next June for a new election, under the new constitution that the new International officers should be immediately elected; that is, as soon as the necessary forms and nominations should be received.

By this action, which was endorsed by the General Meeting, they have carried the new constitution to its logical issue.

The much-discussed Board of Directors will cease to exist on the declaration of the result of the ballot of the International Board.

The new International Board will consist of an International President, who will be, by virtue of his office, President of the New York Lodge No. 1, an International Vice-President, who will be, by virtue of his office, Vice-President of the New York Lodge, No. 1, an International Secretary-Treasurer, who shall be known as the International Executive, who shall also, by virtue of his office, be Secretary-Treasurer of the New York Lodge, No. 1, and an International Board consisting of 21 members elected at large.

Any male member in good standing may be nominated to run for any of these offices by any other two members in good standing.

Their names will be placed upon a ballot in alphabetical order, and sent out to every member of the International Organization—this includes the Hebrews, the Germans and all other branches of this organization.

The nominations must reach the International Headquarters by 12 midnight, February 26th. They will then be immediately placed upon the ballot, and said ballots, with the return envelope, will be immediately despatched to the address of every member whom we have on our files.

All ballots must be received here at headquarters before midnight, March 31st, when they will be immediately handed over to the tellers, and, on the announcement of the result of the ballot, the International Board will come into being.

TO THE MEMBERS OF THE W. R. A. U AND A. A. A.

I do not know, and I do not care, who are nominated for these offices, nor shall I take any interest in the election beyond my own candidacy.

I shall run for International Executive, Secretary-Treasurer, and I want to put my position plainly before the members so that they will know what they are voting for and the platform upon which I stand.

I stand for "The Closed Shop," an equitable contract; no more than 5% commission to be paid on any one engagement; to prevent and abolish all abuses from which the theatrical profession suffers or may suffer; and a Board of Arbitration to settle all differences, if possible, and if elected I shall use every legal and legitimate means to enforce and carry out this policy.

If I am elected by the majority of this organization, then, after this public statement of my platform, I shall know that that is the policy and the will of the majority, and by it I shall stand, for it I shall fight, and, with the assistance of the majority, for it I shall triumph.

But let no one vote for me in ignorance of what I stand for. I cannot make it any more clear than this: Preparedness and Protection; and I shall carry out that policy until it is the will of the majority of the members of these Orders that such policy shall be changed.

I hope the members of these Organizations will carefully study the names submitted to them for their votes, and will, without fear or favor, choose the best men—and may the best men win.

HARRY MOUNTFORD.

SPECIAL NOTICES

Some White Rats are forgetting the obligation of this Organization. We, therefore, print it in full:

"I hereby solemnly and sincerely pledge my honor that I will not reveal any private business or proceedings of this Union, nor of any individual actions of its members; that I will, without equivocation or evasion, and to the best of my ability, so long as I remain a member hereof, abide by the constitution and by-laws, obey and abide by the rules, regulations and mandates of the Order of the White Rats Actors' Union of America, and its properly elected officers, AND THAT I WILL ABIDE BY THE WILL OF THE MAJORITY. And I further pledge myself to support the constitution and by-laws of the White Rats Actors' Union."

It was decided by the Special General Meeting Held Tuesday night, that the recommendation of the Board of Directors (passed unanimously at the Board meeting on Tuesday) should be adopted.

It is as follows:

That there shall be held, as soon as possible, a new election for the International Board and that nominations must be received at headquarters by twelve midnight on February 26th.

The twenty-four offices open for election are as follows: International President (ex-officio President of the New York Lodge), International Vice-President (ex-officio Vice-President of the New York Lodge), International Executive and Secretary-Treasurer (ex-officio Secretary-Treasurer of the New York Lodge), and twenty-one members of the International Board.

Any male member in good standing is eligible for nomination if nominated by two members in good standing, and if accompanying it, is the following statement signed by the member nominated (or words to the same effect):

"I have much pleasure in accepting the nomination as a candidate for _____ and if elected promise to fulfill my duties according to the Constitution and By-Laws of the White Rats Actors' Union of America."

Do not forget—all nominations must reach headquarters before February 26th, 1916.

It was also decided that on the same ballot should be two referendum votes, as follows, to which the members are asked to vote "Yes" or "No."

(1) "Are you in favor of an offensive and defensive alliance, wherever and whenever possible, with the organized musicians, organized stage hands and all other organized bodies of the theatrical employees?"

(2) "Do you grant the International Board, in case of necessity, power to order a levy of 5% upon all actors' salaries, who may be working in other theatres during a strike or lock-out?"

The attorney for the White Rats Actors' Union and Associated Actresses of America, is Mr. James A. Timony, Longacre Building, New York City.

VACANCIES FOR

11 Deputy Organizers. Apply for credentials and particulars to Harry Mountford.

Holders of transfer cards either V. A. F. or I. A. L. can attend all meetings of the Lodge, after the initiation.

NEW ACTS NEXT WEEK

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

Melville Ellis and Irene Bordoni,
Colonial.

Searle Allen, Ed. Howard and Co.,
Royal.

Rev. Frank Gorman, Prospect.
"Miniature Review," Bushwick.

Bertha Creighton and Co. (2).
Dramatic Sketch.

18 Mins.; Five (Parlor).
Columbia (Jan. 30).

A sketch, written and played as was usual eight or ten years ago. In it the husband admits he is carrying \$500,000 in money in his wallet, saying to his wife, "See, here it is, 100 \$5,000 bills." Then they expect the Sunday gallery at the Columbia to be the best behaved in the city! The husband also admitted having that day "just cleaned up a matter of \$10,000." But his whole day was spoiled when, coming out of the Knickerbocker Hotel to get into his car, he saw his first wife, whom he had married in England five years before, standing on the curb. So he took a taxi home. The first wife knew his present wife, but not that he had married her. So she turned up at her husband's apartment to get carfare, and saw him there, but said nothing excepting she wanted that \$500,000 to square it, obtaining it, and afterward confessing she had divorced him three years before in England, which would have relieved him of the bigamy charge she threatened. When he left her in England, he took with him \$50,000 belonging to her, so the sketch really is an object lesson in informing married men if they jump their first wives without notice they may become millionaires. Badly written and badly played; entitled to nothing beyond small time.

Stmo.

Jane Lawrence.
Songs.

14 Mins.; One.
American Roof.

Jane Lawrence (or Laurence) has as many dresses as songs in her act. There is nothing else, barring Miss Lawrence's high note, which should be barred. Her lively numbers are the "Chin Chin" song from the Hippodrome show and "Molly Dear, It's You I'm After." She opened with "Dear Heart of Mine" (near enough, anyway) and then sang "M-O-T-H-E-R" (which now has a new first verse). Miss Lawrence will not follow the orchestra or the orchestra cannot follow her. She runs above and insists upon exploiting that high note. In the "Mother" number she seemed to skip on the high at the first chorus and went back to it for a second try. Miss Lawrence's enunciation becomes confused with her warbling, and unless she settles with herself just what to do with both, the singing turn she is now giving may be relegated back to the No. 2 spot. Tuesday evening Miss Lawrence was No. 4. The change of dresses so often and without delayed waits does help.

Stmo.

Ruth St. Dennis
and Co.
Dances.
33 Mins.; Full Stage (Special Sets)
Palace.

The "dance production" presented by Ruth St. Dennis at the Palace this week is so far and away above anything Miss St. Dennis has yet given to vaudeville, from the dances to the settings in it, that this classical dancer must be absolved from further connection with the "bunk," such as the classical dancers who did their "Hindoo" as they liked, were termed in the days gone by. It's almost startling in its surprise, is this artistic, well mounted and arranged dancing number staged by Miss St. Dennis, to run 30 minutes or more. It is composed of herself, principally assisted by Ted Shawn, two solo dancers, an ensemble of four young women dancers and a couple of Hindoos, more or less. Miss St. Dennis during the season, has been giving a series of matinees. It was said about the theatre George Gottlieb, the Orpheum Circuit's booker for the Palace, sat through two of Miss St. Dennis' matinees (running three hours each) and selected the numbers forming the present St. Dennis vaudeville turn. The best of these is "Ancient Egypt, a Ballet of the Tamboura," closing the act. It is danced by Miss St. Dennis and Mr. Shawn in an exquisite set (under the lights) representing a stone arch on a highway. The effect was near perfect in its simplicity. Mr. Shawn is a muscled, brown skinned dancer of a wholesome masculine physique, though he does dance barelegged and footed, but it fits in the surroundings and with Miss St. Dennis, in this number, they make a captivating pair. The music of the St. Dennis turn is another departure to commend. It is more human, sounds like dance music and helps the dancing much better than that formerly weird straining that meant nothing beyond first aid to the "bunk." Miss St. Dennis' opening dance was "The Spirit of the Sea," and could have been either a mermaid in action, maiden swimming or an imitation of a fish. The set also helped this, and Miss St. Dennis did it well, likewise "The Peacock" in the second full set, in which Mr. Shawn also assisted. "The Peacock" carried a light story, and has been done in a way by Agnes Mahron Rector's ballroom floor. So did Lubowska, at Rector's, also the Palace, do the "Danse Javanese" (to the same music) Ada Forman executes as the second number in the St. Dennis act. Miss Forman did it before the curtain, to permit of a setting, and Mlle. Datillo did a "Danse Tragique" rather fetchingly later on, for the same purpose. Ruth St. Dennis is attempting to fool no one with this turn. It has no flood of girls nor nakedness, and can stand up strictly on its merits. It's such an act as vaudeville might profitably engage more often, did it happen, and the Palace could hardly be mistaken in holding Miss St. Dennis for two weeks or longer, as an educational example on the actual advancement in vaudeville, if nothing else.

Stmo.

George Nash and Co. (2).
"The Unexpected" (Comedy Drama).
25 Mins.; Five (Library).
Palace.

This "surprise finish" playlet, written by Aaron Hoffman and produced by Jos. Hart for the vaudeville debut this week at the Palace, New York, of George Nash, together with Julia Hay for principal support, would not have a very decided chance in big time vaudeville just now were it not for the Nash name connection. It follows too closely in outline "The Passion Play of Washington Square" recently produced as a playlet, and the endings are too similar, though "surprise finishes" of the rehearsal sort have grown quite common within the past three years. The piece fits Mr. Nash, at least his role does, much more securely than the opposite part seems to fasten upon Miss Hay. It is of two crooks, a he and she, meeting on mutual burglary ground (another idea used in a couple of "crook" sketches of the past.) After considerable dialog, among which, including business, are what are known as "vaudeville's sure fires," the situation resolves itself into the couple (who finally admit the other is too fly to have anything put over on them) agreeing to live straight and wed, but he insists and does rob the safe of a ruby. The butler reaches the room, is knocked insensible and the couple attempt to escape, when a policeman's whistle and shot are heard. The woman falls, is carried to a couch by he, who moans as he slides to the floor. She then arises, asking: "How was it, George?" "Not so good, Jule," Mr. Nash replies. "Give me that manuscript. I think the love scene should go out and where I pose as the owner of the house didn't get over. I did that anyway in 'Officer 666.'" "It's all right, George," answered Miss Hay (Mrs. Nash). "Vaudeville likes the unexpected," and turning to the audience, Miss Hay naively queried, "Don't you?" The house with applause made the mute yes sign. Among the "sure fires" were several remarks, satirical, on lawyers. They were certain laugh getters. According to vaudeville and its idea of lawyers the Bar Association can not move too swiftly. Mr. Nash's portions of the conversation are wittily joined and he gives an excellent performance. Miss Hay attempted too much shade in her change from a lecturing society young woman to a confessed crookess. The playlet with Mr. Nash will make its mark as a sketch feature on a vaudeville program.

Stmo.

Parry Collier and Katherine De Walde,
Skaters.

9 Mins.; Full Stage.

Royal.

Nine minutes on rollers by this team at the Royal Monday night closing the show. There wasn't anything new or startling done by either. All of the feats on wheels exhibited are usual in roller rinks. The act is just about right for the small time, where it will make a flash on the bills in the strength of the girl's closing costume, somewhat a la Tanguay.

Fred.

Beatrice Morrell and Vocalists (6)
Musical and Vocal.
20 Mins.; Full Stage (Special Set).
Orpheum.

A sextet of good looking women in music and song, the latter running strictly along classic lines with a ballad neatly sandwiched in here and there, but on the whole cleverly constructed into an entertaining turn. The setting is a blue interior with the opening costumes matching, three of the six aiding the vocalists with harp, piano and violin accompaniments. The opening is "Aloha Oe" (behind the curtain) followed by two ensemble numbers after which one of the members (probably Miss Morrell) soloed two selections. One would have sufficed. A quintet arrangement came next with a piano and violin duet following. This portion might be strengthened by staging the musical duet immediately after the solo work; it would at least break up the continuous singing. A quartet followed singing "She's the Daughter of Mother Machree," and did nicely on a verse and chorus, but the arrangement of the second chorus could be dispensed with. The harmony is somewhat off and the bit is neither effective nor productive of results. An ensemble number closed the turn. A change to stunning white costumes was cleverly executed and while the arrangement is good from a scenic and artistic standpoint, the repertoire can be switched around to provide better returns. Miss Morrell might also call for more dark lights, thus providing a better stage picture, using the white spot solely for the quartet scene. As it stands, the turn can hold up anywhere on the vocal and music efforts and should develop with proper direction into a standard big time vehicle.

Wynn.

Lloyd and Britt.
Songs and Talk.
12 Mins.; One.
Colonial.

This team, new to the big time in the east, stepped into the Colonial bill this week, following a disappointment, and walked off with the hit of the show. The program was made to order for Lloyd and Britt, but, despite the favorable circumstances, this couple will qualify, for they have a good idea of the essential combination of comedy and song. Opening with a medley, cleverly built in story form, they proceeded through a routine of talk, interrupted here and there with a song or dance, and closing with a Scotch number in kilts, the taller of the team aiming successfully for comedy. The dancing bit is well done, but suggests others of the kind, being made of imitations of various walks. The Scotch finale might suggest to some the finish of the Ward Brothers' former turn, but Lloyd and Britt made better use of it than the Wards did. The smaller chap sings well, but in his concluding number went in for nasal strains to some extent. The orchestration should be arranged to suit his voice. On the whole they pleased, and deserved the results attained, and should have no trouble in gathering the coveted big time route.

Wynn.

Foley and O'Neill.
Songs and Dances.
15 Mins.; One.
Columbia (Jan. 30).

Two young fellows in evening dress, who had a responsive audience before them at the Columbia Sunday afternoon. Appearing "No. 2" they did so well the act was likely moved down at the night show, since there was plenty on the same bill which should have been before the turn anyhow. This team does more singing than dancing. One of the boys sports a light tenor of no decided quality but which would appeal to a pop audience. He started off as a single with a ballad, "I Was Never Nearer Heaven in My Life" (a new ballad, and a corking good one, by Ted Snyder). It brought a riot of applause for the singer, who came next with "My Mother's Rosary" that got him so much he went to another ballad, "There's a Broken Heart for Every Light on Broadway." As a team they opened with "Did You Run?", a valueless song and dance on the style of Doyle and Dixon's (more the song than dance), and later used "Good Old Days Back Home," nothing in the turn doing so well for the boys, including the dancing finish, as the single-handed singing of the ballads, the singer throwing in a double voice for good measure. The team will do for the small big or big small time. *Time.*

Harry and Anna Seymour.
Songs, Dances and Talk.
14 Mins.; One.
Fifth Avenue.

Harry and Anna Seymour have a neat singing and dancing act that will do for an early spot on the better bills. The boy is a very clever dancer of the soft shoe variety, and the girl can put over comedy lines, although she cannot sing. The team is opening with "You, the Moon and a Ragtime Tune," in which the girl tries to harmonize, but fails. Her next bit is an imitation of Anna Held singing "I Wonder What's the Matter With My Eyes." Anna Held imitations have long since had their vogue in vaudeville and are now in the discard, and although Miss Seymour does this imitation cleverly it doesn't belong. The boy's dance follows, and it gets over. A comedy number by the girl showed that she can put over a talking song and she should stick to comedy at all times for when the talking bits came along a little later it proved to be her star spot. "Under the Arabian Moon" is used to close with, the team finishing with a dance that sends them away nicely. Miss Seymour's dressing is worthy of mention. She wears four costumes, each pretty, and they all look well on her. *Fred.*

Orren and Drew.
Animal Imitators.
15 Mins.; One.
Fifth Avenue.

Orren and Page, man and woman, have imitations of birds and beasts done with the mouth. The woman also whistles. The act has a laughing finish that scored at the Fifth Avenue Tuesday night, but it is evidently designed for the small time. There it will pass nicely. *Fred.*

Jamie Kelly.
Songs and Talk.
13 Mins.; One (Special Drop)
Orpheum.

Jamie Kelly, a popular Brooklynite and formerly a construction superintendent, made his formal bow to vaudeville at the Orpheum Monday before a capacity house, the orchestra floor holding several hundred members of a political organization who came solely for the purpose of helping him along. The rafters shook with applause at Mr. Kelly's entrance and an outburst of real Irish enthusiasm followed each score, but Jamie went nonchalantly along, never intimating a knowledge of the club's presence. Kelly's drop shows a scene familiar to New Yorkers, that of a subway construction building. His routine of Irish stories deals directly with his experience while supervising the construction of New York's subway and each sounds original. The "gags" are broken up with an occasional song, a comedy number called "They're Goin' to Build a Subway to Ireland," showing great results. A medley of Irish numbers including a "Come-All Ye" at the finish gave him a safe exit after which he encored with a new war song that carries possibilities. Kelly has a pleasant manner, plenty of personality and a likeable delivery. In addition he has a good act and one that can qualify. He is far from the "freak" classification and is decidedly professional in every move. Were it not for the publicity angle accompanying his Orpheum date, the story of his past would never have been suspected. *Wynn.*

Two Carltons.
Comedians and Acrobats.
9 Mins.; One (1); Full (7); One (1).
Fifth Avenue.

Comedians and acrobats is the only billing that will do justice to this team. They are comedians first and acrobats afterward, and incidentally are presenting an act that will go in almost any early spot on a big time bill, because of the opening and closing in "one," with a comedy effect. The men come strolling on at the opening of the act in front of the street drop and cross the entire stage, look the drop over and then walk off. The full stage interior is next used, and after a couple of minutes of pantomimic comedy which gets laughs a very speedy routine of acrobatics is handled, with a corking finish marking the exit. Back to "one" and the two again come strolling across the stage to a laugh on the applause finish. *Fred.*

Archie Nicholson Trio.
Comedy Musical.
16 Mins.; Five (Parlor).
Columbia (Jan. 30).

A comedy musical formation reminiscent of other days in vaudeville. The straight, silly kid and Scotch (in kilts), playing several instruments, relying for comedy on the kid's laugh and the Scotchman's burr. In the talk is "Don't you ha ha in my face" and "Don't put your face in my ha ha," belonging to Sam and Kitty Morton. The music will pass (brasses and reeds) for houses wanting it, and the turn as framed will get along in a spot on the small time. *Time.*

COLUMBIA.

The Columbia's Sunday vaudeville program has a poor arrangement for the matinee. It was, however, subject to salting about that may have brought out its full strength for the night performance, if this were done.

The opening spot was occupied by The Brightons, rag painters, who became one of the best liked through the novelty of the turn to the Columbia. They do the rag work so well and especially the finish (a reproduction of the Rosa Bonheur painting of the three horses' heads) that any audience might well enjoy their neatly placed process of piecing the several bits of cloths until they represent things immediately recognizable. A couple of turns further down the bill would have better fitted the first position.

Following them were Foley and O'Neill (New Acts), two boys just suited to the house in front, with Archie Nicholson and Company (New Acts) the third turn, which failed to help the show at this juncture. Cardo and Nance, Nat, started by Mr. Cardo in a Pierrot costume, then went to the song, but he was not as likeable as he afterward became when dressing straight. With Miss Noll the two went through a pleasant straight singing number that was a diversion. After them were Bertha Creighton and Company (New Acts) in a far-fetched sketch the gallery could not be blamed for laughing him out in part, and immediately after Bob Hall sent the gallery into a riot of noise through his open invitation for suggestions for parodies, in melodies and subjects.

The gallery seemed to respond as one, and Hall had difficulty in quieting them. At the finish he had his questionable revenge in sending out a gallery member to ask him to sing about his (Hall's) bald head, Hall replying in verse by saying brains had chased the hair off his head, which, if the same thing had happened to the boy up above (gallery) he would not be obliged to sit there. The wisdom of this sort of retort even in song is open to general discussion with the advantage that the age though the object be unknown, and Mr. Hall may hear about it if he ever plays before the Columbia's gallery again.

Aside from that Bob Hall has a most unique idea for an extemp singer, as he is. "No. 5" on the bill he immediately plunged via song into the sketch matter just ahead of him, bringing out the travesty in lyric, and touching on other acts as well preceding him. Through that Mr. Hall should never be placed otherwise on a medium bill than next to closing for the further travestied lyrical opportunity that spot would give him. The extemp on current news topics and songs as devised by Hall would also be a novelty if he could hold down this position with the state of decorum. Among the bits he did in this manner was a verse on the Mrs. Mohr trial, and although decidedly prejudiced against Mrs. Mohr, that might be excused on the plea of the suddenness. Hall is always under a strain in this for it needs an extraordinarily acute mind for the work in hand. The Columbia's orchestra slightly upset him, but he is good enough showman to offset it, at least as far as the audience was concerned. Hall spoiled a splendid impression by closing with two semi-ballads, sung straight, neither necessary and both wholly unexplainable in their presence (and especially late) in an act of this sort. Just previously Mr. Hall did a singing and dancing for a straight-forward verse using Mr. Wilson as the target, praying to God Wilson remains at Washington four years longer. Mr. Hall was the applause hit of the afternoon, but his turn requires more judgment for the big time houses.

After him came "Love's Lottery," a supposedly "girl act," with four girls and three principals. There's nothing to it. How the producer expected to even get away with the scheme on ordinary small time is a puzzle. Though the principals were more capable the four-girl background makes the act look too skimpy. Hayden, Borden and Hayden were next to closing; the Weiss Family closed. *Time.*

HARLEM OPERA HOUSE.

Things are on the move in Harlem at the opera house, which is packing them in with its pop vaudeville policy, hard pressed by the Alhambra which has of late reduced its prices of admission.

The opposition has evidently impressed Manager Harry Swift who is employing all of his cunning in bringing the neighborhoodites into his opera house. Special nights, trading stamps, dancing contests and numerous other special features are introduced with Swift himself appearing under a disguise, having obtained a William Jennings Bryan headpiece which, if only worn with a showy string tie, would make the manager look like a reform candidate for Harlem. In addition to the special events, beginning next week, Triangle pictures will be shown, the house using a live-reel feature in addition to its vaudeville.

Monday evening business could be called satisfactory with a few vacancies in the rear of the orchestra. Usually this would be passed unnoticed but at the H. O. H. where capacity held forth for so long it can not help but catch the eye. The ill. song has now been moved down to opening the show with this week's number being "Oh God, Let My Dream Come True" a new song by Blanche McMill and Al Plantados. Archie Nicholson and Co. by employing musical instruments made a fair impression for so early in the evening. The three men have ability on the brasses but the act is running too long at present.

The first of the three mixed doubles which the bill held were Edna Nord and Jack Ward. Opening with a number entitled "Within the Law" the couple go along at a good clip, ending from "one" to "two" in order to make use of a grand piano which both play. Two remedies would be the elimination of the jet buttons on the man's dress suit and the inclination to steal bows.

A comedy sketch called "Judge Calhoun"

presented by George Wilson and Co. turned out to be very weak plotted and only capable of holding down a small time spot in its present shape. The main laughs go to a blackface comedian. His lines are lacking in real weight. The other in the cast is a poor joke, but it is too long drawn out and hardly seems worth while. A Billy Reeves comedy "Cured" followed the sketch. Lubin, who is making the Reeves pictures, is now giving the comedian opportunities with straight comedy, this latest having nothing of the slapstick variety in its makeup. It secured many laughs.

Edith Clifford and Jack Mack followed the picture and easily carried off one of the hits of the evening. Miss Clifford handles her character numbers to perfection and as for appearance, the two are the goods. Chas. M. McDonald and James Rowland (in Tad characters) had an easy time with their Irish wit and songs. The men carry on a great deal of work with plants in the audience, which is sure-fire for the small time. The act could hardly get above that, however. Among the numbers, "Daughter of Mother Machree" came in for the applause honors.

The third of the man and woman acts were Steacy, Carney, Bridget and Co. the company being a pianist. The marked point about the mixed two-acts in this bill was that in each instance the name of the woman was placed first in the billing, which would give the impression the men were new acquisitions. The Tracey-McBride turn is now in pretty fair shape, having carried around the small time until it reached its present condition. It is very much on the order of the Tracey-Stone act of not long ago, the "Wedding" number being the most important held over from that turn. "Rocky Road to Dublin" and a "Frisco number" are additions, both capably handled. McBride recites or recites "The Shooting of Dan McGrew." The dramatic value of the poem would be more easily felt if it were taken more slowly.

May's Circus, consisting of a small elephant, ponies and dogs, closed to a house that remained until the last.

ROYAL.

The audience at the Royal is there for the sole purpose of enjoying itself and the manner in which they encourage the acts to work puts them in the class of "a regular audience." Those present Monday night were no exception. They applauded everything. The bill had but two weak spots and those were the new acts offered, otherwise the show presented was thoroughly enjoyed.

There was a good comedy opening turn in O'Donnell and his who had the house laughing from the beginning. Marie and Fred filled in the second spot and with the aid of the two popular choruses employed managed to get over to a fair applause return although the act dragged in spots. Moran and Weiser, who followed with their comedy hat throw, were a steady laugh and one of the hits of the bill.

Abe Attell, the former featherweight champion, who has turned monologist, received a hearty reception on his appearance and scored with stories and recitation. Two of his anecdotes could be changed. They are the one regarding the dying Hebrew and the priest and the one about the colored man.

Clara Morton closed the first part and everything she did was a riot. Opening the second part Cantwell and Walker had the audience alternately applauding and laughing. The so-called "fly stunt" was sure fire for the Brexites. George Howell and Co. in "The Red Fox Trot" were another of the hits of the bill. Harry Collier and Katherine D. Wade (new acts) in a skating turn closed the vaudeville and a current Pathe weekly completed the bill. *Fred.*

FIFTH AVENUE.

With Sam Mann topping the bill and Marie Nordstrom as the feature of the show which totaled seven acts and a serial film used in lieu of one act, the Fifth Avenue held more than a capacity house Tuesday night. The boxes were jammed full and every seat on all three floors was filled with a straggling line of standees behind both the balcony and gallery as well as the orchestra floor.

Two single reels filled in between 8 and 8.30. Incidentally one, a Universal comedy entitled "The Mixed Babies," was a howl of laughter, not through any work of the director or scenario, but through the mere fortune of having a camera in action to catch the expression of the two babies in the film.

The Two Carltons (New Acts) opened the bill with a novelty in the way of an acrobatic turn. Harry and Anna Seymour (New Acts) followed and passed in the spot. Dunbar's Bell Ringers, billed as "Dunbar's Diag Dong Five," were an applause hit just ahead of the picture. Molly Dear, it's "You I'm After" made a good closing number for the quintet.

Orren and Drew (New Acts) opened the second part, and even though the offering of the team is quite small timey it must be said to their credit that they won considerable applause from the Fifth Avenue audience.

Sam Mann has put on "Lots and Lots of It" again after completing a whirl over the circuits in his former sketch, "The New Leader." The act was the laughing hit of the show. The sketch is the one Mann tried out a little over a year ago. The present cast might be speeded up just the slightest, for the boys and the girl are not just right as yet. As Simon Mitterszohr, Mr. Mann has a role that is a worthy successor to his former German orchestra leader.

Marie Nordstrom in her "Bits of Acting" was next to closing following the Mann sketch, a spot exceedingly difficult Tuesday night because of a number of walkouts after the turn previous finished, but her personality conquered over her quiet opening and she soon had the audience. Miss Nordstrom finished very strong with the audience.

Beeman and Anderson closed a mighty good show. *Fred.*

PALACE.

It may have been the combination of the Ruth St. Dennis and George Nash names on the Palace program which brought the near-capacity audience Monday evening. A good vaudeville show was on view. It ran swiftly and to a laughing conclusion with the Charles Ahern comedy cycle turn.

Miss St. Dennis (New Acts) closed the first part, giving the program sufficient class for a dozen bills. Mr. Nash and Co. (New Acts) were second after intermission, providing an entertaining moment in a playlet she had and second part Belle Blanche drew down the applause hit of the night, with her impersonations, ranging from those singly done to the group of theatrical stars at a baseball game. To top this off Miss Blanche "did" Eva Tanguay and is entitled to the credit of giving the best vocal imitation of Miss Tanguay singing "I Don't Care" ever done upon the stage. Her others were good or passable, with the Frank Tinney attempt considerable off in all details.

Next to closing was George MacFarlane, that likeable baritone who can sing with any of 'em, and is now telling humorous stories for extra measure. Mr. MacFarlane's genial personality enters handily on the story telling end. The house liked him, so well he had to acknowledge real encores after going through a long list of song selections, to a piano accompaniment.

It was no sinuosity after this nearly all-comedy show for the Ahern Company to put the laughing period to it, but they did. Charlie Ahern is still the van sear, far in advance for frank words that make laughs at first sight, and as for speed, there isn't a turn in the show business with anything on it. Mr. Ahern might slow down on the speed, without damage to his act. It seems a pity to place a laughing novelty such as this is for the tag of a Palace show.

Another comedy number, next to closing the first part, were Sam and Kitty Morton in their "Back to Where They Started." New dialog caught new laughs with the former conversation as funny as ever, whilst Sam Morton has a new kink for funmaking in a dancing impersonation of Sousa leading his band, done in the thorough manner this finished performer can do anything he goes after. Kitty Morton is still kittenish when it comes to stopping and the act got over just right in the right spot.

Previously had been "Discontent" by Hugh Herbert, played by Clarence Oliver and George (or Georgie) Oip (or Opp). It is a duolog in a set, with measured cross conversation, starting with "Discontent" the name of a hamlet, later changed to "Content" when Mr. Oliver decides he wants to remain there to marry Miss Opp (the "everything there is" around the railroad station). There is no strength to the little thing, but its different and many in a vaudeville audience would scent philosophy in the writing. Maybe so, but the youth of the playing couple, with their delivery will account for a great deal of the mild success the piece meets with.

On closing the show were Crossman's Entertainers, the Crossman Banjoists converted into a rag playing orchestra carrying three banjos, a drummer, violinist, pianist and trombonist. A song and violin solo are inserted for quiet contrast to the concerted rag playing, though there is a trap drummer exhibition while the violinist does her bit. The drummer is no less than little Estelle Churchill, she of the Boston Faddettes, and Estelle drums as well as ever, throwing away sticks and props one by one as she uses them, and doing it all without losing a pound. The finish of the Crossman act might be helped if someone on the stage would move about. It's rather hard to put over a swinging rag with everybody standing at the front quite well, but some class, and could have fitted into "No. 3" spot at the Palace.

Ben Welch, "No. 2," did his usual, but refused an encore, probably having but scant time to make his position at the Colonial. Mr. Welch could dispense with the story of the Hebrews attempting to defraud creditors by going to Canada. It's not in good taste, certainly is one of the classification any Hebrew could and might reasonably object to.

Time.

AMERICAN ROOF.

In the six turns with songs out of the nine acts in all on the American Roof the first half, but only three "Mother" and one "Dad" songs were sung. The "mothers" were "M-O-T-H-E-R," "What a Beautiful Mother You'd Make" and "She's Good Enough to Hate With You." All the "mothers" got over, perhaps because the show didn't have a Ford "gas" in it anywhere. How the bunch missed "My Mother's Rosary" is up to Max Winslow to explain.

Give Credit to Your Dad" was the first of the bunch to show and it was a piece for the others, but the family attendance on the Roof just loved the home lyrics to death all the evening.

And after that a couple of the acts had a racetrack recitation piece. The first turn, "The Handicap Girls," did one sounding much like that formerly used by Eddie Clark when he had a racetrack "girl" act something like this one in setting, only ever so much better otherwise. The other act, Kingsbury and Munson, pulled "Ladybird" to win and "Ladybird" around the orchestra-track, carried by a band, has been winning for years.

The show ran through in a light manner with this style of turn, without a serious sketch displayed. The applause hit and also the laughing honors went to Dave Ferguson, he capturing both by his "clay" "Charge of the Light Brigade" next to closing. Mr. Ferguson has about all new talk preceding this, with a couple of new songs. His "mixed

jury" story is open to debate. The house muffed "When Norah Built the Ark," his opening number.

Another turn that might have accomplished a good deal with a better method and less unrefined material were Emma O'Neill and James Gallagher. The turn is not necessarily too rough for the small time, that likes it. The "Prowling" number, however, should go out, and it's hardly necessary anywhere for Miss O'Neill to cover her nose with her hand as she exclaims "O'Neill" with the hope of a laugh following. The "not-married-to-each-other" line belongs to Belle Ashlyn of Gould and Ashlyn, now abroad. Mr. Gallagher tinkers around an upright piano and Miss O'Neill sings most of the songs. They had two of the "mothers" in their act (Remick's and Shapiro's).

Closing the first part were "The Handicap Girls," the turn formerly playing as "The Betting Betty." A change in title has not aided it. As a "girl act" it hasn't 80 cents worth of material. The six chorus girls look nice because of their neatness and slimmness, while the costumes for them is much the best thing there. It was one of the two boys in this turn who did the racetrack recitation. A dance by the other was their best joint contribution in any way. The first young man were full evening dress while selling racetrack tickets in the afternoon. Zowie!

Second after intermission, following O'Neill and Gallagher, were Nellie Kingsbury and Roscoe E. Munson in "The Devil in Possession," a two-people skit in C. D. F. Skits like these used to flood Pastor's when the western turns came east to show. It's the ducky wife who turns on her lording husband by giving him a dose of what she thinks he will like, winding up with a tough potpourri while smoking a cigarette. There must be a million of those scripts around. It depends often on how they are played. Kingsbury and Munson were given a pretty important position in the second half.

Reed Brothers did some bar work "No. 3," entering in straight dress of a kind that surprised when they stripped to lights. The house seemed to like them. Owing to work on the high bar a person seated in the rear could not see what they did. Just before, "No. 2," were Bauer and Saunders, a "sister act," who opened with "The Mandy Lee," did the "Dad" song and included a single singing a "Yiddish" number. The girls need a lot of ginger to hold them on the best of the small time. One of the boys in the show and another closed it. Attendance fair, weather fine.

Time.

JEFFERSON.

The Jefferson is celebrating its anniversary this week, and as usual the house is all decorated with banners and flags for the special occasion. For this week a ten-act bill is being offered besides a special feature. The attendance will no doubt break the house record if it continues throughout the week as it was Monday, for at the matinee the sale of tickets stopped at 2 o'clock and for the evening show the huge orchestra was filled to the last row.

The show proved satisfactory to the large gathering, something that seldom occurs with a special bill of this kind, but the management might get hold of the cussing going on in this house. If the act did not sing, they would slam a couple of swear words across the footlights and vice versa. This should be stopped immediately, for among that crowd of 14th streeters perhaps a few decent minded people can be found, and who know how few when a bunch of youngsters in the gallery continually yell out their remarks, annoying the better class of patrons seated on the lower floor. This also disturbs the acts, but then they could be blamed for this with all the cussing they are doing every day.

The bill is rapidly to singing and comedy, this always being enjoyed in this neighborhood. De Renzo and LaDue opened the show with some fast serial work, both working fast throughout their stay. A swinging breakaway towards the orchestra brought them a good round of applause for a closer. The boys might clean up their suits. Eugene La Bianco did not get much in the following spot, although the telegram brought a few laughs. Her closing number was a little flash, different from the remainder of her work, the audience appeared to like it. Miss La Bianco did a better act when first working around New York, at which time she did less in the way of comedy and really more entertaining.

Anna Ward and Co. presented a skit full of comedy. The young fellow as the husband does not quite put his points across. The act can still go a bit, for the comedy is sure fire for the small time. Mayme Remington and her picks went through their work in fast order, the singing and dancing breaking in the act. The picks worked hard and the 14th streeters liked them for a while, and dancing cannot help but be enjoyed. "Louisville" went across very well, getting some good applause.

Cesar Rivoli did his quick changes to the audience's delight, his skit practically remaining the same, after which he completed his stay with a couple of impersonations of great composers, part and present. The sketch was followed by Theo. Bamberg and Co., who presented their magic work to passing results. His magic routine is nothing out of the ordinary, although they did not catch his idea at this house. The other member of the company, a woman, assists the man in his act, coming down with a pretty Irish ballad as a solo that was well received.

Elizabeth Cutty appeared to be a bit classy for this house, nevertheless they appreciated her work, especially after she sang "Wonderful Mother." Outside of breaking a string during her whippoorwill number, she went through her numbers in fast time, being well received throughout. The "girl act" of considerable worth, "Springtime," was next and did

very well. The act runs along the usual routine, but in this case some clever girls and boys have been picked. They appear to be carrying entirely too much confidence, spoiling their efforts considerably by working in that way. The "nurse," Hebrew comedian and one of the girls' special show this style. While the other girls are a little faulty, it is a good one and should find plenty of work. The songs were "Rocky Road to Dublin," "Old Apple Tree," with "Mother's Rosary" standing out.

Suber's and Keefe were next to closing with their comedy going over very well, although they were placed pretty far down on the bill. These boys could easily frame a splendid work to use to some extent while with a couple of songs to go with it. The six Olivers closed the show and held the majority seated. A straight acrobatic turn with plenty of speed would no doubt get them more than the comedy they are stalling with at present.

ORPHEUM.

The Orpheum show as it stands this week threatens on advance indications to create a new house record with McIntyre and Heath and Jamie Kelly (new acts) on the program, the two national favorites, while Kelly is tremendously popular in Brooklyn.

Monday night a Democratic organization occupied the orchestra floor, or most of it, and the balance of the week promises to see practically every prominent club in Queens represented in large numbers at the house.

The show supporting the famous minstrel comics is nicely arranged with comedy predominating, a dash of class showing here and there to properly proportion the variety.

The headliners were in the second portion, second after intermission, and worked to a continuous string of solid laughs. The turn is broken up in the center to allow a full stage finale where the comedy reaches its extreme height in value and returns.

Just what McIntyre and Heath mean to a vaudeville bill was clearly demonstrated with the entrance of the succeeding act, Harry Tighe and Sylvia Jason. Tighe labored strenuously for fully five minutes before the audience fully realized his presence and then his turn came and he was not to be turned his stride. The Tighe offering is undoubtedly the best he has ever had, cleverly built and strictly original in every "bit," number and gesture. Tighe might consistently eliminate a few of the earlier "prop" laughs, saving them for the latter section where they seem appropriate. Miss Jason makes a splendid foil for her husband's light and handles her vocal assignments in excellent manner. Under ordinary circumstances and advantageously placed, Tighe and Jason will walk away anywhere and even handicapped at the Orpheum they corralled second best with the headliners living up to their reputation.

E. Meranti, Swiss Canine Actors opened with a genuinely entertaining production arranged entirely away from the conventional dog villages, etc., with three distinct scenes. The dogs wear shoes as well as clothes, one doing a "lame dog" while walking on his rear feet, a rather unique and difficult bit. The act works through a story that provides interest and a classical finish with a line.

White and Clayton held second position and were an early hit with their eccentric dancing and pantomime comedy, the former standing out with the best ever seen around this region. The smaller shows a number of new steps and the turn, as a whole stands out as a decidedly good two-man act.

Herbert Clifford opened the second half with his repertoire of impersonations, unchanged in order since his Colonial engagement, and he scored heavily.

William Morris and Co. in "Mrs. Temple's Telegram," closing intermission, corralled the usual amount of laughs.

Emet's closing show with her mirror dancing, the offering holding the house second to a man. Ameta is somewhat away from the usual line of dancers, the mirror effect (original with Ameta) giving the specialty an added value. Her finale, a sort of butterfly arrangement, is exceedingly good and earned her a bow at the final curtain, something unusual in vaudeville for a turn finishing the bill. Beatrice Morell and Co. ((New Acts)). Wynne.

COLONIAL.

From a standpoint of genuine variety one cannot consistently commend the Colonial show this week, for it lacks the usual comedy punch essential to a successful big time program, although this is more the fault of the individual turns than the booker, for a few of those present, apparently booked for their comedy claims, fell somewhat short of expectations. Two dancing acts in succession in the first portion of the bill did not help matters, while another (Norton and Lee) scheduled to appear in the second section, withdrew, making possible the addition of Lloyd and Britt (New Acts), who did much to hold up the show with their comedy specialty.

"The Passion Play of Washington Square" is the big feature of the week, the duet role being acted by Alma Tell, with the original company in support. Miss Tell has improved wonderfully since her Royal engagement and manages to provide that distinctly different surprise at the finale which brings this playlet somewhat above the average. Her work throughout is commendable in every form and can be favorably contrasted now with her predecessor who created the part. The Colonial audience liked the skit and voiced their appreciation with a hearty "bravo."

Maude Fealy and Co. also present with a sketch, this one called "The Turn of the Tide," in which the author, Hugh Herbert, has gone somewhat strong a duolog style. There is no "kick" to the affair and beyond a series of philosophical speeches and uninteresting situations, the story tells little. The scenic portion is up to the standard and really deserves a better accompaniment. Miss Fealy

is thoroughly capable, but if she is considering an extended stay in vaudeville, it behooves her to look around for something more suitable than the present piece.

Faul Gordon opened with his slack wire specialty, a feature of which is his dashing speed. Gordon works with a reckless confidence and provides plenty of thrills in his swinging. He wisely eliminates all the slumper feats, confining his efforts to feature tricks. He scored nicely. The Mosconi Brothers held the second position with their dancing turn, constructed away from the conventional style and cleverly executed. They were well applied. Riggs and Wiltch followed with their dancing routine, the singing in which is close to intolerable. They pulled a bit solely on their ability as dancers and deserved it.

Ben Welch preceded the feature act the second period being opened by Frits and Lucy Bruch, who earned second honors of the evening.

Mignon followed Lloyd and Britt and qualified for the spot without any apparent effort, her impression of Blossom Seeley earning the greatest returns. Henrietta De Serris closed with her status turn holding the house in for the finale. Wynne.

PROSPECT.

Approximately 18 months old and the Prospect is having Eva Tanguay as its headliner this week for the first time. The house Tuesday evening easily held the biggest attendance for that night in an ordinary week since the start of its career.

Tanguay was a consolation for the attendance, many coming from all parts of the town to see the comedienne. This was clearly demonstrated by the numerous people in the audience remarking what a fine theatre the Prospect was.

The customary picture opener was omitted this week with the film closing the show instead. Martin and Rose started. It is a dancing act with four girls, all of whom probably had experience in the Berlin madcaps or acts of that order. At present it is not up to big time requirements and the costume is bad. The featured dancer appears in a dirty pink dress. After this ineffective opening Roxy La Rocca started quietly but continued at a fast gait, going over as one of the evening's hits at the finish. Loughlin's Canines, "No. 3," scored many laughs with the roulette wheel finale proving a scream. The Misses Lightner and Alexander following the dog act in their song routine. The present combination does not seem as strong as the former Lightner and Jordan "sister act," although much of the material has been retained. The audience liked this trio.

The first of the two family squabble sketches of the evening entitled "The Reocil," was presented by Claire Vincent and Co. It is a decidedly silly affair but two or three little turns in it will make it interesting. Wolde Gilbert missed an opportunity to plug his "Dream Girl" number by not having this act act at the finish, for much of the talk hinges around dream girl for whom the husband is going to leave his wife. This act closed the first half.

Edwin George with his juggling and kidding opened intermission and secured his customary laughs. James Leonard and Co., programmed, did not appear, being replaced by Mr. and Mrs. Norman Phillips in the second turn, and wife and husband. This couple have an amusing vehicle, but the No. 2 act intermission spot and the fact that there was another sketch on similar lines ahead on the bill, did not make it especially easy for the Phillips' Tuesday night.

Tanguay, next to closing, was easily the big attraction. She dashed them with her costume creations and captivated them with her songs. The Five Statues closed with a neat arranged posing routine.

PROCTOR'S 58TH STREET.

Quite some entertainment was derived from the show at Proctor's 58th Street Tuesday night. It was a good small time show. The attendance as usual held its own.

The Winsome Harmonists were the first to appear, their music delighting the audience. Although they play too loud upon the brass instruments, it is the usual way of musical turns on the small time. The girls present a neat turn, but mar it with a bit of unnecessary playing from one of the lower stage boxes. This should be done away with, for it is unnecessary for the girl to leave the stage when practically the same thing could be carried out next to her partner, who is left alone in the dark while the spot is upon the one in the box. George Toeman got a couple of laughs with his monolog. His reading of telegrams follows Nat Willis' style, and concluded the turn.

A weekly pictorial was followed by the song festival, after which came the Lester Trio, who presented a comedy sketch. This trio have a splendid comedy offering, with enough of it thrown in throughout to keep them laughing from start to finish. A more appropriate billing might be used. Some vaudeville appears to be a new two-man combination, the boys showing this in their work. The shorter one should take more pains with his delivery, though it may be lack of stage experience. "Everybody" still retains its interesting parts. The sketch appeared to grow upon his audience. Marshall and Trible proved an entertaining comedy turn, the comedy especially going over well. The smaller boy appears to have an easy task impersonating a "winch," and the talk, although running along the usual lines of other colored teams, gains its purpose.

The Seebachs closed the show with bag punching, the woman putting in a little comedy with a dummy. Some clever work is shown.

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But a rare combination of them all, delicately blended into a tuneful, breezy composition with a master lyric and melody that makes it appropriate for everyone.

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One of those peculiar invaluable songs that happen along once in a decade. It can close or open your act. It will bolster up that weak spot. You can utilize it for a feature number. It carries that "kick" that compels applause. It can be handled singly or we will supply you with a double version that defies duplication for genuine merit and all around excellence.

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"I'M SIMPLY CRAZY OVER YOU"

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The double version of this number is acknowledged the best in the market. A sure hit under any circumstances.

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The only Irish song worth while. One of those Celtic melodies with a magnetic swing.

A SPOONFUL OF SONG LOGIC!

By MAX WINSLOW

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Why not apply this identical rule in the management of your act? When your specialty is in need of a song tonic, don't jeopardize its future with the wrong number. A song may be great for one act and impossible for another.-***

Don't waste valuable time listening to every composition

"ARABY"

Irving Berlin

The new idea in song.

A high class number with all the requirements of a popular success.

An everlasting hit.

"WHEN YOU'RE DOWN IN LOUISVILLE"

Irving Berlin

Berlin's latest effort. A "rag" with his typical style imbedded in every strain. Get it now.

"IN BLINKY, WINKY, CHINKY CHINATOWN"

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A Chinese number by the writers of "Chinatown." Don't consider inferior imitations when in search of a real Chinese number. Get this, the best on the market.

"WHEN YOU WERE A BABY AND I WAS THE KID NEXT DOOR"

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on the market. Look over our catalogue and visit our professional department.

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To be exact, we have amassed an enviable reputation as the market's most successful specialist in song troubles, so when in search of song material, come and get the best procurable.

It's yours for the asking and it carries the remedy when all others fail.

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BILLS NEXT WEEK (FEBRUARY 7)

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 "S." and "A.-B.C." following name (usually "Empress") are on the Sullivan Considine Affiliated Booking Company 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. A." Western Vaudeville Managers' Association (Chicago)—"M." Pantages Circuit—"Loew" Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago).
VARIETY'S Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken off the books of the various agencies Wednesday of the current week published.

New York.

PALACE (orph)

Ruth St Denis
Hilda Spang
Fannie Brice
Bessie Wynne
"Tango Shoes"
Bert Melrose
"Parsifal"
(Two to five)

COLONIAL (ubo)

Emma Frances Co
Beatrice Morrell &
Mabel Berry
Ellis & Boudoni
Chas Olcott
Wm Morris Co
Belle Baker
Menon's Logs
(One to five)

ALHAMBRA (ubo)

Louisa Inge
Ladd Ben Mc
Kane & Green
Bert Hanlon
Harry Girard Co
Lloyd & Britt
Carrie Delmar
Dooley & Sales
Amelia

ROYAL (ubo)

Belle Oari
Remington & Pinks
Wm Lamp Co
Bernard & Phillip
Allen Howard Co
Dale & Boyle
Lester Ueber
Lydia Barry
Act Beautiful
PROCTOR'S 125TH

Flood & Urna

Jack McAllister
"Leap Year Girls"
Katherine McConl
Edmonds & Farrell
The Graminos
Connors & Witt
"Girls"

2d half

B & E Adams
Billy Woodhull Co
Lee Barth
Mme Lakma Co
Harley & Pezan
"Woman Proposes"
Ward & Howell
Rae & Rendetto
PROCTOR'S 38TH

Falla & Falls

Dunlap & Merrill
m. Lakma Co
J. S. S. S.
Copeland Draper Co
Rackett Hoover & M
"Color Sea"

2d half

Hegul Gira
Jack McAllister
Majorie Fairbanks Co
Elizabeth Otto
"Gloria"
Ash & Young
Gordon & Riera
AMERICAN (loew)

Fisher & Saul

Broadway Trio
Fentell & Stark
Beattie Rempie Co
White Sisters
Haviland & Thornton
Lew Cooper
Mary Roche Co
(One to five)

2d half

Porter & Sullivan
DeWara's Circus
Lawrence & Edwards
The Tamer
Roberta & Roeder
Chas O'Donnell Co
Harry Cutler
(Two to five)

LINCOLN (loew)

Stanley & LeBrack
Flem Crane Co
Connolly Sls & Berger
Connolly & Betty
(One to five)

2d half

The Harlequins
Tyler & Crollus
Eddie Clark & Roses
Lew Cooper
Connal & Betty
(One to five)

7TH AVE (loew)

Cyril & Stewart
Zerth's Dogs
Cummings & Basel
Middleton & Spellmyr
Harry Cutler
Kelly & Weir
(One to five)

2d half

Frish Howard & T
Norrie Sisters
Wm Morris
Chas Case
"Romance of Under-
world"

Oscar Lorraine

Mary Roche Co
(One to five)

GREENEY (loew)

Paulham Trio
Dale & Dennett
Emmy's Pets
"Black & White Revue"
Porter & Sullivan
Richard P Carroll Co
Frank Westphals
(One to five)

2d half

Juggling Nelson
Florence Timpani
Sabbot & Wright
Golding & Keating
"Silver Threads"
White Sisters
Hoyt's Minstrels
(One to five)

DELANEY (loew)

Ernest Dupille
The Harlequins
Musical Rubes
Golding & Keating
Roe Berry
S Bobs
(Two to five)

FLAHER & Saul

Fred Roberts
Elwood & Snow
"Birthday Party"
Frank Westphals
Billy Hall Co
Holmes & Riley
Asari Bros

NATIONAL (loew)

Moscorp Sisters
Pearl Bros & Burns
Emmie Stevens
Billy Hall Co
Ed Dowling
Nat Nazarro Co
2d half

3d half

Nowlin & St Clair
Kubelick
"Black & White Revue"
Rae & Basel
Zerth's Dogs
ORPHEUM (loew)

Juggling Nelson

Allie Cole
Lawrence & Edwards
"He She & Him"
Roberta & Roeder
Hoyt's Minstrels
2d half

Ernest Dupille

Fontaine & Fletcher
Joe Watson
Middleton-Spellmyer
Emma Stevens
S Bobs

BOULEVARD (loew)

Anderson & Pony
Nowlin & St Clair
C H O'Donnell Co
Holmes & Riley
Will H Fox
2d half

Craig & Irving

Fiske McD & Bolden
"Paid With Interest"
Cranston & Lee
(One to five)

PLAZA (loew)

Downs & Gomes
Mabel Longacre Co
Oscar Lorraine
Swain's Animals
(One to five)

2d half

Allie Cole
Violin Beauties
(Three to five)

Brooklyn.

ORPHEUM (ubo)
(Request week)
Paul Gordon
Rann & Tierney
Paul Conchas
Dooley & Sales
J & B Thornton
Morton & Glass
Belle Bianche
Chas Granewin Co
Henry Lewis
Morris Crimin Co
Vio

RISHWICK (ubo)

Togan Geneva
Freemont Benton Co
Rockwell & Wood
Ethel Whitelide Co
F & L Druck
Sam Mann Co
Gon MacFarlane
Musical Revue
(One to five)

PROSPECT (ubo)

The Schmeltians
Kirby & Rohm
J & E Dooley
Kramer & Morton
Rev Frank Gorman
Jas Jefferson Co
Rancroft & Broske
Vio

Mignon

Noel Travers Co
Farber Gila
Erford's Sensation

FLATBUSH (ubo)

Calles Bros
Silver & North
Clifford & Mack
Walter S Howe Co
Emma Carus Co
Hope Vernon
(Three to five)

BIJOU (loew)

Fiske McD & Bolden
Read Bros
Jones & Brown
"Romance of Under-
world"
Chas Case
Fontaine & Fletcher
(One to five)

2d half

Paulham Trio
Rose Berry
"Darktown Revue"
Cummings & Gladding
Beattie Rempie Co
Ed Dowling
Prevost & Brown

DE KALB (loew)

Norrie Sisters
Kubelick
Forrester & Lloyd
Walter Elliott Co
Courtney Sisters
S Alex

2d half

The Kratoes
Pearl Bros & Burns
Raymond Wiley
"He She & Him"
Courtney Sisters
Cunningham & Cle-
Cunningham & Cle-

PALACE (loew)

Craig & Irving
Frish Howard & T
"Best of Friends"
Frank Terry
"Darktown Revue"
2d half

Newsboys' Sketch

"Best of Friends"
Wilson Bros
Act Beautiful
(One to five)

PULTON (loew)

Donnelly & Dorothy
Festell & Stark
"A Thousand Deaths"
The Berrens
Frank Terry
Nat Nazarro Co
WARWICK (loew)

Schilling & St Clair

"A Case for Sherlock"
Will Morris
(One to five)

2d half

"A Big Idea"
BAY RIDGE (loew)
Nathano Bros
Frankie Fay
The Berrens
Mullaly Pingree Co
Joe Watson
Sabbot & Wright

2d half

Keller & Weir
Jennie Standish
Will H Fox
Walter Elliott Co
Forrester & Lloyd
S Mus Rubes

Athens, N. Y.

BIJOU (ubo)
B & E Adams
Waterbury & Tenny
Jean Moore
Marjorie Fairbanks Co
Warren & Templeton
"Limousine Romance"
Kimberly Arnold
Equille Bros

2d half

Pelham & Thelma
De Forrester & De Wolf
Gertie
Rawls & V Kaufman
Diero
Grace Edmond Co
Comedy Harmonists
Sylvide Sisters

Allentown, Pa.

ORPHEUM (ubo)
Lacrolx & Dixon
Wood & Wyde
Green Lloyd Co
Dunbar's Dragoons
(One to five)

Daisy Leon

"The Kidnapper"
"At the Party"
(Two to five)

Atem, Ill.

HIP (wva)
Madam Francols
Watson & Flynn

Norwood & Hall

Eller's Animals

Altoona, Pa.
ORPHEUM (ubo)
Zylo Maids
George Yeomans
Hyman Adler Co
Lucas & Lucille
Ward Sisters

2d half

Jack & Kittle DeMaco
Evans & Wilson
Hyman Adler Co
Chung Wha 4
(One to five)

Ann Arbor, Mich.

MAJESTIC (ubo)
Allen & Allen
John Neff
Hippodrome 4
S Lorens
"Song & Dance Revue"
2d half

Woolfolk's Stock

Appleton, Wis.
BIJOU (wva)
Paden & Reed
Beach & Lynn
2d half
Dresker & Wilson
Gardner's Maniacs

Atlanta.

FORSYTHE (ubo)
Tom Kuma
James & Ryan
J C Nugent Co
Kenneth Casey
Nassau Girls
Ketchum & Cheatem
Water Lilies

Ansburn, N. Y.

AUDITORIUM (ubo)
Lane & Harper
Lewis Lee & Co
Howard, Libel & H
Abraham Sharrif Tr
2d half

Odessa

Archer & Belford
Roger Gray Co
Adolf Lippe Co
2d half

POX (wva)

"Junior Revue"
2d half

Ansburn, Ill.

POX (wva)
2d half
"Junior Revue"
2d half

Austria.

MAJESTIC (inter)
Brown & McCormack
"A Peachy Pair"
4 Melodious Chaps
Houdini
Brenner & Allen
Morris Sisters

Baltimore.

MARYLAND (ubo)
Lightners & Alex
H Herbert Co
H Miles Co
Tower & Darrell
Eddie Janis
H de Serna Co
(3 to five)

HIP (loew)

Cooper & Ricardo
McIntosh Mus Maids
Swann's Alligators
Chauncey Monroe Co
Larry Comer
Roberto
(Two to five)

Bangor, Me.

BIJOU (ubo)
Diamond & Grant
Ponzello Sisters
Toyo Japs
Rice & Francis
Victor's Mrs Melange
(Full week)

2d half

Raymond Wilbert
Powder & Chapman
Georgie Earle Co
Leonard & Dempsey
Battle Creek, Mich.

BIJOU (ubo)

Musical Mac Larens
Sullivan & Mason
Jennie Hayward Co
Harden
(One to five)

2d half

"Prince of Tonight"

Birmingham, Ala.

LYRIC (ubo)
(Nashville split 1st
half)
Cole & Wood
Gerald & Clark
Rooney & Bent
Lyons & Yocco
Gautier's Toy Shop
(Full week)

Bloomington, Ill.

MAJESTIC (wva)
Wilson & Aubrey
Brown & Jackson
Harry Holman Co
Al Abbott
"Southern Party"
2d half

Smith & Farmer

Symphonic Sextet
Ward & Mayo
Thos French Girls
(One to five)

Roseton

KEITHS (ubo)
The Crystals
Maurice Burkhardt
Scott Lads & Lassies
Tighe & Jason
Cesay & Dayne
Clara Morton
"Discontent"
S & K Morton
Orford Trio

ORPHEUM (loew)

2 Rowlands
Nevins & Gordon
Smith & Kaufman
Marie Hart
Ed Blinnell Co
Elsie White
Sylvester Schaefer

2d half

Mayne & Ferns
The Skatellies
Moss & Frey
"Rhine Pass in Night"
Ethel McDonough
Sylvester Schaefer
(One to five)

FRISCO (loew)

Frisco
Tivler & Cronius
Martini & Fabiani
Telegraph Trio
Carl, E & Carr
(One to five)

2d half

2 Rowlands
Telle & Dennett
Immet
Rob Hall
Kinchbury & Munson
(One to five)

ST JAMES (loew)

Roeder & Gibson
Mayne & Ferns
Ethel McDonough
Singer's Mirets
2d half

Nevins & Gordon

McDonough & Irving
Lockett & Walfron
Singer's Mirets
2d half

Brandon, Can.

ORPHEUM (wva)
1st half
Hayden & Goodwin
2d half
Archer & Young 3
5 Linnetts

Bridgeport, Conn.

POLIS (ubo)
Flo & Nellie Walters
Sara Padden Co
Plott
3 Du For Bros
(Two to five)

2d half

P George
Allen & Lowe
Eva Shirley
Dunbar's Ringers
(Two to five)

PLAZA (ubo)

Karlton & Clifford
Marshall & Tribble
(One to five)

2d half

Melville & Lawrence
Parlab Bros
Baker & Janis
Oberlita & Girls
Buffalo, N. Y.

SHEA'S (ubo)

Lady Alice's Pets
J & B Morgan
Rives & Herman
Arnaut Bros
Van & Schenck
Frank McIntyre Co
Lunette Sisters
Flanagan & Edwards
OLYMPIC (sun)

Calgary, Can.

GRAND (orph)
"Fashion Show"
Pitzgerald Marshall
Herbert Germaine 3
Frankie Murphy
Arthur Sullivan Co
Stevens & Falke
Relner & Gores
PANTAGES (m)
"Dream Pirates"
Chris Richards
Dancing La Vars
Packard 4
Emmett & Emmett

Centon, O.

LYCEUM (ubo)
Pierlet & Schofield
Ryan & Ryan
Louis Limon Co
Schooler & Dickenson
Stan Stanley Co

Cedar Rapids, Ia.

MAJESTIC (wva)
Adolph
Mr and Mrs Emmett
Wanner & Palmer
Chas J Carter
"Tion & Bride"
Baron Licher
2d half
"September Morn"

Charleston, S. C.

WINTHROP (ubo)
Kelt & DeWitt
Canitol City 2
Henry Rudolph
"School Playground"
(One to five)

2d half

Marceus Newen & Co
Rennie & Adwell
Musical Minstrels
Pisana & Rinsman
"School Playground"

Chattanooga, Tenn.

MAJESTIC (ubo)
Musical Bros
Doyle & Elaine
Stevens Rodeaux Co
Jack George
Dan Burke Co
2d half

Robby Walthour Co

Renn & Westbrook
Dan Burke Co
Ray E Ball
Rachez Monks
Chicago.

MAJESTIC (orph)

Leone Nelson Hall Co
Steno & Kallies
"Dottinote"
Henry E Dixey
Marie King Co
Carl McCullough
Miller & Vincent
Roy Harrah Troupe
(One to five)

PAIACW (orph)

Carolina White
Hendrix Trup Co
McKay & Ardine
Marie Nordstrom
Pell & West
"Dinkeland's Xmas"
Galletti's Monkeys
Minnonette Kohn
Lulu Center Co

KENZIE (wva)

Pipifax & Panto
Alec Abel
"Between Trains"
Frank Stafford Co
(One to five)

2d half

The Vanderknoors
Rogers & Pollack
Moshier & Hayes & M
Kirkner & Co
(One to five)

WILSON (wva)

The Lamplins
Shyman & Zaybell
Rogers & Pollack
Kilkenny 4
(One to five)

2d half

Merles Cockatoos
Paul Rowena
"When We Grow Up"
Palmetto
Musical Spillers
WINDSOR (wva)

Smileito Sisters

Frank Gabby
Storm & Mauraton
Boothby & Everdeen
"The New Leader"
2d half

Van Cello

Taylor & Arnold
Kelly & Galvin
The Coeds
(One to five)

ACADEMY (wva)

La Doll Sisters
Remington
5 Alarcons
Kelly & Galvin
The Randalls

LINCOLN (wva)

2d half
1st half
Jack Morrissey & Co
Ray Girls
Dorothy Leverre Co
Cheeberta Manchurians
(One to five)

- Albany, N. Y.**
MAJESTIC (ubo)
Rhoda Crampton
Daniels & Walters
Roger Gray Co
2d half
Nevins & Edwood
Absalom Shariff T
- Albany, Pa.**
COLONIAL (ubo)
Cycling Brunette
Klams & Bernie
Crawford & Broderick
Morgan Dancers
Frank North Co
Alexander Bros
- Evansville, Ind.**
GRAND (ubo)
Gardner Trio
Clifton & Rooney
"Lingerie Show"
Chie Caspitolian
Dorbec & Russell
2d half
Trevitt's Dogs
Leroy & Mabel Hart
Great Lester
"The Debutantes"
DeKoe Troupe
- Fairmont, W. Va.**
COLONIAL (scabab)
Les Diodattis
Kreko & Fox
(Three to fill)
- Full River, Mass.**
BIJOU (low)
Lockett & Waldron
McCormick & Irving
Bob Hall
Kingsbury & Munson
2d half
Roeder & Gibson
Cecil E & Carr
Marie Hart
- Flint, Mich.**
MAJESTIC (ubo)
Davis & Kitty
Crows & Loria
Boris Fridkin
"Volunteers"
Pink's Mules
2d half
Hanson Dean & H
Diplodocus
Ogden Bryant & O
Barto & Clark
"Broadway Revue"
Fon du Lac, Wis.
IDEA (wva)
Dresler & Wilson
Archer & Carr
2d half
John Geiger
Beach & Lynn
- St. Joseph, Mo.**
FRANKLIN (wva)
Reynolds & Winchester
Harry Hayward Co
Lewis & Chapin
Leonard
2d half
Max Bloom Co
St. Joseph, Ind.
PALACE (ubo)
8 Falcons
Lillian Watson
"Junior Follies"
2d half
Clairmont Bros
Leonard Co
Newbold & Phelps
Jas Grady Co
Al Herman
"Earl and Girls"
St. Joseph, Mo.
MAJESTIC (inter)
Rex's Circus
Hank Hawks
Bumiko & Gelsa G
Gerard & Clark
Guevelva Child Co
Low Dockstader
Orville Stamm Co
Gatesburg, Ill.
Gals (wva)
James Thompson Co
Adair & Adair
Merla's Cockatoos
2d half
Evans & Sister
Brown & Jackson
(One to fill)
Grand Forks, Can.
GRAND (wva)
Yvonne
(Two to fill)
Kenny & La France
8 Imperial Japs
(One to fill)
- Grand Rapids, Mich.**
ORPHEUM (ubo)
Reynolds & Carpenter
Abbott & Mills
Dick Green
(One to fill)
Thompson & Berri
8 Romans
(Two to fill)
EMPRESS (ubo)
Van Cleve & Pete
Earl & Currie
Watson Sisters
Dolan & Lenhaer
Stewart & Donahue
"Fashion Show"
ISIS (scabab)
Carolina
West & Boyd
(Three to fill)
- Grand Falls, Mont.**
PALACE (wva)
Carl Riffner
Mr and Mrs Bennett
- Jack Polk**
"Musical Matinee"
2d half
Math Bros & Girl
King Black Fox
Jewel City 8
Musical Vynos
Green Hay, Wis.
KIRK (wva)
"Night Clerk"
Hamilton, O.
GRAND (sun)
Permane
"Live Wire"
Guerin & Gibson
The Dunningans
(One to fill)
2d half
Fan Tan Trio
Little Caruso Co
Leo Berra
Willis Gilbert Co
"Watch Your Step"
Hamilton, Ont.
TEMPLE (ubo)
Newport & Strik
Grace Spencer
"Munitions"
Dainty English 8
(One to fill)
- Hammond, Ind.**
ORPHEUM (wva)
"This Way Ladies"
2d half
Diehl & Weber
Greene & Parker
Creighton & Belmont
Alice Hamilton
"The New Leader"
Mammoth, Mo.
PARK (wva)
Milton Schuester Co
Pleco
Marrinburg, Pa.
MAJESTIC (ubo)
Whitney's Dolls
"Girl from Kokomo"
Baby Helen
(Two to fill)
2d half
Elmore & Cariton
Mr & Mrs Kuylen Co
(Three to fill)
- Marquette, Conn.**
PALACE (ubo)
"Princeton Girls"
Madison & Nae
Kreko & vailo
Kathlene & Shayne
Kane & Herman
Geo Brown Co
2d half
Ula
Force & Williams
Kuter Hughes & K
Cameron Lavitt Co
Jinet Dika
Young Sing Tr
- Meriden, N. J.**
GRAND (ubo)
Samuel
Bertram & Dare
Mercurius Book Co
Dumond
Gravetta L. Marche Co
Lorothy Menthier
"Porter Maus
Miller & Callahan B
"Merr Hall"
(One to fill)
2d half
Lex Caranger
Kase Jeannette
Hein Trio
Marlin Van Bergen
Jas Kennedy Co
Willoughby
Bob & Tip
(Three to fill)
LYRIC (low)
Beatrice Morgan Co
Violin Beauties
(Three to fill)
2d half
Downs & Cones
Swin's Animals
(Three to fill)
- Hornell, N. Y.**
SHATTUCK O H
(ubo)
Southern 3
Nevins & Erwood
Loretta & Antoinette
2d half
Hamilton Bros
Daniels & Walters
Meredith & Snooser
- Honoloulu**
MAJESTIC (ubo)
Novelty Clintons
Evelyn Cunningham
Carson Willard
Burr Bros
Blon City 4
The Gaudichmidt
- Indianapolis**
KIRK (ubo)
Crown Sea
Marion Weeks
"Orange Packers"
N & E Puck
Dorothy Regel Co
Doc O'Neill
"Bride Shop"
LYRIC (ubo)
Clairmont & Berri
Thompson & Berri
Morton & Morton
(Two to fill)
2d half
Brooks Raugh
The Puppets
Anderson & Goines
Rene Georlignes
(One to fill)
- Itasca**
STAR (ubo)
Armstrong & Ford
Roy & Hillard
2d half
Lane & Harper
Howard, Kibel & H
Jackson, Mich.
BIJOU (ubo)
Woodfolk's Stock
2d half
Allen & Allen
John Neff
Hippodrome 4
8 Loretas
"Song & Dance Revue"
Jacksonville, Fla.
DUVAL (ubo)
Savannah Split
1st half
Carlton & Clifford
Hauger & Goodwin
Mr & Mrs Allison
"Society Huda"
Jacksonville, Wis.
APOLLO (scabab)
Mr and Mrs Ray
Omar Quartet
(Two to fill)
Joplin, Mo.
ELECTRIC (wva)
Broughton & Turner
Rose & Ellis
2d half
Bjork Bros
(One to fill)
- Jonestown, Pa.**
MAJESTIC (ubo)
(Sheridan Sq, Pitts-
burgh split)
1st half
Kit Karson
Felix Bros
Stanh Padden Co
Sylvester & Vane
6 Harvards
Kalamazoo, Mich.
MAJESTIC (ubo)
"Prince of Tonight"
2d half
Musical MacLaren
Sullivan & Mason
Jennie Hayward Co
Harden
(One to fill)
Kansas City, Kan.
MAJESTIC (wva)
Bjork Bros
Sullivan & Myers
2d half
Ben Smith
Rose & Ellis
Kansas City, Mo.
ORPHEUM (ubo)
Anna Hild
Conrad & Conrad
8 Leigutons
Thurmer & Madison
The Casino
Nonette
GLOBE (wva)
Emmy's Kids
National City 4
Luckie & Yost
The Mutchlers
Raschetta & Sylvester
2d half
Russell's Minstrels
Simmons & Simmons
Morgan & Gray
Gladys Correll
Laypo & Benjamin
Kalamazoo, Wis.
VIRGINIAN (wva)
"Night Clerk"
2d half
Arnolds & Florence
Klemer Sherman
Jewel Comedy 8
(Two to fill)
- Knoxville, Tenn.**
GRAND (ubo)
Quelene & Dunedin
Swor & Westbrook
Kay & Hall
Bobby Wainhouse Co
2d half
Musical Bros
Jack George
Doyle & Elaine
Stevens Bordeaux Co
- Kalamazoo, Ind.**
BIJOU (ubo)
2d half
Ayvonda Prince 8
Herman & Shirley
Kenya & Idolia
"West Point Girls"
Lafayette, Ind.
FAMILY (ubo)
Avalon Prince 3
Browning & Deane
Inez McCauley Co
Jenahine Leubardt Co
"Fair Coads"
2d half
Keley Sisters
Wilson Sisters
Colonial Maids
Mae Curtis
3 Types
- Lansing, Mich.**
BIJOU (ubo)
"Round the Town"
2d half
Claire & Atwood
Bennington Sisters
Grant Howard
Rental & Shelly
Primrose Minstrel
Lethbridge, Can.
MAJESTIC (wva)
2d half
Lyric 4
- Lincoln**
ORPHEUM (ubo)
(Same bill playing
Solo Sings 1-5)
Ed Roy Family
Fatima
Mue Donald Aver
Freeman & Dunham
L & M Jackson
Jean Chailon
Ballet Divergements
LYRIC (wva)
8 Amers
Hopkins & Axtell
Kennedy & Burt
Emmy's Pets
Little Rock, Ark.
MAJESTIC (ubo)
Wilson & Lenore
Leroy & Cabill
Princess Muses
Louis London
Richard Wally
2d half
Morin Sisters
4 Melodious Chaps
"6 Peachus & Pair"
Brenner & Allen
Brown & McCormack
Logansport, Ind.
COLONIAL (ubo)
"4 Husbands"
2d half
2 Georges
Morton & Morton
Burke & Burke
- Los Angeles**
ORPHEUM
Mrs Hughes Co
Max Francis
Mayo & Tally
Lee Yards
Eva Taylor Co
Comfort & King
Burley & Burley
PANTAGES (m)
Tosoonin Arabs
Maurice Samuels Co
Hazel Kirk 8
Barold's Dogs
Princeton & Yale
HIPP (scabab)
Toki Murato
Malone & Malone
6 Cecilia Maids
4 Juvenile Kings
Marriott Troupe
- Levell, Mass.**
KEITH'S (ubo)
Mado & Duffy
Gonne & Lively
Wm M Cutty
Walter Brower
"Pansion Play"
Jones & Sylvester
Ford & Hewitt
- Madison, Wis.**
ORPHEUM (wva)
Willing Jordan
Davin & Walker
Troya
"School Days"
(One to fill)
2d half
Adolpha
Bixley & Lerner
Mr & Mrs H Emmett
Perkloff Rose & Ball
(One to fill)
- Manchester, N. H.**
AUDITORIUM (ubo)
The Brightons
Edie & Ramaden
Extra Jubilee 4
"Vacuum Cleaners"
2d half
Selvia Loyal
Norma Gray
Ethel May Hall Co
"Man Joe Wagon"
Hink Smith Sisters
- Marshalltown, Ia.**
ORPHEUM (wva)
F & C La Tour
Dacey & Chase
Holman Bros
2d half
Stewart & Mercer
Bever & Gray
Lloyd Sisters
Mason City, Ia.
REUNENT (wva)
Max Bloom
2d half
Leonardi
Harry Hayward Co
- Memphis**
ORPHEUM
Lobouska
Jilly U Van Co
L & J Connolly
Weber Lutes & F
Lewis & McCarthy
Devise & Williams
Allice Lyndge Doll Co
- Milwaukee**
MAJESTIC (orph)
Lillian Russell
Edith Leonard Co
"Girl in Moon"
Gladys Alex Co
Ray Doolley 3
Milt Collins
Oiga
Carpos Bros
- Minneapolis**
ORPHEUM
Natalie sisters
Hines & Wilbur
Lina Abarbanel
Gara Zura
Valentine & Bell
C. Gillingham Co
UNIQUE (scabab)
Marble Gums
Kamwer & Howland
7 Castellucci
Marie Stoddard
Mr & Mrs A Cappella
NEW PALACE (wva)
Maria Castle 8
Tom Davies Co
Madam Badini
(Two to fill)
PALACE (wva)
Prizkow & Blanchard
L & E Drew
Angelo Weir & D
Great Castell
- Minneapolis, Mont.**
BIJOU (wva)
Harrington & Florence
Westman Family
Dick Ferguson
Thomas Trio
2d half
Carl Riffner
Mr & Mrs Bennett
Jack Polk
"Musical Matinee"
- Montreal**
ORPHEUM (ubo)
Nederville's Baboon
B & B Wheeler
Colonial Belles
Cooper & Smith
Moon & Morris
"Bank's W. Million"
F & A Astair
Le Roy & Harvey
Gartie
2d half
"Color Sea"
Connors & Witt
Howard Sisters
Rackett Hoover & M
The Braminos
Helen Davis
Two Caritons
Dunlap & Merrill
- Manzanita, Ia.**
ORPHEUM
Edmonds & La Valle
(Four to fill)
2d half
Mardo & Hunter
Wilson & Wilson
Dix & Dixie
(Two to fill)
- Nashville, Tenn.**
MAJESTIC (ubo)
Birmingham Split
1st half
The Spellmana
Dolly & Mack
Farrell & Farrell
Britt Wood
Welch's Minstrel
(Full week)
- Newark, N. J.**
MAJESTIC (low)
Fred Roberts
"Birthday Party"
Jane Lawrence
Edith Clark & Ross
Newboys Sartet
(Two to fill)
2d half
Burma & Foran
Haviland & Thornton
Red Bros
Broadway Trio
Hal Crane Co
Donnelly & Dorothy
(One to fill)
- New Haven, Conn.**
POLI'S (ubo)
Yoshi Bros
Allen & Lowe
Kuter Hughes & K
Eva Shirley
Dunbar's Ringers
Meintyre & Heath
Orth & Doolley
8 Statues
(One to fill)
GRAND (ubo)
Leander
West & Van Nieten
"In the Orchard"
Loney Haskell
Montgomery Co
Walton Bros Gear
"BWAY (ubo)
Bert Fitzhugh
Miller & Lyle
Alex Kida
R H Hodge Co
Werner Amores Co
Furture Film
WM PENN (ubo)
White & Clayton
Will Oakland Co
Una Clayton Co
Milo?
Myrtle Hanson 8
(One to fill)
- New Orleans**
ORPHEUM
Clifton & Fowler
Walter C Kelly
Loring Tack Sam Co
Took Paka Co
Nellie Nichols
Donovan & Lee
De Vole & Livingston
- Norfolk, Va.**
ACAUEMY (ubo)
Richmond Split
1st half
8 Misses Stewart
Brown & Spencer
"War Brides"
Bert Fitzhugh
The Patucks
- Oakland, Cal.**
ORPHEUM
(Open Sun Mat)
Van & Belle
Chick sales
Maria Bishop
Rock & White
Jno Gordon Co
Metro Dancers
Smith & Austin
PANTAGES (m)
Bob Albright
Potts Bros Co
Bilby Seston
Standard Bros
- Orleans, Utah**
PANTAGES (m)
Imperial Opera Co
Laurie Ordway
Big 4
Laura Winston Co
Alice Teddy
- Oklahoma City, Ok.**
LYRIC (inter)
The Haskells
Leroy & Teiler
8 Chums
Joe Whitehead
8 Emersons
2d half
Gusmann Trio
Roubie Simms
"The Sides"
Dan Sherman Circus
- Omaha**
ORPHEUM
(Open Sun Mat)
Whiting & Burt
L Kingsbury Co
6 Annapolis Boys
McWalters & Tyson
Leon Sisters
Gen Ed Lavine
Ed Morton
EMPRESS (wva)
Parlman Trio
"The Last Laugh"
Simmons & Simmons
Camille Trio
2d half
Lewis & Chapin
Raymond Sisters
Bryant York & Faye
Redford & Winchester
- Oshkosh, Wis.**
MAJESTIC (wva)
John Geiger
Jewel Comedy 8
2d half
Gus Henderson
Paden & Reed
8 Keeleys
- Ottawa**
DOMINION (ubo)
Ernie Tonge
McCallie Livers & K
Nouvelles
(Two to fill)
- Parsons, Kan.**
BEST (wva)
Howe Barlow & G
Ben Smith
(One to fill)
2d half
Princess Indita
Gene & Kathryn King
Brooklyn Comedy 4
- Peoria, Ill.**
ORPHEUM (wva)
Lew Hawkins
James Grady Co
Bessie Faye
Those French Girls
(One to fill)
2d half
Bell & Eva
Simmon & Dean
Al Abhatt
"Southern Party"
(One to fill)
- Philadelphia**
KEITH'S 8 (ubo)
Palmyr Hall 8
Gallagher & Martin
Maryland Ringers
Joie Heather Co
Meintyre & Heath
Orth & Doolley
8 Statues
(One to fill)
GRAND (ubo)
Leander
West & Van Nieten
"In the Orchard"
Loney Haskell
Montgomery Co
Walton Bros Gear
"BWAY (ubo)
Bert Fitzhugh
Miller & Lyle
Alex Kida
R H Hodge Co
Werner Amores Co
Furture Film
WM PENN (ubo)
White & Clayton
Will Oakland Co
Una Clayton Co
Milo?
Myrtle Hanson 8
(One to fill)
- Pittsburgh**
DAVIS (ubo)
Martineti & Sylvester
Alfred Bergen
McConnell & Simpson
Beatrice Hereford
Odvia
Fred Brower Co
Meenan's Dogs
(One to fill)
SHERIDAN SQ (ubo)
(Johnstown Split)
1st half
Dempey & Lovers
Roxa La Rocca
"Fascinating Fillets"
Joe Cook
L. Alvarer
- Portland, Me.**
KEITH'S (ubo)
Edgar Berger
Bogart Nelson
Phillipi 4
Patricia & Myers
Mr & Mrs J Barry
Willard
Howard's Ponies
- Portland, Ore.**
ORPHEUM
Gertrude Hoffmann
Harry Langdon Co
Mortie O B McCor
Grace De Mar
Paul Levan & Dobbs
EMPRESS (scabab)
Cadeux
Gerard & West
Harry Mason Co
Barber & Jackson
Bud Snyder Co
Johnson & Connell
PANTAGES (m)
Arthur Lavine Co
Raymond & Bain
Greenlee & Drayton
Valerie Sisters
Hanson & Clifton
See reviews, St. L.
- St. Louis**
COLUMBIA (orph)
C. Harry Co
Vanderbilt & Moore
Wm & Wolfus
Ray Samuels
Walter Miller Co
Mack & Vincent
Ben Beyer Bro
Aurora of Light
GRAND (wva)
Mahoney & Lubera
Gladys Lane
Earl & Edwards
Libonatti
Seymour's Family
Zeno & Mandel
2d half
"Tickets Please"
EMPRESS (wva)
Carmine & Graham
Simpson & Doe
Dorothy Herman
May & Kidgud
2d half
Watson & Flynn
Allen's Minstrel
"Between Trains"
Kartell
- St. Paul**
ORPHEUM
(Open Sun Mat)
Diamond & Brennan
Bessie Faye
Flying Wears
The Sultan
Bolgar Bros
Harry Green Co
EMPRESS (scabab)
The Valdes
Henders & Millie
Lanting Lamy
Grant Gardner
Ann Hamilton Co
PRINCESS (wva)
Campbell & McDonald
Walton & Vivian
Agnes Kayne
"Beaux & Belles"
2d half
8 Lilliputians
Graville Mack
Milt Wood
Casting Kays
- Sacramento**
ORPHEUM
(Frederic Split)
1st half
Nesbit & Clifford
Bouncer's Circus
Tucano Bros
The Beltragers
Toney & Norman
Calest & Conant
EMPRESS (scabab)
Mile Emmer Co
Tebow's Cats
Smith & Hunter
Fogarty's Dancers
Adams & Gubi
Helen Carlos 8
Melody Trio
Bessie Faye
FRANKLIN (scabab)
Claire & Atwood
Bennington Sisters
Grant Howard
Rental & Shelly
Primrose Minstrel
2d half
"Round the Town"
- St. Joseph, Mo.**
FRANKLIN (wva)
Reynolds & Winchester
Harry Hayward Co
Lewis & Chapin
Leonard
2d half
Max Bloom Co
St. Joseph, Ind.
PALACE (ubo)
8 Falcons
Lillian Watson
"Junior Follies"
2d half
Clairmont Bros
Leonard Co
Newbold & Phelps
Jas Grady Co
Al Herman
"Earl and Girls"
St. Joseph, Mo.
MAJESTIC (inter)
Rex's Circus
Hank Hawks
Bumiko & Gelsa G
Gerard & Clark
Guevelva Child Co
Low Dockstader
Orville Stamm Co
Gatesburg, Ill.
Gals (wva)
James Thompson Co
Adair & Adair
Merla's Cockatoos
2d half
Evans & Sister
Brown & Jackson
(One to fill)
Grand Forks, Can.
GRAND (wva)
Yvonne
(Two to fill)
Kenny & La France
8 Imperial Japs
(One to fill)
- Grand Rapids, Mich.**
ORPHEUM (ubo)
Reynolds & Carpenter
Abbott & Mills
Dick Green
(One to fill)
Thompson & Berri
8 Romans
(Two to fill)
EMPRESS (ubo)
Van Cleve & Pete
Earl & Currie
Watson Sisters
Dolan & Lenhaer
Stewart & Donahue
"Fashion Show"
ISIS (scabab)
Carolina
West & Boyd
(Three to fill)
- Grand Falls, Mont.**
PALACE (wva)
Carl Riffner
Mr and Mrs Bennett
- Jack Polk**
"Musical Matinee"
2d half
Math Bros & Girl
King Black Fox
Jewel City 8
Musical Vynos
Green Hay, Wis.
KIRK (wva)
"Night Clerk"
Hamilton, O.
GRAND (sun)
Permane
"Live Wire"
Guerin & Gibson
The Dunningans
(One to fill)
2d half
Fan Tan Trio
Little Caruso Co
Leo Berra
Willis Gilbert Co
"Watch Your Step"
Hamilton, Ont.
TEMPLE (ubo)
Newport & Strik
Grace Spencer
"Munitions"
Dainty English 8
(One to fill)
- Hammond, Ind.**
ORPHEUM (wva)
"This Way Ladies"
2d half
Diehl & Weber
Greene & Parker
Creighton & Belmont
Alice Hamilton
"The New Leader"
Mammoth, Mo.
PARK (wva)
Milton Schuester Co
Pleco
Marrinburg, Pa.
MAJESTIC (ubo)
Whitney's Dolls
"Girl from Kokomo"
Baby Helen
(Two to fill)
2d half
Elmore & Cariton
Mr & Mrs Kuylen Co
(Three to fill)
- Marquette, Conn.**
PALACE (ubo)
"Princeton Girls"
Madison & Nae
Kreko & vailo
Kathlene & Shayne
Kane & Herman
Geo Brown Co
2d half
Ula
Force & Williams
Kuter Hughes & K
Cameron Lavitt Co
Jinet Dika
Young Sing Tr
- Meriden, N. J.**
GRAND (ubo)
Samuel
Bertram & Dare
Mercurius Book Co
Dumond
Gravetta L. Marche Co
Lorothy Menthier
"Porter Maus
Miller & Callahan B
"Merr Hall"
(One to fill)
2d half
Lex Caranger
Kase Jeannette
Hein Trio
Marlin Van Bergen
Jas Kennedy Co
Willoughby
Bob & Tip
(Three to fill)
LYRIC (low)
Beatrice Morgan Co
Violin Beauties
(Three to fill)
2d half
Downs & Cones
Swin's Animals
(Three to fill)
- Hornell, N. Y.**
SHATTUCK O H
(ubo)
Southern 3
Nevins & Erwood
Loretta & Antoinette
2d half
Hamilton Bros
Daniels & Walters
Meredith & Snooser
- Honoloulu**
MAJESTIC (ubo)
Novelty Clintons
Evelyn Cunningham
Carson Willard
Burr Bros
Blon City 4
The Gaudichmidt
- Indianapolis**
KIRK (ubo)
Crown Sea
Marion Weeks
"Orange Packers"
N & E Puck
Dorothy Regel Co
Doc O'Neill
"Bride Shop"
LYRIC (ubo)
Clairmont & Berri
Thompson & Berri
Morton & Morton
(Two to fill)
2d half
Brooks Raugh
The Puppets
Anderson & Goines
Rene Georlignes
(One to fill)
- Itasca**
STAR (ubo)
Armstrong & Ford
Roy & Hillard
2d half
Lane & Harper
Howard, Kibel & H
Jackson, Mich.
BIJOU (ubo)
Woodfolk's Stock
2d half
Allen & Allen
John Neff
Hippodrome 4
8 Loretas
"Song & Dance Revue"
Jacksonville, Fla.
DUVAL (ubo)
Savannah Split
1st half
Carlton & Clifford
Hauger & Goodwin
Mr & Mrs Allison
"Society Huda"
Jacksonville, Wis.
APOLLO (scabab)
Mr and Mrs Ray
Omar Quartet
(Two to fill)
Joplin, Mo.
ELECTRIC (wva)
Broughton & Turner
Rose & Ellis
2d half
Bjork Bros
(One to fill)
- Jonestown, Pa.**
MAJESTIC (ubo)
(Sheridan Sq, Pitts-
burgh split)
1st half
Kit Karson
Felix Bros
Stanh Padden Co
Sylvester & Vane
6 Harvards
Kalamazoo, Mich.
MAJESTIC (ubo)
"Prince of Tonight"
2d half
Musical MacLaren
Sullivan & Mason
Jennie Hayward Co
Harden
(One to fill)
Kansas City, Kan.
MAJESTIC (wva)
Bjork Bros
Sullivan & Myers
2d half
Ben Smith
Rose & Ellis
Kansas City, Mo.
ORPHEUM (ubo)
Anna Hild
Conrad & Conrad
8 Leigutons
Thurmer & Madison
The Casino
Nonette
GLOBE (wva)
Emmy's Kids
National City 4
Luckie & Yost
The Mutchlers
Raschetta & Sylvester
2d half
Russell's Minstrels
Simmons & Simmons
Morgan & Gray
Gladys Correll
Laypo & Benjamin
Kalamazoo, Wis.
VIRGINIAN (wva)
"Night Clerk"
2d half
Arnolds & Florence
Klemer Sherman
Jewel Comedy 8
(Two to fill)
- Knoxville, Tenn.**
GRAND (ubo)
Quelene & Dunedin
Swor & Westbrook
Kay & Hall
Bobby Wainhouse Co
2d half
Musical Bros
Jack George
Doyle & Elaine
Stevens Bordeaux Co
- Kalamazoo, Ind.**
BIJOU (ubo)
2d half
Ayvonda Prince 8
Herman & Shirley
Kenya & Idolia
"West Point Girls"
Lafayette, Ind.
FAMILY (ubo)
Avalon Prince 3
Browning & Deane
Inez McCauley Co
Jenahine Leubardt Co
"Fair Coads"
2d half
Keley Sisters
Wilson Sisters
Colonial Maids
Mae Curtis
3 Types
- Lansing, Mich.**
BIJOU (ubo)
"Round the Town"
2d half
Claire & Atwood
Bennington Sisters
Grant Howard
Rental & Shelly
Primrose Minstrel
Lethbridge, Can.
MAJESTIC (wva)
2d half
Lyric 4
- Lincoln**
ORPHEUM (ubo)
(Same bill playing
Solo Sings 1-5)
Ed Roy Family
Fatima
Mue Donald Aver
Freeman & Dunham
L & M Jackson
Jean Chailon
Ballet Divergements
LYRIC (wva)
8 Amers
Hopkins & Axtell
Kennedy & Burt
Emmy's Pets
Little Rock, Ark.
MAJESTIC (ubo)
Wilson & Lenore
Leroy & Cabill
Princess Muses
Louis London
Richard Wally
2d half
Morin Sisters
4 Melodious Chaps
"6 Peachus & Pair"
Brenner & Allen
Brown & McCormack
Logansport, Ind.
COLONIAL (ubo)
"4 Husbands"
2d half
2 Georges
Morton & Morton
Burke & Burke
- Los Angeles**
ORPHEUM
Mrs Hughes Co
Max Francis
Mayo & Tally
Lee Yards
Eva Taylor Co
Comfort & King
Burley & Burley
PANTAGES (m)
Tosoonin Arabs
Maurice Samuels Co
Hazel Kirk 8
Barold's Dogs
Princeton & Yale
HIPP (scabab)
Toki Murato
Malone & Malone
6 Cecilia Maids
4 Juvenile Kings
Marriott Troupe
- Levell, Mass.**
KEITH'S (ubo)
Mado & Duffy
Gonne & Lively
Wm M Cutty
Walter Brower
"Pansion Play"
Jones & Sylvester
Ford & Hewitt
- Madison, Wis.**
ORPHEUM (wva)
Willing Jordan
Davin & Walker
Troya
"School Days"
(One to fill)
2d half
Adolpha
Bixley & Lerner
Mr & Mrs H Emmett
Perkloff Rose & Ball
(One to fill)
- Manchester, N. H.**
AUDITORIUM (ubo)
The Brightons
Edie & Ramaden
Extra Jubilee 4
"Vacuum Cleaners"
2d half
Selvia Loyal
Norma Gray
Ethel May Hall Co
"Man Joe Wagon"
Hink Smith Sisters
- Marshalltown, Ia.**
ORPHEUM (wva)
F & C La Tour
Dacey & Chase
Holman Bros
2d half
Stewart & Mercer
Bever & Gray
Lloyd Sisters
Mason City, Ia.
REUNENT (wva)
Max Bloom
2d half
Leonardi
Harry Hayward Co
- Memphis**
ORPHEUM
Lobouska
Jilly U Van Co
L & J Connolly
Weber Lutes & F
Lewis & McCarthy
Devise & Williams
Allice Lyndge Doll Co
- Milwaukee**
MAJESTIC (orph)
Lillian Russell
Edith Leonard Co
"Girl in Moon"
Gladys Alex Co
Ray Doolley 3
Milt Collins
Oiga
Carpos Bros
- Minneapolis**
ORPHEUM
Natalie sisters
Hines & Wilbur
Lina Abarbanel
Gara Zura
Valentine & Bell
C. Gillingham Co
UNIQUE (scabab)
Marble Gums
Kamwer & Howland
7 Castellucci
Marie Stoddard
Mr & Mrs A Cappella
NEW PALACE (wva)
Maria Castle 8
Tom Davies Co
Madam Badini
(Two to fill)
PALACE (wva)
Prizkow & Blanchard
L & E Drew
Angelo Weir & D
Great Castell
- Minneapolis, Mont.**
BIJOU (wva)
Harrington & Florence
Westman Family
Dick Ferguson
Thomas Trio
2d half
Carl Riffner
Mr & Mrs Bennett
Jack Polk
"Musical Matinee"
- Montreal**
ORPHEUM (ubo)
Nederville's Baboon
B & B Wheeler
Colonial Belles
Cooper & Smith
Moon & Morris
"Bank's W. Million"
F & A Astair
Le Roy & Harvey
Gartie
2d half
"Color Sea"
Connors & Witt
Howard Sisters
Rackett Hoover & M
The Braminos
Helen Davis
Two Caritons
Dunlap & Merrill
- Manzanita, Ia.**
ORPHEUM
Edmonds & La Valle
(Four to fill)
2d half
Mardo & Hunter
Wilson & Wilson
Dix & Dixie
(Two to fill)
- Nashville, Tenn.**
MAJESTIC (ubo)
Birmingham Split
1st half
The Spellmana
Dolly & Mack
Farrell & Farrell
Britt Wood
Welch's Minstrel
(Full week)
- Newark, N. J.**
MAJESTIC (low)
Fred Roberts
"Birthday Party"
Jane Lawrence
Edith Clark & Ross
Newboys Sartet
(Two to fill)
2d half
Burma & Foran
Haviland & Thornton
Red Bros
Broadway Trio
Hal Crane Co
Donnelly & Dorothy
(One to fill)
- New Haven, Conn.**
POLI'S (ubo)
Yoshi Bros
Allen & Lowe
Kuter Hughes & K
Eva Shirley
Dunbar's Ringers
Meintyre & Heath
Orth & Doolley
8 Statues
(One to fill)
GRAND (ubo)
Leander
West & Van Nieten
"In the Orchard"
Loney Haskell
Montgomery Co
Walton Bros Gear
"BWAY (ubo)
Bert Fitzhugh
Miller & Lyle
Alex Kida
R H Hodge Co
Werner Amores Co
Furture Film
WM PENN (ubo)
White & Clayton
Will Oakland Co
Una Clayton Co
Milo?
Myrtle Hanson 8
(One to fill)
- New Orleans**
ORPHEUM
Clifton & Fowler
Walter C Kelly
Loring Tack Sam Co
Took Paka Co
Nellie Nichols
Donovan & Lee
De Vole & Livingston
- Norfolk, Va.**
ACAUEMY (ubo)
Richmond Split
1st half
8 Misses Stewart
Brown & Spencer
"War Brides"
Bert Fitzhugh
The Patucks
- Oakland, Cal.**
ORPHEUM
(Open Sun Mat)
Van & Belle
Chick sales
Maria Bishop
Rock & White
Jno Gordon Co
Metro Dancers
Smith & Austin
PANTAGES (m)
Bob Albright
Potts Bros Co
Bilby Seston
Standard Bros
- Orleans, Utah**
PANTAGES (m)
Imperial Opera Co
Laurie Ordway
Big 4
Laura Winston Co
Alice Teddy
- Oklahoma City, Ok.**
LYRIC (inter)
The Haskells
Leroy & Teiler
8 Chums
Joe Whitehead
8 Emersons
2d half
Gusmann Trio
Roubie Simms
"The Sides"
Dan Sherman Circus
- Omaha**
ORPHEUM
(Open Sun Mat)
Whiting & Burt
L Kingsbury Co
6 Annapolis Boys
McWalters & Tyson
Leon Sisters
Gen Ed Lavine
Ed Morton
EMPRESS (wva)
Parlman Trio
"The Last Laugh"
Simmons & Simmons
Camille Trio
2d half
Lewis & Chapin
Raymond Sisters
Bryant York & Faye
Redford & Winchester
- Oshkosh, Wis.**
MAJESTIC (wva)
John Geiger
Jewel Comedy 8
2d half
Gus Henderson
Paden & Reed
8 Keeleys
- Ottawa**
DOMINION (ubo)
Ernie Tonge
McCallie Livers & K
Nouvelles
(Two to fill)
- Parsons, Kan.**
BEST (wva)
Howe Barlow & G
Ben Smith
(One to fill)
2d half
Princess Indita
Gene & Kathryn King
Brooklyn Comedy 4
- Peoria, Ill.**
ORPHEUM (wva)
Lew Hawkins
James Grady Co
Bessie Faye
Those French Girls
(One to fill)
2d half
Bell & Eva
Simmon & Dean
Al Abhatt
"Southern Party"
(One to fill)
- Philadelphia**
KEITH'S 8 (ubo)
Palmyr Hall 8
Gallagher & Martin
Maryland Ringers
Joie Heather Co
Meintyre & Heath
Orth & Doolley
8 Statues
(One to fill)
GRAND (ubo)
Leander
West & Van Nieten
"In the Orchard"
Loney Haskell
Montgomery Co
Walton Bros Gear
"BWAY (ubo)
Bert Fitzhugh
Miller & Lyle
Alex Kida
R H Hodge Co
Werner Amores Co
Furture Film
WM PENN (ubo)
White & Clayton
Will Oakland Co
Una Clayton Co
Milo?
Myrtle Hanson 8
(One to fill)
- Pittsburgh**
DAVIS (ubo)
Martineti & Sylvester
Alfred Bergen
McConnell & Simpson
Beatrice Hereford
Odvia
Fred Brower Co
Meenan's Dogs
(One to fill)
SHERIDAN SQ (ubo)
(Johnstown Split)
1st half
Dempey & Lovers
Roxa La Rocca
"Fascinating Fillets"
Joe Cook
L. Alvarer
- Portland, Me.**
KEITH'S (ubo)
Edgar Berger
Bogart Nelson
Phillipi 4
Patricia & Myers
Mr & Mrs J Barry
Willard
Howard's Ponies
- Portland, Ore.**
ORPHEUM
Gertrude Hoffmann
Harry Langdon Co
Mortie O B McCor
Grace De Mar
Paul Levan & Dobbs
EMPRESS (scabab)
Cadeux
Gerard & West
Harry Mason Co
Barber & Jackson
Bud Snyder Co
Johnson & Connell
PANTAGES (m)
Arthur Lavine Co
Raymond & Bain
Greenlee & Dray

D'ARTAGNAN.

D'ArtagnanOrrin Johnson
Queen AnneDorothy Dalton
MilaudLouise Glauum
Duke of BuckinghamHarvey Clark
CardinalWalt Whitman
Count de RochfortArthur Maude
King Louis XIIIGeorge Fisher
Madame BoncœurRhea Mitchell

This Kay-Bee (Triangle) goes back into French history of the early 16th century, about 1630, when Anne of Austria, the then detested wife of King Louis XIII was having an "affair" with the Duke of Buckingham (English). It was when Richelieu ruled the King and country. Anne was in his way. Richelieu's attempt to bring about convincing evidence of the queen's infidelity is the basis for this well-screened feature that was in the last half program at the Knickerbocker last week. The story is entitled "D'Artagnan." The first portion shows the famous Musketeer leaving his home in search of adventure, and finding it, plenty. His meeting with the King's Musketeers (the three of them) and joining the ranks as against Richelieu's guards, the many battles he had in all of which D'Artagnan mowed down rows of men with a single sabre (often killing as many as two or three with one stroke) and D'Artagnan's final sweeping victory for his queen, when he rapidly traveled to England to secure the diamond shirt studs from Buckingham, Anne had given the Duke as a token. It were these shirt studs through which Richelieu hoped to fasten the liaison of Anne upon herself before the King, Richelieu having suggested to the monarch his wife wear them at the King's ball. D'Artagnan, after an adventurous trip, returned in the nick of time, delivering the studs to the Queen as the King was on his way to her apartment in the castle, she explaining the delay in reaching the ballroom floor by mentioning the jeweler was late in returning the diamonds. Later Anne discomfited Richelieu in the presence of her husband by exposing the studs. Richelieu, through his spy system, had been confident he had at last landed Anne. Apart from the extravagant wash-buckling the picture indulges in, the story is holding, more so toward the finale than earlier. Orrin Johnson is starred as D'Artagnan and does as well as one could in that heroic romantic role, nicely falling in love himself with a married woman during it. Dorothy Dalton played Anne extremely well and looked the role, just as difficult in this instance. Walt Whitman made a strong figure as Richelieu, and Richelieu was a commanding personage of his day. Mr. Whitman presented his Richelieu as wearing an Imperial. Without being positive on the point, it seems as though this is the first time that wonderful Cardinal was ever impersonatingly

arranged on stages or screen as with a mustache and goatee. (Has any high dignitary of the Roman Catholic Church ever worn a facial adornment of hair?) Charles Swickard directed the picture (under Thomas Ince's supervisions—customary picaresque on Kay-Bee films). It's a good interesting picture because it digs so far back in history that calls for continual action besides royal intrigue. It might suggest a feature maker, the possibilities of a "Richelieu," taking the tempestuous and lurid career when his tenacious grip was on France, showing his crimes of commissions and omissions, the fear he impelled and the hatred that followed. What Richelieu did during his 20 or 25 years of the iron band could (or should) furnish a corking product from any vitrolically written scenario. *Sime.*

HIS PICTURE IN THE PAPERS.

Proteus Prindle Clarence Handysides
Patty Prindle Rene Boucicault
Pearl Prindle Jean Temple
Pete Prindle Douglas Fairbanks
Christopher Cadwalader Charles Butler
Melville Homer Hunt
Christine Cadwalader Loretta Blake
Olga Helena Rapoport
A Gang of Gophers

The crase for publicity on the part of the progressive American business man is the theme which served for the scenario for this latest Fine Arts Ave-reel feature in which Douglas Fairbanks is starred. It is a story with great comedy possibilities, and both the star and director have made the most of the opportunities offered for laugh getting purposes. Douglas Fairbanks again forcibly brings to mind that he is destined to be one of the greatest favorites with the film seeing public. The manner in which he works in this picture will surely endear him to those who have already seen him in pictures and those that are seeing him for the first time in this film comedy will immediately become boosters for him in the future. In "His Picture in the Paper" he is the ne'er-do-well son of the millionaire manufacturer of health foods that are bought by the host of vegetarian cranks throughout the country. Proteus Prindle, the father (Clarence Handysides) has given Pete an opportunity to win a place for himself in the business, but the worst feature of the old man's life is the fact that he, himself, believes in the ground-up sawdust and other like commodities that he foists on an unsuspecting public. Pete is the only member of the family who has a longing for red meats, cocktails, etc., that go with good living, and, whenever he indulges his desire for these things he has to do it under cover. Among the advocates of the Prindle food reforms is the aged president of the Transylvania R. R., Christopher Cad-

walader, who incidentally has a daughter who, like Pete, likes the more solid forms of food. Popper Cadwalader has picked out a nice harmless youth of the vegetarian type for Christine's husband, when she and Pete make each other's acquaintance at a dinner party. It is a case of love at first sight and the two immediately make plans for a future marriage. Popper Cadwalader is willing if the boy will get a half interest in Popper Prindle's business. Pete goes right after his dad and arrives just as the latter is admiring the front page of the "Vegetarian Journal" on which is displayed a photograph of his two daughters, who, in an interview, proudly boast that they have lived solely on their father's food products, and grown fat thereby. In replying to the boy the father points to the sisters as workers for the welfare of the family's stock-in-trade and tells the youth that when he does something fully as worthy for the cause, he will consider his proposition to become a member of the firm. The comedy in the picture deals with a number of futile attempts on the part of the boy to gain notoriety and publicity through the daily press and his final success in landing a three-column "spread" in all of the papers through saving a train from being wrecked on old Pop Cadwalader's road. Pictorially the feature is all that could be desired and the direction is without a flaw. The prize fight, in which Pete competes against the champion, is exceedingly well staged and carries a real thrill. Incidentally this feature is one of the first that has been produced by the Fine Arts people in New York and it shows that little old Gotham is just as capable of being the scene of good comedy pictures as any picture city on the west coast. *Fred.*

PUDD'NHEAD WILSON.

Pudd'nhead Wilson Theodore Roberts
Tom Driscoll Alan Hale
Chambers, His Quadroon Slave
Rowena Cooper, from "Up North" Thomas Meighan
Florence, Dargmar
Roxy, His Mulatto Nurse Jane Wolf
Judge Driscoll Ernest Joy
Mrs. Driscoll Gertrude Kellar

Five part Lasky (Paramount) feature (let's call it masterpiece), produced by Cecil DeMille, under the art direction of Wilfred Buckland. The name of Theodore Roberts is starred on the program of the Strand this week above that of the photoplay, and there is no fault to be found with such an arrangement. The picturization of Mark Twain's novel (or more correctly speaking, the play from which it was adapted) is one of the best screen versions of a standard piece of fiction ever presented to the public. But great as it

is, the character of the eccentric lawyer who was obsessed with the then little known value of thumb-print identification, in the hands of that wonderful character actor, Theodore Roberts, is worth going many miles to enjoy. In what seemed about thirty seconds of close-up photography, Roberts is shown seated alone at his desk working out evidence to establish the innocence of Chambers, the supposed quadroon slave, and arriving at the conclusion that the mulatto nurse changed the children twenty years before. Without resorting to a captain the man's thoughts are unmistakably and with absolute certainty communicated to the spectators just as positively as if they had been set down in print. Thomas Meighan, as the slave who turns out to be white, is excellent. In fact the entire cast has been intelligently selected. Photography and stage direction very good, and the visualization of life in the south during slavery (period of 1850-50) has been well depicted. Heart interest and comedy have been well blended. But the one thing that stands out above all else is Theodore Roberts. May he live long and remain in pictures. *Jolo.*

FATTY AND MABEL ADRIFT.

A Farm Boy Roscoe Arbuckle
His Sweetheart Mabel Norman
Her Father Frank Hayes
Her Mother May Welle
Fatty's Hated Rival Al. St. John
Chief Robber Wayland Trask
First Robber James Bryant
Second Robber Joe Bordeaux
Real Estate Agent Glen Cavender

A three-part Keystone (Triangle) with Fatty Arbuckle and Mabel Norman. This comic was likely made on the Coast before those two players came east. The three reels mentioned appear to have had something taken out, for they did not run the usual three-reel time. Nevertheless the picture is amusing with some new and good effects, without the customary dose of messy slapstick one expects in a Keystone with these principals. The farm boy and his sweetheart marry and go to a cottage by the sea for the honeymoon. Fatty's rival, with the aid of confederates, pry loose the cottage at high tide and in the morning when the occupants awake they are afloat, surrounded in their bedrooms by water. A dandy lightning storm is a feature of the film and there are some pretty views of breakers rushing on to the shore. Al. St. John as the rival, did not do as good comedy work as he has in other Keystone, but his opportunities were more limited in this one, it all being Mr. Arbuckle, Miss Norman and a bulldog. The picture is a sure laugh maker and as it is fairly clean, it is the more worthy. *Sime.*

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STRANGE CASE OF MARY PAGE.

(“The Trial.”)

The second episode in the Essanay serial, “The Strange Case of Mary Page,” was released this week in New York (Loew’s theatres). To the auditor not having seen the first episode the second is complex, inasmuch as no synopsis is given of previous chapters, and after the title was flashed the film at the New York theatre Monday night went directly into the subject matter without even mentioning it was a serial or what episode it was. If the Essanay director is depending upon the succeeding story to reveal the strain, through the cut backs to scenes previously shown and others which are intended in their way to be explanatory, his idea may not be a bad one in that regard, provided the third episode brings the subject matter up to date for any audience. Otherwise the first timers will find difficulty in becoming interested in less a synopsis of sufficient detail is presented either by way of program or slide. The second Ep appeared to run not over 1,600 feet. It is the trial of Mary Page, the actress (Edna Mayo), for the murder of a theatrical “angel” connected with her company, the scenes leading up to this murder having been shown in the first Episode. Henry B. Walthall is Mary’s attorney and sweetheart. As the witnesses testify the film cuts back to the scenes described, but none in the second Episode showed how Mary disappeared from the room where she had been found unconscious beside the murdered man, in the first chapters. After the state rested its case that merely repeated with immaterial additions what the first Episode had shown, Mary was called as the first witness for the defense. After her testimony (and some well timed comedy by a stage carpenter who was called to the stand in Mary’s defense) Mary, then seated at a table, threw up her hands, and after arising, fell insensibly into another chair. The shot then mentioned the Third Episode would be called “The Web,” with the presumption remaining the trial had not ended, also that the condition Mary was in at the finale of the second Ep was the same as when she was missed from the room. In direction of the Second Episode the court room scene was well taken care of by all the principals, (the stage carpenter leading) though none had any acting of account to handle, but the entire court room was not seen at one glance. Sections with the judge and attorneys, others with the audiences watching the trial, were flashed. (It can’t be possible the Essanay studio hasn’t the space to group the entire scene?) The Third Episode should tell the fate of “Mary Page” as a serial. The Second left it hanging in the balance. *Sime.*

THE WOMAN IN 47.

Viola Donizetti.....Alice Brady
Tony.....Wm. Raymond
Tony’s cousin.....John Warwick
Paquita Donizetti.....Geo. D. Melville
Mr. Collingswood.....Eric Blind
Mrs. Collingswood.....Lillian Concord
Mr. Sharpless.....Tom McGrath
Gowfrey, his son.....Bert Rooney
Five reel Frohman Amusement Corp. production released via World-Equitable, book by Frederic Chapin, starring Alice Brady, directed by George Irving. Alice Brady will soon achieve an enviable reputation as a character actress if she continues playing “dialect roles” in the pictures. In “The Woman in 47” she is cast for the part of an Italian girl in love with a youth of her native village in Italy. Her uncle tries to compel her to marry a wealthy native and Tony, having gone to America, she follows. Through misinformation that her young lover is dead, she accepts a position as maid and goes through a series of adventures. Her acceptance of a furnished apartment by a wealthy man, who turns out to be married, and who maintains her in luxury for many months without forcing his immoral intentions upon her, is inconsistent, and the only weak spot in the otherwise interesting and excellently produced picture. The story is gripping and maintains its melodramatic interest to the finish. Will do nicely on any program. *Joie.*

UNDINE.

Undine.....Ida Schnall
Huldbrand.....Douglas Gerrard
Lady Bertheida.....Edna Malson
The Duke.....Carol Stelson
The Duchess.....Caroline Fowler
The Fisherman.....O. C. Jackson
Fisherman’s Wife.....Josephine Rice
Kuhleborn.....Elijah Zerr
Waldo.....Jack Nelson
As this is a fairy tale, it must naturally as all fairy tales do, begin with the time honored phrase, “Once upon a time.” Well, once upon a time there was a film producing company known as the Blue Bird Photoplays that had an office in the great big city of New York, and among the scenarios they had which were to be turned into pictures was one that had been adapted from the fairy tale by Pierre De La Motte Forquet, and the Bluebird people were not in fear of the deadly film dragon, “The Censor,” who has hordes of minor dragons on the watch to tell him of happenings in the picture world, so they produced a five reel feature called “Undine” and made Ida Schnall, the little diving girl, the star of the production. Incidentally the picture producer would have done better to have called “Undine,” “Undressed,” for never in any film

production to date has there been so much female loveliness with so little draping, in fact, there were entire stretches of the picture when the female loveliness wasn’t draped at all, but it is all done so artfully there isn’t anyone that can take exception or condemn the picture as being other than it is and that is just a sweet fairy story that has been pictured very cleverly and picturesquely. The picture was directed and produced by Henry Otto from a scenario by Walter Woods. The scene was laid in the Catalina Islands off the coast of Southern California. The company, in addition to the principals, includes about a score of swimming and diving girls who fit into the scenes very nicely without wearing any more clothes than the law allows, in fact, it is more or less a surprise that some of them did not catch cold even in the mild southern California climate. The opening shows husband and wife seated at home of an evening and their tiny daughter brings a story book to father’s knee. It is the story of “Undine” and as father supposedly reads the tale to the little one the story unfolds on the screen. Undine the first, is the cleverest of the water nymphs in the realm of Queen Unda, the mistress of the undersea. Undine is always the leader in all feats of daring and outdives and outswims all of her companions. The revels in the water and on the sands that are indulged in by the water nymphs are clearly shown. But Undine the first, falls in love with a mortal, and leaves her companions on the edge of the sea in great happiness until one day her lover goes into the enchanted forest and shoots the sacred deer with his bow-gun. In revenge for this Kuhleborn, the ruler of the enchanted forest slays Waldo, the mortal, before he can return to his love. Undine the first, dies of grief on the beach and when her former companions find her they discover there has been born Undine the second. In punishment for the crime that the mother has committed Undine the second is destined to live among the mortals until a pure love shall atone for the sin. The young child of simple fisher folk is stolen by the water nymphs and made to roam in the enchanted forest, and after a time the youthful Undine is left where the bereft mother will find her. She is reared as their own. In later years Huldbrand, a bold knight, who is the suitor for the hand of Lady Bertheida, who is the daughter of the fisher folk and who has been adopted by Duke and the Duchess, goes forth into the enchanted forest. He is seen by Kuhleborn drinking from a fountain which designates him as the one that shall seek out Undine and marry her. The enchantment is placed on the knight and he discovers the girl and marries her. On his taking her to the castle, Kuhleborn again appears and declaring her decision on earth has been served, sends her back to the sea by the powers of his enchantment. The tale is

prettily told and the feature is one that will draw untold money to the box office. Incidentally it is a feature that an exhibitor must play for more than a single day to reap the benefit of the advertising that it will get for his house, providing he can show it unencumbered locally. It has been passed in its present form by the National Board. *Fred.*

HER DEBT OF HONOR.

Mariam Delmar.....Valli Valli
John Hartfield.....William Davidson
Olin Varcoe.....William Nigh
Crawford Granger.....J. H. Goldsborough
Doctor Glade.....Frank Bacon
Mrs. Varcoe.....Mrs. M. Brundage
Niatana.....Ileana Hume
Kaiatin, her lover.....Frank Montgomery
Pierre Leroux, her father.....David H. Thompson
Old Wolf.....R. A. Brees
Swiftwind.....Jack Murray
Five-part Columbia (Metro) feature directed by William Nigh and starring Valli Valli. Metro offers it as a new type of picture. It is, but one not likely to enjoy general favor, for the reason that it leaves a bad taste. The moral would seem to be that if a white man has an affair with an Indian woman, the offspring of such an alliance is apt to be a degenerate of the first rank. The best role by far is that of the offspring, a repulsive-looking young man, dying on his feet as result of the riotous life he has led, effectively played by William Nigh. Valli Valli was continually “absorbed” in a beautiful fur coat. The subject upon which the scenario is based is exceedingly distasteful. A large quantity of good photography was expended upon it. *Joie.*

HAZEL KIRKE.

Poor dear old Hazel Kirke of revered Madison Square theatre days has finally succumbed to the pictures, and is now a five-reel Wharton production, released via Pathe (Gold Rooster). The late Steele Mackaye, who wrote the original melodrama, would be proud of the cast selected for the picturing of what in those days of playwrighting was a “masterpiece.” William Riley Hatch is a great Dunstan Kirke, Pearl White very good as Hazel, Bruce McRae a manly Squire Rodney and Creighton Hale an excellent Arthur Carrington. The play is still good melodrama, albeit an occasional lapse to the black shawl to indicate the hopelessness of the heroine when cast out by her father. The direction is good, the photography adequate (barring a tendency to haziness when tinting is resorted to) and the photoplay, taken as a whole, and considering the full value of the name, is almost certain to prove a big winner. *Joie.*



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Fedra, a police spy.....John Balfour
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Carl Rosenheimer, an impresario.....John Boyle
Mrs. Rosenheimer, his wife.....Mrs. Landau
Adolph Rosenheimer, their son.....Edwin August
Anna Sokoloff, Sonia's mother.....Mrs. Kimball
Alex Sokoloff, Sonia's father.....Ed. Kimball
Alex Sokoloff, Sonia's brother.....Silas Feinberg
Akluna, Florio's wife.....Florence Hackett
Florio, a landlord.....Thomas Charles
Ivan, of the "Black Hundred".....

Robert Cummings
Music Master.....Nicholas Dunaev
Chief of Police.....Adolph Lestina
Five part Shubert (World) production, directed by Edwin August, starring Clara Kimball Young. Probably the most pretentious production yet undertaken by the World, and in many respects an excellent one. It is a question, however, whether exhibitors catering to "family trade" will take kindly to the showing in their houses of a story that requires the elucidation of the Russian yellow passport granted to immoral women. It's a powerful tale, violent melodrama, dealing with nihilism, Russian secret police, persecution and massacre of the poor Jews (all magnificently visualized and effectively acted) and showing the triumph of virtue against terrific odds. Apparently no expense has been spared in its casting or the securing of atmosphere and costuming. Jolo.

MAN AND HIS SOUL.

John Conscience }.....Francis X. Bushman
John Power }
Mary Knowles.....Beverly Bayne
Rev. Edward Knowles.....Edward Brennan
Stephen Might, Jr.....Charles H. Prince
Stephen Might, Jr.....John Davidson
Mrs. Conscience, John's mother, Helen Dunbar
A Quality (Metro) in five reels, starring Francis X. Bushman and Beverly Bayne. The advanced synopsis of the story said it carried a moral. If that is so, the moral seems to be that if you cast away your conscience you will grow wealthy. For in this drama John Conscience, leaving a college faculty for a business career, threw all righteousness to the winds when he believed the girl he loved married another man for money. Conscience changed his name to Power and as such succeeded so well in ruthless disregard for anybody and anything he finally reached the dome of success, from whence he could dictate terms to Might & Co., competitor in business. Might, Jr., of that firm having married Mary Knowles (as Conscience thought.) But Mary didn't; she ran away to become a stenographer in one of Power's factories.

Mary was always stenogging. She left a good home to work, but had a task in hanging onto her job. Each employer wanted to love her and there was nothing so ravishingly beautiful about Mary that she could not have traveled a working girl's path in safety. Conscience had trouble too, after quitting the college. He couldn't find work. He and Mary met on the docks. Mary preferred the water to her nice looking home, but John saved her, then each told the other the story of their flops, and afterward John got jobs for the both of them. One night while Mary and the girls were working overtime (as a stenographer had to work overtime on the same rush order the machine girls did) a fire broke out. Shortly before that, in his arm chair by the fire, Conscience returned to John Power, following up his coin and power probably, and he reformed as he could afford to after conscience had been absent so long. But to the fire—all the girls escaped but Mary, who sat down in a corner of the room waiting for John to save her. He did, with a well handled mob watching the operation. Then they loved each other all over. An allegory at the opening showed Conscience is a young girl walking up hill. Once she seemed to walk through the woods with nothing on below the waist line. Always shadowy she hung around everybody. John W. Noble directed the feature. The bright point about it is the playing. It has an excellent cast, from principals to superns, but it's far from a morality play, for the moral is always twisted the wrong way. The death of John Conscience's mother could better have been denoted by suggestion than actually, as it were. Bushman is there with the heroic thing, also the lovely stuff and they will like him. Miss Bayne may have a following also, since she is costarred, but it's Bushman all the way, excepting John Davidson as Stephen Might, Jr., who had an aggravating habit of pulling down his vest when excited. Bushman and the playing will put this feature over. One of the captions, if not a quotation, displayed a thoughtful trend of mind on the part of the writer. It was "—And so our greatest happiness is but a plaything in the hands of fate." Time.

THE RULING PASSION.

The first sign of Herbert Brenon's activity since his departure for the West Indies came with the current week's Wm. Fox release, "The Ruling Passion," a five part feature, dealing with the hypnotic powers of the native Indian. The story is framed in picturesque fashion showing glimpses of that particularly attractive country, although supposed to be enacted in India proper. It revolves around a theme of rich dramatic interest superbly directed by Brenon and cleverly acted by Claire Whitney, William Shay

et al. "The Ruling Passion" tells the experiences of an orphan girl (Claire Whitney) who, on the death of her mother journeys to India to become the ward of an aunt. She meets an English officer and their marriage eventually follows. She attracts the attention of the so-called Rajah of Mawar (Mr. Shay) and falling in his initial overtures, she becomes his unusual hypnotic power to compel her to do as he wishes. Under this peculiar power she seemingly shows an affection for the Rajah and later on becomes an inmate of his harem, having been cast off by her husband. His extreme brutality results in her escape and she shares the hut of a native dancing girl, where her child, apparently the daughter of her lawful husband, is her only comfort. Learning of the Rajah's plans to sell her child, she takes flight and arrives at the home of her sister-in-law, who recognizes and cares for her, the husband having, meanwhile, returned to London to recover from an injury. Events lead up to a revolution, during which the Rajah is assassinated and eventually the complications are pleasantly adjusted. Shay makes an admirable character man for this particular type, holding the interest at high pitch throughout his presence. Miss Whitney has a tendency to excessive make-up, the close-up views of her face exaggerating this defect to a point of comment. The scenic locations are well taken and the photography is worthy of praise. It makes a good interesting subject, but while it could pass for a feature, it might better go as a program attraction where it would stand out. Wyna.

THE CALL OF THE CUMBERLANDS.

SAMSON SOUTH.....DUSTIN FARNUM
Spicer South.....Herbert Standing
Wilfred Horton.....Page Peters
James Farbish.....Howard Davies
Tamarack Spicer.....Dick Le Strange
Aaron Spiller.....Joe Ray
Sad Spicer.....Winifred Kingston
Adrienne Lescott.....Myrtle Stedman
Mrs. Lescott.....Virginia. Polts
Five part Pallas (Paramount) production, from the book and play by Charles Neville Buck. One of the best scenarios ever framed, for the reason that the story is progressive and cumulative from the start right up to the final climax, constantly alternating between action and heart interest. Good photography is so common in modern feature pictures that it isn't necessary to make any special mention of same, but it is exceptionally good in "The Call of the Cumberlands" with just a touch of high grade tinting, never once making a bid for sensationalism—just uniformly excellent. Throughout the picture has class. Jolo.

VENGEANCE IS MINE.

John Loring, candidate for Governor,
Cranes Wilbur
Richard Loring, his brother.....Carl Von Schiller
Stanley Clark, a social gangster,
Brooklyn Keller
Robert Grey, a merchant.....William Jacobs
Marion Grey, his daughter.....Gypsy Abbott
District Attorney.....A. B. Mills

Five-part Mutual Masterpicture, Edition Deluxe, produced by Horley, directed by Broadwell. Starts out with what looks like a replica of "On Trial." A social parasite lures a girl to a hotel and registers as man and wife. She rejects his improper overtures and he leaves, but takes with him the page from the hotel register on which they secured shelter. Years later the girl marries the governor-elect, who has a brother of whom he is very fond, and who is made the state's chief executive's private secretary. An inaugural parade and the ceremony showing the governor being sworn in are "big scenes." An ingenious idea is employed—or rather two ideas—to indicate the passage of time. One is the tearing off of pages from a calendar to indicate the passing of months and the other is the movement of the hands of a clock to show the passing of minutes and hours. Both have been utilized before in pictures, but not exactly as in this one. The villain visits the young wife in the governor's home and demands that she bring him \$3,000 next day or he will "expose" her past to her husband. Governor's brother overhears by accident. Wife goes next day to villain to plead, but follows, wife hides with pistol in hand and when brother and villain tussle, she shoots the heavy. Brother stands for the murder and is caught red-handed with revolver in hand. Governor had previously declined to pardon any murderers, firmly declaring the law must take its course. The amount of suspense interest is overwhelming, starting from the moment of the arrest, all through the trial and down to the point where the wife confesses and the governor cannot reach the jail to stop the execution without riding in his auto 130 miles in two hours. He arrives just as the hand of the executioner is about to turn on the current. Then he resigns and all three leave for parts unknown, via steamer. Just two things are the matter with an otherwise sensationally effective photodrama—there isn't sufficient relief from the constant dramatic tension and the young wife, as played by Gypsy Abbott, hasn't enough weight for so emotional a role. Crane Wilbur as the governor was excellent. The picture is certain to be received favorably wherever exhibited. Jolo.

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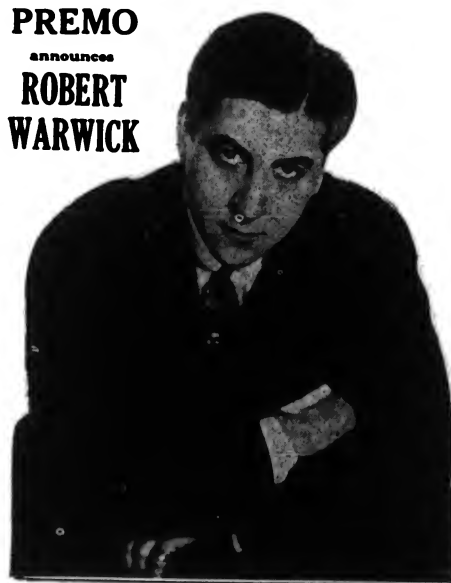


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HOP, THE DEVIL'S BREW.

Ward Jansen.....Phillips Smalley
Lydia Jansen.....Lola Weber
Wm. Waters.....Charles Hammond
Con Leech.....Juan De LaCruz
Jane.....Marie Walcamp

Blue Bird feature in five reels with a scenario by Lola Weber founded upon the writings of Rufus Steele, relating the strenuous fight that the Government is making to prevent the import of opium into this country. The picture was produced under the direction of Phillips Smalley and Lola Weber, who are also the stars of the production. To say that they have done their work well would be doing them an injustice. They have turned out a picture that is chock full of interest and thrills. The question is whether or not the public will go to see it under its present title, or to say the least it is misleading. In coupling the words "hop" and "brew" in the manner in which they are used, the average person reading the title will immediately come to the conclusion that the picture is directed against the production of beer in this country. Of course the explanatory note which the program matter carries would immediately do away with that impression, but it is hardly possible that one could "bill" the explanation outside of the theatre, but if the present title is retained it is advisable to do that. The scenario on which the picturization is based is a "dope" story pure and simple and in some respects like "The Drug Terror" which was produced by Lubin some time ago, although it does not exploit the gruesome as did the former feature. The picture was produced with the sanction of the Government and the aid of its customs bureau. The leaders to the beginning of the picture proper give the information that on Feb. 9, 1909, Congress passed an Act prohibiting the importation of opium. Previous to that date opium valued at \$2,000,000 was annually brought into the country. A 5 tael-tin (less than 1/2 lb.) formerly sold for \$15, to-day brings \$90 in Chinatown. The efforts of the Customs officials to prevent the smuggling of the drug into the country is the basis of the story. Ward Jansen (Phillips Smalley) has been assigned to make an investigation in China of the conditions relating to opium smuggling. He is away from his home in San Francisco for six months. While on the mission his wife has contracted the "habit," and hits the pipe to take her mind from brooding over the death of her child. On Jansen's return he rather marvels at the attitude of his wife toward him, but never for a moment suspects the true cause. In his investigations after his return home he discovers that the largest quantity of "hop" is being smuggled into the country by a "ring" and that a consignment is expected on The Queen of the Orient. A search of the vessel yields much contraband, but, nevertheless, a certain amount of "hop" was safely brought ashore right under the eyes of the watchful inspectors. But one trick which they discovered necessitated the shooting of one of the members of the band of smugglers, and he fearing that he is going to die makes a confession to Jansen which leads to the uncovering of the headquarters of the gang. Jansen and his men raid the place

and while the officers are rounding up the gang, Jansen discovers his wife hidden behind one of the counters. This enlightens him as to the reason for her strange conduct in the past. A further investigation brings to light the fact that Jansen's wife's father was the "man higher up" in the ring of smugglers. The father commits suicide, thus relieving his son-in-law of the necessity of arresting him and the wife takes the "cure." There is a lot of real excitement in the picture and the feature should attract business. There is one thing to its great favor, there isn't an inch of padding anywhere. Each scene, whether short or long, has something every minute to further the plot. "Hop, the Devil's Brew," is a feature decidedly worth while playing. Fred.

A CIRCUS ROMANCE.

Babette.....Muriel Ostliche
Ezra Butterworth.....Edward Davis
Rev. Albert Martin.....Jack Hopkins
Zaldee.....Catherine Calhoun
Pete.....George Larkin

Five part Equitable (World) feature by Betty Fitzgerald, directed by Charles M. Seay, starring Muriel Ostliche. Babette, dancer with a carnival show, loved by Pete, known as "Daredevil," also a performer with the same show, loved by Pete, known as "Daredevil," also a performer with the same show. Zaldee, fortune teller with the organization, is Babette's mother. Mother was secretly married to a man called to war and when he returned could not find his wife because her father had turned her out of the house, believing she had gone astray. Husband believing his wife dead, had married again and become wealthy. On the death of her mother, Babette (Miss Ostliche) learns who her father is and goes to him. Father had never told his second wife and, rather than hurt the other woman, Babette keeps her peace, although adopted by her own father and foster-mother. In the end the story comes out, but Babette elects to marry Pete, whereupon father signs a check to pay for a farm as a wedding present. Excellent circus atmosphere—in fact the real thing, the scenes being actual out-door ones about a tent show. But the story is too simple and direct and has to be padded to string it out to five parts. Some good rural comedy. Will do nicely for a program picture. Some day when Miss Ostliche learns to tone down her superabundance of gushiness and to throw back her shoulders, she may shine brilliantly as a picture star. Jolo.

HE DID AND HE DIDN'T.

The Husband.....Roscoe Arbuckle
The Wife.....Mabel Normand
Her Old Schoolmate.....William Jefferson
A Second Storyman.....Al. St. John

This two-reel Keystone comedy is preceded by a couple of hundred feet of the departure of Roscoe Arbuckle and Mabel Normand from Los Angeles, where the entire Keystone company took part in a farewell party at the railroad station. Then there is a leader to the picture which bears the information that this picture is the first Keystone comedy that

has been produced in the east since the arrival of the famous film favorites in this section. It is identical there has been some discussion regarding this picture in film circles. According to certain folk who have the acquaintance of Sld. Chaplin, that comedian is said to have had the idea for this comedy originally and to have outlined it to a party of picture players at a dinner at which Roscoe Arbuckle was one of the guests. Later, at another party, Arbuckle offered to let Chaplin in on a joke, and then told the English comedian that he had appropriated the idea and used it for a picture. But Mr. Chaplin need not worry for "He Did and He Didn't" will not add materially to the glory of Arbuckle as a film comic. He did get the idea but he didn't get it over in this two-reeler. Perhaps with Chaplin in the picture it would have gotten a greater number of laughs, but the production is so full of the old tricks of the game that it will never create any great furore. Fred.

SECRET LOVE.

Don Lowrie.....Jack Curtis
Joan Lowrie.....Helen Ware
Lila.....Dixey Carr
Fergus Derrick.....Harry Carey
Ralph Lansdale.....Harry Carter
The Rector.....Marc Robbins
Paul Grace, Curate.....Harry Southard
Mine Foreman.....Warren Ellsworth
Arncliffe.....Ella Hall
Craddock.....Willis Marks
Mother.....Lula Warrenton

"Secret Love" is a six-part photoplay adaptation of Mrs. Frances Hodgson Burnett's famed novel, "That Lass o' Lowrie," which has been produced by The Bluebird, with Helen Ware as the star. The picture was directed by Robert Leonard, who is also responsible for the scenario. To review this picture in a single sentence one need only say it is a rattling good feature, well produced, capably acted and photographically perfect, and that it will be a money maker for any house that shows it. In the first place Miss Ware has already won a reputation in pictures that is second only to her stage fame, and in this feature she is particularly delightful; coupled with this there is a story that carries sustained interest, telling of life in the rough with unusual romance that is at once thrilling and full of suspense, and without any scene at which the most finicky could take offense, even though the title might lead some to imply that the original story might have appeared in a magazine of "The Parisian" type. There is one question that will come up as the picture is shown around the

country and that is "Will the masses 'get' the leaders which are written in the dialect that is peculiar to Lancashire where the scene of the story is laid?" There need be no fear regarding this for the picture tells the story so consistently that the leaders are not absolutely essential to a complete understanding of the tale. As Joan Lowrie, Miss Ware presents a most interesting and picturesque character dressed in a pair of trousers and boots that reach half-way to her knees, with a short skirt that reaches about the same distance, only that it starts from the opposite direction, as she steps from one of the coal pits adjacent to the coal mine in the little Lancashire village. Her father, Don Lowrie (Jack Curtis) is the hard-fisted bully of the town, without a thought of the welfare of others, who takes life as it comes with both drinking and fistic bouts standing in equal favor. By sheer force of brute strength and a pair of ready fists he has managed to make his way and at the opening of the picture is in bad with the foreman of the mine because of his constant breaking of the rules. The feud which springs from this finally leads to his death. Joan, who in the original was referred as "The Lass," thwarts her father's revengeful schemes throughout the story and in the end after his death, she rescues the foreman from an accident in the mine, after which the secret love that has lived in the minds of both, but was never permitted to come to the surface, asserts itself and there is the spectacle of two fond hearts joined together. Thrills there are galore in the picturization of the novel; at least two fights that seem to be better than those that one usually sees in films and the setting depicting the village is most realistic and so well carried out as to be worthy of separate and distinct praise from the remainder of the production. "Secret Love" will undoubtedly prove one of the most popular of the Bluebird releases, and it establishes a standard, which, if lived up to in future productions, will undoubtedly bring success in large measure to the new brand. Fred.

THE LAW OF LIFE.

Universal three-reeler, featuring King Baggot. A bad boy story, in which a jilted lover of unclean habits entices his pure rival from the path of righteousness, getting him in the mire to such an extent that it takes him years to extricate himself, after which he marries the girl he originally loves. The reels is enough. In addition to the star the cast includes Edna Hunter, Clara Bess and Frank Smith. It wasn't worth the 15 cents admission, for it is a nickelodeon picture.



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NEW YORK

WHAT WILL CHAPLIN DO?

The question most interesting to the film industry this week was what Charles Chaplin's plans are for the future. All sorts of rumors are rife. Syd. Chaplin, when seen on Wednesday, stated that nothing had been decided, nor would there be until he went to Chicago to meet his brother and there place before him all the propositions thus far submitted for the film star's consideration.

"The propositions submitted to me for my brother's services are so many and so varied that they would stagger you," said Mr. Chaplin. "I am leaving for Chicago on Saturday, taking all of them with me and an immediate decision will surely be arrived at."

"Which one do you regard as the most advantageous?"

"That's for my brother to determine," he replied. "As for me I know which one I should favor if it were left to me."

"Which?"

"Why, the large flat salary," was the prompt response.

KNICK'S ADVERTISING.

The Knickerbocker, under the direction of S. L. Rothapfel and with Ben H. Atwell at the publicity helm, brought out a very readable half-page advertisement in the dailies last week, calling attention to the new policy of the Triangle at the Knick. The announcement also mentioned that in conformity with its lease, the Triangle was holding a few seats at the top price of \$2. This mention is said to have been brought about by the owners of the building demanding the original lease, calling for a \$2 attraction in the theatre, be lived up to.

The Knickerbocker's business with its Triangle program has taken a decided spurt since Mr. Rothapfel inaugurated popular prices (up to 50 cents with box and loge seats higher). Mr. Rothapfel has installed his own idea of a program, remodeling it with each show until it meets his standard, and this, with but one exception, was nearly reached the end of last week. The Rothapfel stage setting at the Knickerbocker is an extremely pretty Venetian scene, boxed in by the set and seems to act as a sounding bell for the vocal music. In this department Alfred De Manby, the baritone, stood out most prominently, scoring twice during the performance running two hours and 45 minutes.

A report was current during the week that Robert Walton Goelet, owner of the Knickerbocker, had issued an injunction against the Triangle to prevent their conducting the house other than as a \$2 theatre, which is covered by a clause in the lease to Charles Frohman, Klaw & Erlanger. Harry Somers, representing the original lessees, declined to discuss the matter, and S. L. Rothapfel denied the existence of any legal action.

Triangle is now reported to be making \$1,200 a week with its present policy, with every prospect of an additional increase in profits.

ANDERSON, EFFICIENCY EXPERT.

The efficiency system installed in the new Paramount offices represents five months of hard work on the part of Carl Anderson its general manager. It is a model other film organizations might take as a pattern.

Outside of the president's office, the waiting room, directors' room and a glass partitioned space for the general

manager, over 100 employees occupy a single loft, each with an outside and interior phone at his or her desk. All the typewriting machines are equipped with "noise absorbers," no employee has an individual stenographer, securing one by assignment from the chief stenographer, the switchboard operators can see every employee and reach him by phone in whatever spot he or she may be at

that moment, every known labor-saving device of merit has been installed, and the entire lay-out so wonderfully practical as to elicit nothing but exclamations of praise.

The best part of it all to the visitor is that when he has transacted his business with an employee there is no place for him to kill time, either for himself or Paramount's working staff.

SELZNICK'S NEW FILM CO.

Lewis J. Selznick has announced officially the completion of the Clara Kimball Young Film Corporation with a capital of \$1,000,000. The first release will be made in October and one release a month thereafter, Miss Young being starred personally in each production.

An option on offices in the new film building at Seventh avenue and 49th street has been taken by the new concern, and there is talk of the establishment of their own exchanges throughout the country.

SURATT BACK WITH FOX.

Valeska Suratt will once again be associated with the Fox Film Corp. commencing June 1, at which time her contract with Lasky expires. Meantime, it is safe to predict she will not do any picture posing for her present employer between now and the expiration of contract.

Miss Suratt contemplates a trip to Europe within the next fortnight.

TOURNIER LIKES CAPELLANI.

A news item inadvertently stated M. Capellani was under contract to Peerless instead of Paragon. Maurice Tournier, vice-president and general manager of Paragon, says he is too proud of having secured the services of such a clever French director to have any misunderstanding as to which company he is affiliated with.

LORIMORE WITH COLONIAL.

Alec Lorimore has been elected president of the Colonial Motion Pictures Corp.

METRO PICTURES
CORPORATION

Presents

Mary Miles
Minter

in
Dimples

A Metro wonderplay of pathos and power from a story by Mary Louise Downing, adapted by Harry O. Hoyt. Directed by Edgar Jones.

Produced by
COLUMBIA PICTURES
CORPORATION

Released on the Metro Program Feb. 14th

METRO
PICTURES
CORP.

Second Triangle Night Better Than First

Now comes the report from Florida that the receipts for the second night on which TRIANGLE PLAYS are shown are even better than the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

Tallahassee, Fla., Jan. 22nd, 1916.

Mr. A. C. Bromberg, Mgr.,
Triangle Film Corporation,
Atlanta, Ga.

It seems impossible that my second night of TRIANGLE PLAYS should do even greater business than the first night. My patrons have nothing but praise. After checking up my receipts it occurred to me how nice it would be with every night to show TRIANGLE PLAYS.

C. E. DAFFIN.

To the Exhibitor who is skeptical about the advisability of running TRIANGLE PLAYS more than one night this kind of evidence should make a decided impression. Many exhibitors have started with TRIANGLE one-night showings and found it necessary to keep the pictures two or three nights in order to meet the demands of their patrons.

**TRIANGLE FILM
CORPORATION**
71 WEST 23rd ST. NEW YORK

MOSS STATERIGHTING.

Disposing of feature films through the medium of state rights sales is the present and future process through which B. S. Moss will place the features manufactured by his concern on the market.

This week Moss is showing "One Day," the screen adaptation of the sister novel of Elinor Glyn's "Three Weeks," also screened as a feature by Moss last year, and sold on the state rights plan.

About March 1 Moss will turn out another feature, "The Undertow," and during this year expects to produce on the average of one feature monthly, selling all via state rights, reserving

New York State (where is situated most of the Moss vaudeville circuit) for his own territory.

Mr. Moss replied in answer to a question as to the feasibility of continually making features and selling them on the state right plan, that he is very well pleased with results so far. It avoids the necessary large and expensive organization otherwise, and state right buyers with whom he has had business dealings, added Mr. Moss, have requested him to give them the first option on future Moss film productions for the same states they previously purchased for.

The California Motion Picture Company is proceeding along similar lines

in the marketing of its product, as was mentioned in an interview with Alex. E. Beyfuss, general manager of the California, in *VARIETY* last week.

TRAVERS SEEKING DIVORCE.

Chicago, Feb. 2.

Richard Travers, leading picture man, appeared here in court Jan. 29 and filed papers for divorce against Mrs. Augusta Tibb, Travers' real name being Tibb.

Travers informed the judge he was married in 1908 and separated in 1912, Mrs. Tibb refusing to leave New York when he went to Phillytown to work in the pictures. Indications this week pointed toward Judge McDonald granting Travers' decree.

BEATRIZ MICHELENA

IN "The UNWRITTEN LAW"



EXECUTIVE OFFICE
CALIFORNIA MOTION PICTURE CORPORATION
SAN RAFAEL, CALIFORNIA

TO THE STATE RIGHTS BUYER AND EXHIBITOR
Great pictures must compete with ordinary pictures on the program system.

Salomy Jane, Salvation Nell, are the type of film dramatizations that exhibitors who demand quality want regardless of program limitations.

So the California Motion Picture Corporation have decided to release six BETTER THAN PROGRAM features yearly on the State Rights basis, strong pictures, with a strong star, produced by a strong corporation with no limit of expenditure to insure quality-pictures beyond program limitations.

The first of the series under the new plan is

BEATRIZ MICHELENA
in "THE UNWRITTEN LAW"

By Edwin Milton Royle, author of "The Squaw Man." From the scenario by Capt. Leslie T. Peacocke.

Announcement will be made next week of the date of a trade showing in New York.

CALIFORNIA MOTION PICTURE CORPORATION

By *Edwin E. Bergman*

Vice-President and General Manager

ARTHUR SPIEGEL IN CHARGE.

Arthur H. Spiegel, president and general manager of the Equitable, is now an officer of the World, and also general manager of that concern.

On Wednesday, when asked for a statement of the future plans of the amalgamated enterprises, he preferred to make no announcement, other than to say that there would be, and already had been, a number of changes in department heads and that he hoped to be able to turn out good pictures for the market. The line up is as follows: Mr. Spiegel, general manager, Harry Drum, assistant general manager, Felix F. Feist, sales manager, Harry Reichenbach, publicity manager, John H. Goldfrap, advertising manager.

Pressed as to the situation with regard to Lewis J. Selznick he replied that Mr. Selznick was still a director and member of the executive committee of the World, that he understood Mr. Selznick had planned to make pictures starring Clara Kimball Young at the conclusion of her World contract in August, and that, so far as he knew, the friendliest feelings existed.

THE SAME OLD PLEA.

San Francisco, Feb. 2.

Leon Bories, manager of the General Film Co.'s 'Frisco office, was cited to appear in court and show why he could not pay his former wife the \$150 monthly alimony previously ordered by the court.

In explaining why he was unable to comply with the court's order Mr. Bories stated that when Oregon went dry he was deprived of a \$500 monthly income. He also averred that his former wife owned property valued at \$25,000 which netted her an income of \$180 a month.

At the conclusion he petitioned the court to lower the alimony to \$100 which is all that he can pay at his present salary of \$85 per week.

ESSANAY GETS GILLETTE.

William Gillette has been finally signed for moving pictures. The eminent actor-author-producer has entered into a contract to pose in screen versions of all his plays for Essanay, receiving therefor one of the largest salaries yet paid a film star, together with a royalty for his pieces and a percentage of the profits.

The first picture will be "Sherlock Holmes," but it is not yet determined whether to make this a five-reel feature or ten two-reel "episodes" for a serial.

MUTUAL BENEFIT ASS'N.

Los Angeles, Feb. 2.

The heads of the largest motion picture companies in the world today joined in the formation of a mutual benefit organization. Articles were filed in the county clerk's office and The Motion Picture Producers' Association has become a reality.

The articles of incorporation state the organization will be a non-profit co-operative association and exist for fifty years. The directors are as follows: Jesse L. Lasky, David Horsley, H. M. Horkheimer, Oscar C. Apfel, Frank E. Woods, Mack Sennett, Frank A. Gar-

butt, Henry N. Lehrman, H. O. Davis, P. D. Dold, Thomas A. Persons, Lee Dougherty, H. O. Strehan, Fred K. Ley, Norman Manning, D. W. Griffith, Geo. W. Stout, H. L. Kerr, Thos. H. Ince, John H. Blackwood, J. A. Barry, D. Whiting, Lloyd Wright, W. Woodson Wallace, C. E. Williken.

POWERS OUT OF TRIANGLE.

W. M. Powers, who has been connected with the Triangle's press department in New York since its formation, and was formerly of the staff of the Tribune, retires from Triangle at the conclusion of the current week.

LESSER'S NEW YORK OFFICE.

Sol. L. Lesser, president and general manager of the All-Star Features and the Golden Gate Film Exchange, with offices in San Francisco and Los Angeles, has opened an auxiliary branch in New York, placing E. M. Asher in charge. Mr. Asher says that the Eastern office will not mean any neglect of the Western enterprises. The New York base was established to exploit "The Ne'er Do Well" on a state right basis and to buy for the western exchanges.

JACK CURTIS

With Pauline Fredericka and Lydia Gilmore. Next release, Florence Reed in the "Woman's Law."

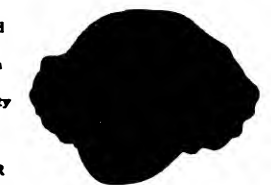
8 Years Old

4 Feet High

Blond—Pretty

and

AN ACTOR



Phone Bryant 1638

LAEMMLE IN CHICAGO.

Chicago, Feb. 2.

Carl Laemmle was in town Sunday night and was a conspicuous figure at the Colonial's premiere of the Universal's new feature, "The Dumb Girl of Portici," in which Anna Pavlova stars. The U president has gone to French Lick Springs for a ten days' rest and will then return to New York.

Pavlova also came to Chicago to attend the Colonial picture showing.

MOLLY KING WITH WORLD.

Molly King, sister of Charles King (Brice & King), and also of Nellie King, has signed a three-year contract with World Film.

VAN DYKE CO. COMEDIES.

The Van Dyke picture company, with a purpose of manufacturing one-reel comedies, has taken the former Imperial Studio at 2d avenue and 48th street.

FILM FLASHES.

The Claridge Films, New York City, began active business the early part of last week with the announcement of the forthcoming sale of their first two productions, "The Birth of Character," and "The Heart of New York," in which Robert T. Haines makes his film debut, which is a sequel to the famous sensation of four years ago, "Traffic in Souls." Claridge Films Inc. will dispose of their productions through the medium of franchises or state rights sales, and none but carefully chosen features of clean and strongly dramatic pictures with well known stars and good interesting stories will be offered.

B. S. Moss will show the Trade his production of "One Day," starring Jeanne Iver, next Tuesday morning at the Regent theatre. The photoplay is in five parts and was produced under the direction of Hal Clarendon. In support of Miss Iver their appears Victor Sutherland, Madge Tyron, Robert Broderick, Edna Holland, John Webb Dillon, Mrs. James Ellery, Arthur Evers, Mrs. William Hoyt, Walter D. Nealand, Mabel Alden, William Bechtel and Master Richard Ross.

Three reels of comedy, "The Scoop at Belleville," a Thambouser; "The Queen of the Band," a Reliance, and "Putting Papa to Sleep," a Novelty, were stolen from the Mutual Film Corporation's Chicago exchange last week by a youth who represented himself as the employe of one of the big downtown theatres.

Rufus Steele, writer of short stories, and San Francisco newspaper man, who provided the basis for Lois Weber's scenario of "Hop, the Devil's Brew," vouches for the fact that twenty Chinamen were discovered hidden in the hold of the trans-Pacific steamship that was being used to make scenes for the Bluebird Photoplay.

On account of the difficulty in keeping intruders off the floor of the World Film Peerless Studio at Fort Lee, Assistant Studio Manager Harry Lightig had the old hallway leading to the floor partitioned off and a false corridor built with a big sign over it, "This way to the studio." It leads to the studio yard.

In the absence of F. G. Bradford, general manager of the Gaumont Company, who is in Florida, the company was represented at the annual dinner of the Motion Picture Board of Trade of America by C. M. White, his assistant, George D. Proctor, editor of the Scenario Department and Harry Tootle, publicity manager.

The big Peerless plant of the World Film Corporation at Fort Lee presents a fairly deserted appearance these days owing to the fact that three of this organization's producing companies have been sent south. Two companies have gone to Jacksonville, and a third to Cuba.

Work has begun this week on a new World-Equitable feature, "The Shadow of a Doubt," by Shannon Fife, at the Flushing studio. Carlyle Blackwell is the star and the cast includes George Anderson, Jean Shelby, Lillian Allen, Charles Crompton, Anita Snel, Frank Beamish.

Bide Dudley of "The Evening World" has signed a contract with the Van Dyke Film Co. to write a series of single reel comedies for them which are to be directed by Jerold Hevener and in which Bud Ross is to be featured.

In Variety's New York office is George Page, who is greatly exercised through the Essanay having chosen "The Strange Case of Mary Page" as the title of its current serial. George has a sister named Mary Page.

George W. Lederer, Jr., goes to Pittsburgh Sunday to take charge of the feature department in that territory for Mutual. He was formerly assistant manager of the Pittsburgh office for the World.

Howard Hall had been engaged to play the lead in a forthcoming Mutual Masterpicture, "According to the Law."

Billie Burke and Henry Kolker have begun work on a new photoplay, scenario by Rupert Hughes, produced by Kiehn.

William J. Butler, six years with Biograph, has gone to the Gaumont winter quarters at Jacksonville.

Stafford Pemberton has just signed a year's contract with the Universal Film Co. and is now on his way to Los Angeles, Cal., where he will head his own company.

Emmett Corrigan is back in town after terminating his contract with the Equitable Company because his role called for swimming in the Caribbean Sea.

Daniel Carson Goodman is at French Lick Springs, resting and writing a number of scenarios for the Lubin Company.

GRIFFITH PRODUCING ANOTHER.

Los Angeles, Feb. 2.
D. W. Griffith is working on another "masterpiece," which is understood to cost more than "The Birth of a Nation" to produce. It is entitled "Ramona," story by Helen Hunt Jackson, being a tale of California.

\$500 REWARD

for information leading to the arrest and conviction of any one duping or pirating

"THE BATTLES OF A NATION"

Owing to the unprecedented success of this wonderful German War Picture, it has been brought to our attention that certain unscrupulous "fillum loaches" have used every endeavor to "cut in" on our "pie."

State Right Buyers

may depend upon it that we will leave no loop-hole for these gentry to wriggle through. If they want

WAR

we are experts in that line, and—well, this is WAR HEADQUARTERS — that's all.

NOW BOOKING

GREATER NEW YORK
NEW ENGLAND STATES
NEW JERSEY
MARYLAND
DELAWARE
DISTRICT OF COLUMBIA

EXHIBITORS

in the above territory can book with us direct. Write, wire or TELEPHONE BRYANT 3624 and bring to your theatre the LATEST and GREATEST GERMAN WAR PICTURE yet to have reached America.

SHOWING THIS WEEK AT MAJESTIC THEATRE, Brooklyn.

Address all communications to

BUFFALO TIMES

Moving Picture Syndicate Dept.

TIMES BLDG., NEW YORK

"Should a Baby Die"

A TIMELY FIVE PART ATTRACTION
PRODUCED BY THE CHAS. K. HARRIS

FILM CO.

RELEASED ON THE

STATE RIGHTS PLAN

HANOVER FILM CO.

904 COLUMBIA BLDG.

NEW YORK CITY

Owners and Distributors of The Great Italian Production

MARVELOUS MACISTE.



FIRST RELEASES

OF THE

Guaranteed Single Reel Comedies

The Synico Film Corporation

Announces the release of

ARTHUR DEAGON

IN

"THE NURSERY RHYMES"

AND

"OLD MOTHER HUBBARD"

Adapted and produced by

NED NYE

APPLICATIONS MAY BE MADE TO MAIN OFFICE

1482 Broadway, New York City

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LOOK—IT WILL PAY YOU!

Would you like to see yourself as others see you in a moving picture

Send self addressed and stamped envelope for particulars

PHOTO PLAY DIRECTOR

107 West 45th St., New York

Lock Box 23

Forrest Stanley

Management

Oliver Morosco

SPECIAL ATTENTION

To Theatrical & Moving Picture Artists
Ladies' Fine Evening and Street Gowns
Opera Coats, Furs, Etc., at Less Than
One-Half Regular Prices
GOWNS, WRAPS, ETC., RENTED
MME. NAFTAL
80 West 45th Street
Bet. 5th and 6th Aves. TEL. BRYANT 670

VITA AND V. L. S. E.

Certain indications point to the Vitagraph ultimately releasing its entire output through V-L-S-E. They are about to issue the following announcement to the trade.

"Beginning some time in February Vitagraph will release one reel feature comedies with Frank Daniels and Mr. and Mrs. Sydney Drew through V-L-S-E."

It is understood they have on hand about twenty one-reel comedies starring the Drews.

The Vita's new plan for disposing of its one-reelers is understood to be the result of Metro quoting \$5 a day for the first two weeks, and \$3 a day thereafter for Drew single reelers. This is more money than one-reelers usually earn on a regular program, which only charges \$5 a day for the first few days.

John T. Kelly, whose contract with Vita expired Jan. 1, has been re-engaged by that company, to be featured in a series of comedies based on the George McManus stories entitled "Bringing Up Father." Kelly will resume work in a fortnight.

REVAMPING THE VITA-CRITERION.

The vacation of the Vitagraph, formerly the Criterion, at Broadway and 44th street, by the Vitagraph last Sunday brought into the theatre Monday a force of workmen who commenced re-decorating the interior for the opening of the James K. Hackett-Viola Allen Shakesperian engagement at the Criterion starting Monday.

The Vitagraph was the first big \$2 theatre on Broadway to be converted into a film show place, the Vitagraph taking the theatre for its advertising value to its brand of releases, mostly features. The house never did any profitable business for the Vita, but was carried as a publicity account. Other theatres showing pictures meanwhile in the neighborhood did much to hold back patronage for the Vita, which changed its policy in playing and prices several times during the tenancy.

CHANGES IN FILM SERVICE.

Chicago, Feb. 2.

Jones-Linick-Schaefer have decided some new picture changes for some of their Chicago houses. Hereafter their Orpheum photoplay theatre on State street will play "exclusive Paramount" features every Friday, Saturday, Sunday and Monday, with two releases showing two days each. On Tuesday, Wednesday and Thursday a feature from the General will be shown. This will be the first time the Orpheum has run Paramount pictures at its popular prices. J.-L.-S. will announce a new film policy for the Colonial, following the indefinite run there of the Anna Pavlova feature, "The Dumb Girl of Portici." S. L. Rothapel is reported as coming to Chicago from New York in February, as far as known now, and he will inaugurate some of his famous New York Strand methods in putting the Colonial here in the same class.

In charge of the Strand, Chicago, is Eugene Quigley. For years Quigley was treasurer of the Grand. He has associated with him at the Strand Emery L. Hiffe.

ALLIES BUYING FILM.

Chicago, Feb. 2.

During the meeting of the Western Association of Electrical Inspectors at the Hotel Sherman last week the fact was brought out that the Allies are buying up all the old films they can for the purpose of making nitroglycerin out of them.

L. L. Johnson, who's in charge of the laboratory of the electrical inspection department of the City Hall here, informed the Association he had heard the Allies were after all the old and worn picture films they could buy, saying they "are mainly of nitrocellulose composition and therefore are said to be ideal material for the manufacture of nitroglycerin."

The average 1,000-foot reel weighs about seven and one-half pounds, therefore fewer than 300 old reels are needed to furnish a ton of film.

BEFORE AND AFTER THE WAR.

Paramount has arranged with Burton Holmes to take a six months' trip through Europe at the conclusion of the present hostilities for the purpose of securing scenes of all the countries as they will look when the war is concluded.

These will be attached to a series of travel pictures taken by Holmes before the war, the idea being to show a series of "Before and After" pictures.

REVIVAL VS. FILM.

The announcement this week that Joseph Brooks would revive "The Idler," a play of several years ago with an all-star cast caused considerable comment along Broadway when it brought to the minds of many that the Brooks' all-star "Trilby" company was fabled to close early this season owing to the opposition sustained by the filmization of the play. In the minds of many this same opposition would be felt by "The Idler" when it takes to the road as the Fox company pictured this play several months ago.

Although the picture is considered old, film men believe it still can be sold at a good price if taken in opposition to the play. This picture opposition would be felt practically only on the road as in New York the opposition could not be close enough to materially affect the show.

ANITA STEWART UNAIDED.

Anita Stewart, who has worked at the Vitagraph studios under the direction of her brother-in-law, Ralph Ince, is reported to be about to "go it alone." She resents the impression being created that she was always coached "parrotlike," and unable to do anything without Ince's assistance.

Although in receipt of numerous offers from other film concerns, and despite the absence of any contract, she has elected to remain loyal to the Vitagraph Co., and will continue with them.

CRANE FOR PICTURES.

George W. Lederer and Edwin J. Cohen (the latter acting manager for Mr. Crane) have an option on the services of William H. Crane for two feature pictures, with scenarios based on his great legitimate successes.

BILLS NEXT WEEK.

(Continued from page 23.)

St. Louis City.
ORPHEUM (wva)
Bella Italia Tr
Wm Morrow Co
Friend & Downing
Elroy Sisters
(One to fill)
2d half
Gordon Eldrid Co
Fay Coleys & Fay
Robt Brown
(Two to fill)
2d half
Stearns, Fella, S. D.
ORPHEUM (wva)
Byam York & Faye
Billy Barron
Prince & Deorie
5 Foolish Fellows
2d half
Hayes & Wyna
J & G Omer
Graham & Randall
Melnette La Nole Tr
San Tucoi 3
San Diego.
PANTAGES (m)
& Casters
4 Girls Golden West
Knox Wilson
Harry LaToy
Jarvis & Harrison
San Francisco.
ORPHEUM
Beesie Clayton Co
Mang & Snyder
Billy McDermott
Major M Rhoads
Frank Fogarty
Cantor & Lee
Brandon Hurst Co
PANTAGES (m)
Havemann's Animals
Lewis Belmont & L
Roberts Stuart & R
Ray Lawrence
Heuman Trio
EMPRESS (scabab)
Frank Shields
Holland & Dale
Hearn & Rutter
"Enchanted Forest"
Tom & Stacia Moore
Freehand Bros
Tyler St Clair 3
Hawman Bros. Cam.
EMPIRE (wva)
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonda 3
2d half
Clark Sisters
Joe Banister Co
Ben Taylor
Ethel May
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Gibson & De Mott
Kaliyama
Harry Webb
Brons & Aldwell
"Big Jim"
Schenectady, N. Y.
PROCTOR'S
Bragger Bros
Stanley & Lambert
Rawls & V Kaufman
Helene Davis
"Everybody"
Frank Mullane
Young & April
2d half
Nelusco & Hurley
Shadow Ford 3
Musical Monarchs
Kimberly & Arnold
"On a Veranda"
Marie Russell
Rose Troupe
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Cunningham & Marion
Cotter & Bouldin
McDewitt Kelly & L
Berneville Bros
Be Ho Gray Co
(One to fill)
Seattle.
ORPHEUM
"P P of W Sa"
McCormack & Wallace
Dorothy Johnson
Dana Turk
Jas H Cullen
Sam Barton
Mirano Bros
PANTAGES (m)
"Dairy Maids"
Mystic Bird
Yates & Wheeler
Wright & Davis
Arminto & Bros
EMPRESS (scabab)
Argo & Dullits
Karmi
Kerr & Davenport
Belle Isle Co
Mr & Mrs M Murphy
Bob Warren
McDermott & Tate
Shreveport, La.
MAJESTIC (inter)
Levola
Dunn & Dean
Senator Murphy
Falls
2d half
Herman's Pets
Brecher & Allen
Gertrude Van Dyke
Corr Amore & Corr
St. Louis City.
ORPHEUM (wva)
Bella Italia Tr
Wm Morrow Co
Friend & Downing
Elroy Sisters
(One to fill)
2d half
Gordon Eldrid Co
Fay Coleys & Fay
Robt Brown
(Two to fill)
2d half
Stearns, Fella, S. D.
ORPHEUM (wva)
Byam York & Faye
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Marie Russell
Rose Troupe
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Cunningham & Marion
Cotter & Bouldin
McDewitt Kelly & L
Berneville Bros
Be Ho Gray Co
(One to fill)
Seattle.
ORPHEUM
"P P of W Sa"
McCormack & Wallace
Dorothy Johnson
Dana Turk
Jas H Cullen
Sam Barton
Mirano Bros
PANTAGES (m)
"Dairy Maids"
Mystic Bird
Yates & Wheeler
Wright & Davis
Arminto & Bros
EMPRESS (scabab)
Argo & Dullits
Karmi
Kerr & Davenport
Belle Isle Co
Mr & Mrs M Murphy
Bob Warren
McDermott & Tate
Shreveport, La.
MAJESTIC (inter)
Levola
Dunn & Dean
Senator Murphy
Falls
2d half
Herman's Pets
Brecher & Allen
Gertrude Van Dyke
Corr Amore & Corr

St. Louis City.
ORPHEUM (wva)
Bella Italia Tr
Wm Morrow Co
Friend & Downing
Elroy Sisters
(One to fill)
2d half
Gordon Eldrid Co
Fay Coleys & Fay
Robt Brown
(Two to fill)
2d half
Stearns, Fella, S. D.
ORPHEUM (wva)
Byam York & Faye
Billy Barron
Prince & Deorie
5 Foolish Fellows
2d half
Hayes & Wyna
J & G Omer
Graham & Randall
Melnette La Nole Tr
San Tucoi 3
San Diego.
PANTAGES (m)
& Casters
4 Girls Golden West
Knox Wilson
Harry LaToy
Jarvis & Harrison
San Francisco.
ORPHEUM
Beesie Clayton Co
Mang & Snyder
Billy McDermott
Major M Rhoads
Frank Fogarty
Cantor & Lee
Brandon Hurst Co
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Lewis Belmont & L
Roberts Stuart & R
Ray Lawrence
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Frank Shields
Holland & Dale
Hearn & Rutter
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Freehand Bros
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Hawman Bros. Cam.
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Taylor & Howard

1916—CROP OF SONG HITS—1916

"UNDERNEATH THE STARS"

REFRAIN
Andante moderato



Here's a "bit" of it

Jack o' Lantern in the li-lac tree

By FLETA JAN BROWN and HERBERT SPENCER. A Song and Fox Trot as popular as the famous "HIAWATHA"

Refrain.



Here's a "bit" of it

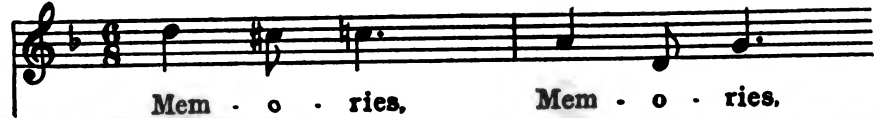
"MOLLY DEAR, IT'S YOU I'M AFTER"

By FRANK WOOD and HENRY E. PETHER. The "Girl from Utah" song hit as sung by every headliner in vaudeville

Here's a "bit" of it

REFRAIN

"MEMORIES"



By GUS KAHN and EGBERT VAN ALSTYNE
Another "Garden of Roses" Song—Just as good as our famous "DREAMING"

Mem - o - ries,

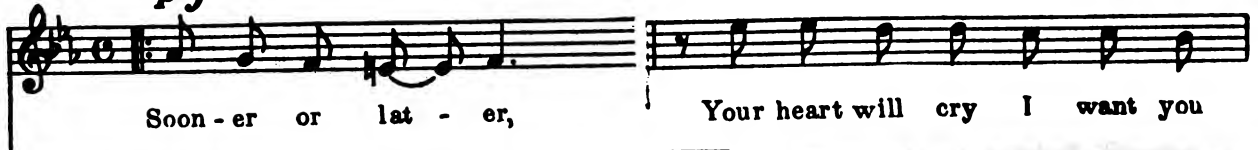
Mem - o - ries,

"SOONER OR LATER"

CHORUS
P-f

By ED ROSE and ABE OLMAN. The Chicago Song Hit—A Wonderful Double Song

Here's a "bit" of it



Soon - er or lat - er,

Your heart will cry I want you

"SWEETEST GIRL IN MONTEREY"

Here's a "bit" of it

CHORUS

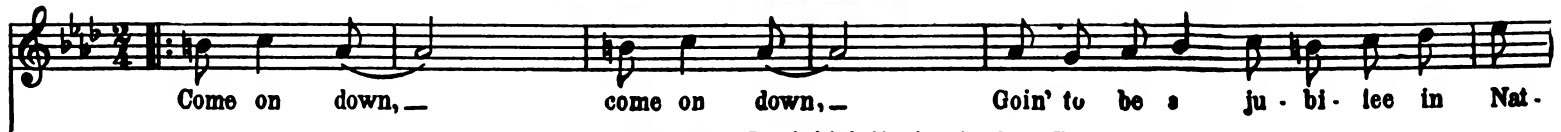


She's the sweet-est girl in Mon-te-rey,

By AL BRYAN and HERMAN PALEY
A "Peach" of a Ballad—The best number in the Song Market

"LOADING UP THE MANDY LEE"

Part of the Chorus



Come on down,—

come on down,—

Goin' to be a ju-bi-lee in Nat.

By STANLEY MURPHY and HENRY MARSHALL. Everybody's looking for a fast Song—This is a great new one

TWO DISTINCT NOVELTY SONGS
Here Are Two Songs the Kind the Audiences Want to Hear
STANLEY MURPHY and HENRY MARSHALL's Latest

"NO ONE BUT YOUR DEAR OLD DAD"

ALFRED BRYAN, the boy who wrote "I Didn't Raise My Boy to Be a Soldier," has given us a Saffragette number

"SHE'S GOOD ENOUGH TO BE YOUR BABY'S MOTHER AND SHE'S GOOD ENOUGH TO VOTE WITH YOU"

Musie by H. PALEY

"LOVE COMES A-STEALING"

By GUS KAHN and EGBERT VAN ALSTYNE
A High Class Waltz Song—A Treat for Classical Singers

"SAVE YOUR KISSES TILL THE BOYS COME HOME"

By MELLOR, GIFFORD and GODFREY
A new English Song—Written by England's three best Song Writers—A Typical Souverette Song

"IN THE VALLEY OF THE NILE"

By DAN RADFORD and RICHARD WHITING
A New Song by the writers of "TULIP TIME IN HOLLAND"—It's a Corker!

INSTRUMENTAL NUMBERS

"THE KANGAROO HOP"

A Great Fox Trot. By MELVILLE MORRIS

"TINKLE BELL"

A New and Wonderful Waltz, by E. M. ROSENER

"UNDERNEATH THE STARS"

The "CASTLES" and the "DOLLYS" Wonderful Fox Trot. By HERBERT SPENCER

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225 TREMONT ST.

F. E. BELCHER, SECY.
SAN FRANCISCO
905 MARKET ST.

The Rock Island settled out of court with the Holland-Dockerill act for damages received in a yard collision during the holidays.

A. E. Whitbeck, formerly manager of the Detroit Hippodrome, has gone to Buffalo to promote a new Hippodrome in the latter city.

The Pollard Opera Company management, E. F. Chester, has everything set on the Association's tabloid books to start March 15.

Tim Keebler, local traveling representative of the U. B. O., departs the last of this week on a scouting expedition through Indiana.

Frederick Warde, with Booth 40 years ago, was in Chicago last week. The veteran actor is now on a Shakespearean lecture tour of the west.

Packey MacFarland expects to pick some stray iron men to add to his present bank collection with his Six-Day Bike Race which he started Feb. 2 at the Coliseum.

Carl McVitty (Gaskell & McVitty) is expected to return from his Central American trip Feb. 10.

Abe Cohen has acquired possession of the LeGrand theatre and may play vaudeville there before the season's over.

Word's passed that James Bowman (Bowman Brothers), is no longer single. Brother Bill became a benedict some time ago.

Walsh, Kennedy and Faulkner have cancelled their W. V. M. A. route and returned to New York.

Lew Shean's new tab is to be christened "The Millionaire," and it started a two week's preliminary trip at Michigan City Jan. 30.

Eslaph and Payne comprise a new "man and woman" musical act that will shortly make its vaudeville bow.

John Reed, now managing the Chicago, was once the boss of the "Hands Up" troupe.

Captain A. C. Anson is getting a route for his new act in which he's assisted by his two daughters.

It's reported "Little Miss Mix-Up" is the property of James Galvin, daddy of Johnny Galvin.

Vera Burt, formerly with "Little Miss U. S. A.," has returned to New York.

Frank Clark's back on the Rialto from his eastern trip.

James Craidone is managing the Majestic, Kankakee, booked by the W. V. M. A.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

W. A. Johnson, manager of the Grand (South State) was reported too ill for duty Jan. 30.

Mr. and Mrs. MacDougall severed connections with the "Five Serenaders" Saturday night. They left Monday for Los Angeles.

Florence Stone, long a favorite in stock roles, Minneapolis, is again heading the Bainbridge Players in that city. Lucien Murators left Chicago last Saturday.

The auto show closed Saturday night. Financially, socially and otherwise it was a gigantic success.

Fred Cosman, manager, Crystal, Saint Joseph, is trying to make connections with some of the tabs now playing this section.

Frank Mathias, George Salisbury, Fred Monley and W. J. Baxter were engaged last

The Chicago Elks gave a Mardi Gras affair Saturday night at the temporary club quarters in the Grand Pacific Hotel. Prizes were awarded to the best costumes.

Owney Fred Sweet, the Chicago Tribune special writer, has his first Association date booked for next week, the Wilson Avenue billing him for the first three days.

Christmas jewelry is still being advertised on one of the curtain ads at the Star. This drop also carries a line that 20,000 people read the ad. curtain every week.

Mr. and Mrs. Frank A. P. Gazzolo, Mr. and Mrs. George Gatts and Mr. and Mrs. Ed. Clifford leave shortly for a sightseeing trip to South America.

Irene Warfield sued John Simon for divorce, charging cruelty. She got it. Simon pays no alimony. Irene's gone to work with the Chas. K. Harris film company.

Stinnett & Brown, who formerly operated the Majestic, Houston, a few years ago, playing interstate vaudeville, have a new vaudeville theater in Dallas.

Fred Miller has resigned the management of the western "When Dreams Come True." John E. Coutts is looking after the company personally.

No sooner did Bat Nelson receive publicity on his divorce preliminaries than he was booked into the Star the first half of this week.

Lella Shaw has a new act in rehearsal. Her support including Harry Manners and Allen Lieber. Sketch's premiere set for Feb. 14, McVickers.

Fraulein Mayer, who was Mary Magdalene in the 1910 "Passion Play," is in Chicago on a lecture visit. She is back from the little German town of Oberammergau.

Anna Thornton (in private life Mrs. Joe Galvin) joined her husband in Chicago last week, having left Friedlander's tab, "The Four Husbands."

The Shipp & Feltus Show, numbering 38 people, leaves Springfield, Ill., Feb. 5, for New Orleans where the circus sets sail the 9th for South America.

There's some talk that the old Inter Ocean building, now vacant, is going to house a new theatre before next season. They build 'em here overnight, so one can't tell.

D. L. Schwartz, who operates the Windsor, Milida and Erie theatres here, has taken out burglary insurance for the three houses. It's costing him ten dollars a year.

Supporting Earl S. Dewey and Mabel Rogers in "Around the Town" (tab.) are Mollie Morrison, Bruce Richardson, Ben and Lee Milton, Harry C. Miller, Fred Nuhman, Thomas Keller, each having a speaking part.

Ed. Dutton, formerly with the W. B. Friedlander shows, who owns a bungalow in Marwood, recently won first and fourth prizes with his entries in the Melrose Park poultry show.

Heading Jack Patton's new act, "The Golfing Girls," is Doc Dell, Bacchus and Nan Love. Patton's "The Cannibal Maids," featuring Gus Elmore, has opened a tour of the Pantages time.

B. D. Berg, New York, has a new act entitled "Maids of the Movies," which open on the U. B. O. time at South Bend Feb. 7. Berg has several other acts he proposes to send west.

Reports reaching Jim Wingfield's sanctum from the "Daddy Longlegs" show, now playing Wisconsin, is that the show is away ahead on the season and doing big business on its western stands.

Max Halperin, for some time attached to the W. B. Friedlander office staff, has resigned. He leaves this week for South America where he goes in the interests of the Nichols & Finn advertising agency.

The auto exposition broke all previous records for attendance and the crowd that attended the 16th annual expo is estimated at 200,000. It's also estimated the visitors spent between \$3,000,000 and \$5,000,000, which is not taking in the money spent for new cars.

Gaskell & McVitty's "Trail of the Lonesome Pine" show was booked to play a Saturday night date (Jan. 22) in a Wisconsin town, but the flood forced it to call the performance off. Another quick stand was made by the troupe.

May Brown, actress, address given as 1137 Washington boulevard, reported to the Chicago police Tuesday that a wolf belonging to her act had escaped and was headed for the Loop.

CORRESPONDENCE

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

He has not re-signed with the Chicago Opera Co. for next year.

When "The Merry Rounders" opened at the Columbia Mae Latham, prima donna, was missing from the cast.

Broomstick Elliott appeared "single" at the Star last Friday night when his partner, Miss Opal, became ill.

week by Rowland & Clifford for their new roadster, "Seven Keys to Baldpate." The

Walter Irene, a summer fixture with the Hagenbeck-Wallace shows, is picking up some winter coin by promoting an independent burlesque troupe styled "Champagne Belles." Hazel Weston is the featured player among the 25 people carried.

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SCRIPPS-BOOTH (Roadster)	600
VIXEN (Special Racer)	450
VANDERBILT CUP RACER (100-h.p.)	750
HUPMOBILE (Touring)	750
SCRIPPS-BOOTH (Coupe)	900
FORD (Roadster—New)	325
SIMPLEX (5-passenger—50 H.P.)	750
CADILLAC (7-passenger)	700
STUTZ (8-cylinder—Roadster)	750

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Car, and not junk—see me.)

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NOTICE

SOMETHING FOR NOTHING

NOTICE

MANOLO

The wire walker has decided to allow his competitors the privilege of using the following tricks:
The PIROUETTES, FLIP FLOPS and the TWO BACK SOMERSAULTS that he does in succession upon the slack wire measuring 40 feet long and 15 feet high.

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NOW IS HIS 8TH CONSECUTIVE WEEK ON THE LOEW CIRCUIT

Re-engaged for the RINGLING BROS. CIRCUS. Season 1916

After MIJARES, the world's greatest wire walker

show went into rehearsal Jan. 27 and opens Feb. 13.

Alexander Dilloupoupe, appearing in the West as The Greek Card King, was pinched last week when a restaurant keeper, Ayash Shammah, charged him with using his stage craft in winning at cards, Shammah losing all his money.

Maurice Rose (Rose & Curtis) is staying over here another week. He has arranged to handle all of the Dwight Pepple and Menlo Moore attractions in eastern territory. He also arranged for Dorothy Herman to open in New York early in April.

The "No. 2" company of Potash & Perlmutter has been routed up to May 31 by James Wingfield in conjunction with the A. H. Woods' offices until May 31. It's doing big business through this territory at present. Ed. MacDowell is connected with the show's official staff.

Some of the tabs now playing Association time are not only making changes in the principal lineup but several are making other noticeable changes for the better. Among those making divers changes and also adding to its equipment is "This Way Ladies."

Tom Wise, who closed here with "The Song of Songs," which was shelved after its failure to draw at Powers', will appear in the vaudeville version of the Edward Sheldon play when it is produced in New York in February.

Thomas T. Hoynes, the Chicago playwright, who recently gave "In Cold Type" to the stage, has been taken off temporarily to permit Hoynes to make some alterations which he has deemed necessary before bringing the piece into Chicago.

Ben J. Fuller had good company when he left Chicago this week. George, Bowles', who's

MR. GENE HUGHES

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THE RETURN TO VAUDEVILLE
OF

MR. WILLIAM HALLIGAN

AND

MISS DAMA SYKES

LATE FEATURES WITH
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"WATCH YOUR STEP"

OPENED AT HARLEM OPERA HOUSE THIS WEEK (Jan. 31)

Archie Nicholson and Co.

COMEDY MUSICAL OFFERING

DIRECTION **ROSE & CURTIS**

been managing the "Birth of a Nation" at the Colonial, accompanying him to the Coast, where they both sail Feb. 3 on the S. S. Sierra. Bowles goes to the Antipodes to exhibit the "Nation" and other Griffith films.

Just before Fred W. Schaefer departed for Hot Springs he was tendered a delightful surprise at his Winona Avenue home, the affair being engineered by Dr. Robert Smith and Mrs. Schaefer. The friends gave Schaefer a call and among the features was a vaudeville show which had cabaret entertainers in the majority.

Some time in February Robert Emmett Keane expects the Court to tell the Shuberts et al, concerned in the operation of "Within the Loop" to pay him \$150, the balance Keane alleges is due for the half week cut made on his salary during Christmas week. The case is now on the calendar.

The days of the wild territorial legitimate engagements were vividly recalled the night of Jan. 22 when Irons' "Champagne Belles" ran amuck of the midwest floods and had to use candles for footlights during its performance at Zimmerman Opera House, La Salle, Ill.

The flood resulted in the town being without lights, heat and water, but having a sale and being in town the company decided to show anyway. Presto tanks were obtained and candles inserted in footlight fashion and these augmented by auto headlights enabled the performance to proceed. Irons reported good business and the most novel stage performance that he had ever seen.

Frank D. Doyle is taking unto himself the credit for bringing Neliye de Osonne (Nell of the Cabaret), who figured as the girl in the recent Updike burrah into vaudeville. Doyle proposes to get her other Chicago bookings besides the McVicker's date.

Alice Berry and John Wilhelm were riding on the Rock Island train (the El Paso to Chi-



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LOUIS BERNSTEIN, President

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scored with their songs and talk. Nen has monologistic style of working. His "gags" are the piece de resistance of the turn. Pair well received.

McVICKER'S (J. G. Burch, mgr.; agent, Loew)—The show as unfolded at McVicker's Monday morning had the blind staggers. It never seemed to get started and the biggest

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laugh was caused by a moving picture. McVicker's of late has been giving 'em more than their money's worth and last week's show was a hard one to follow anyway. The J.-L.S. offices executed a flank movement in booking in Triangle comedies at McVicker's for those Ford Sterling comicallies before the camera in "His Father's Footsteps" (Keystone) rocked McVicker's with laughter. The curio headliner this week is Nellie de Onsonne, the West Side Cabaret Spanish girl, who jumped into newspaper prominence through her runaway marriage with the young Herbert Updike, who, with his brother, Irving, confessed that they (the brothers) had cooked everything to a nicety for the murdering of their aged parents but which proposed affair was "nipped in time." Up to noon Monday Cabaret Nellie did not appear to be drawing them in as fast as anticipated, and when she appeared at 12.20, following two

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ther acts, the house was not jammed full, although it was close to capacity at 1 p. m. Although Nellye's of Spanish descent she was not decked out in wild Indian fashion, with a bucketful of rouge and paint all over her features. Nellye was plainly dressed in a luffy-white outfit from head to foot and she made her debut modestly and without ostentation. Gene Green's piano player was there to help her out. Miss Onsonne did well, far better than many opined she would do under the circumstances. Her voice isn't of wonderful range but it is of the sweet and plaintive tones that please. The applause was not

sufficient to induce Nellye to come back and give the "pluggers" a chance. Opening the show were the Four Ishikawa Japs, who performed some neat balancing stunts. Act needs more speed and less circus stalling. Vic and Lynn wore suits alike and fiddled away for dear life, winning a little applause at first but nothing like that which came their way with their closing numbers. These men were on just ahead of Miss de Onsonne, who worked about 13 minutes. Ann Eva Fay worked two relays. Her first stretch was done within the cabinet where with tied hand and foot she played instruments and tossed them through a

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elit in the curtained interior. After the Selig-Tribune picture Weston and Leon's card was displayed, the act showing was Clayton and Lennie. Two men appeared, one affecting the slow-thinking, haw-bawing Englishman and the other doing an "amusing straight." While they sang "Green Grass Grew All Around," 'twas the way they did it that made a hit at McVicker's. Act scored all the way. Mrs. Fay appeared and answered questions in her usual "mild reading" fashion. Then Harry and Etta Conley did a singing and talking Rube turn which was applauded. Conley's yodeling went very big. The Keystone picture was flashed again and then Rosie Lloyd appeared after 2 o'clock. Flo Irwin and Co., billed to appear, cancelled, owing to sickness in the company. The Five Martellias, cyclists, closed the show.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Singing and dancing torpedoed the Majestic show Monday afternoon. First one act and then another sang or danced and the bill was so topheavy with these familiar phases of vaudeville life that the equilibrium of the Majestic's entertainment never once maintained an even balance. Six out of the nine turns offered either sang or danced. One couldn't dodge it any way he turned, but as some of the singers and dancers were old variety favorites the deluge of this song-and-dance thing didn't appear so damaging. "The Children of the Buddha" opened the show.

The pair sang several solos and duets and with the folks coming in they never had a chance to be heard. As they are not vocalists with the foghorn prowess it's readily surmised the almond-eyed entertainers were handicapped. Then along with this was a cold which affected the girl's work. The dancing brought them quick returns and saved 'em from falling from grace. The cakewalk in particular was vigorously applauded. Olga bills herself as a dancing violinist. Olga has several things in her favor, youth, looks and the violin. Some of her dancing didn't get much. No longer is it a novelty to see a girl kick up her heels, flounce around or wiggle her shoulders to raggedy tunes. Olga works hard, plays well and means well. Pleading entertainer at that. Elsie Williams and Co. were next, the Co. including two men, one, Del. W. Sherrard, who did effective acting as the Young Husband. Miss Williams is inclined to suppress her acting and keep her voice in the mellow-soft-toned register but made a capable portrayal of the bride of 24 hours. Ed. H. Felt was a doddering, toothless old uncle, "bit" to be sure, but well handled. Act had a touch of domestic nature that caused some big laughs. The Sharrocks received the most applause and attention on the quick mind reading stunts of articles in the audience by Emma Sharrock, who stood with her back to the audience. Eddie Leonard and company, all in blackface, worked a little overtime, but as the show was running late Abe Jacobs waved the cut-it-short signal to Eddie and he had to bow off with a little speech. Of course Eddie didn't like it but there were four acts yet to appear. In succession appeared Quigley and Fitzgerald, Nora Bayes, Vanderbilt and Moore, with the Original Four Lonsos closing the show. The Quigley-Fitzgerald combination, singing, dancing, "gagging," and playing musical instruments registered fairly well but the spot mitigated. Too much dancing ahead also jarred. Miss Bayes seemed in fine voice and worked about a half hour with the usual results. Miss Vanderbilt and Mr. Moore got along nicely, notwithstanding the avalanche of songs and dances ahead. Many walked out on the Londoners, but those remaining saw some wonderful feats and tosses on the stationary bars. The Londoners deserved better fate than handed 'em Monday. For a casting act they have several throws that are birds. Mark.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Two comedy sections of the Palace



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bill Monday night saved it from sinking into oblivion, although the presence of Ellen Terry's talented niece gave prestige to the show which enhanced its value from the dramatic viewpoint. The trouble with the comedy sweep was that it came in rapid succession near the close of the bill, the funmakers being Andrew Tombes, the elongated, eccentric slide-around comedian of "The Bride Shop," and the droll, unctuous, musically-inclined Herbert Williams, of Williams and Wolfus. The two mirth-provokers struck the Palace audience just right and with little else on the bill to come close to their style of "comedy" the results were certain. The headliner was Phyllis Neilson-Terry, the tall, blond English actress, who first sang two numbers to show the range of her voice and then dramatically

enacted two scenes from "Romeo and Juliet." The first scene was in Friar Lawrence's cell where the Friar (Cecil King) gave her the phial from which she drank later upon reaching her own bedchamber and then falling inanimate to the floor. The second scene, of course, is the "big scene," where Miss Neilson-Terry realistically and graphically portrayed the heavy, emotional bit in the bedchamber. At the Palace Miss Neilson-Terry showed plain evidence of a cold, yet her work received much applause. While she was the headliner from an artistic and dramatic vantage, the real vaudeville headliner was "The Bride Shop." This appears to be in much better shape than ever. Andy Tombes is the big comedy burrah in this turn and while he appeared to "extend" the crossfire with the English haron (Baill Lyons) it went over all the way at the Palace. Lola Wentworth sang most effectively while the lingerer display proved fetching. Pielt and Schofield opened and were well received. Ethel Kirk and Billy Fogarty pleased. "No. 3" was Reine Davis showing a most sensible style of dress, the most hewitching being the white chiffon cloth and white satin outfit trimmed with brilliants, the straight lines becoming her most approvingly. Her songs were well liked, the Palace audience showing most appreciation of the Hawaiian number at the close.

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"No. 4" was Miss Nelson-Terry, while in fifth position appeared Milt Collins. It was like following the funeral pictures of some great man as to jump in cold after Miss Nelson-Terry's tragic fall on the stage. Milt worked a la Sam Bernard and the late Cliff Gordon et al and although he uses not a bit of personality and pays Aaron Hoffman royalty for his monolog, some of his political stuff was surefire. After Andy Tombes and the Williams and Wolfus turns had convulsed 'em the show closed with "The Girl in the Moon." It's the old balloon-acroplane-butterfly ride over the audience gag with the crane working the contrivance carrying the girl from a darkened stage. No longer a novelty but still a certainty in the college towns and split week territory.

STAR (Otto Kreuger, mgr.; agent, Frank Q. Doyle).—What a difference between the show days at the Star (Milwaukee and Evergreen) five years ago and now! The old house displays not the infinitesimal display of the progression of time and this goes for the inside, the outside, the lobby and also takes in the dungeon-like, cellar-stepped and hole-in-the-side-walk stage entrance. Perhaps the business is the alibi, perhaps not. Even the audience seem to have deteriorated. A young man was sound asleep in one seat while next to him sat a wan-faced girlish mother nursing her infant offspring. And a dirty-faced, dark-haired girl about five years old pattered up and down one of the aisles until she became so tired she had to stop. None of these audience happenings affected the show in any sense and the bill ran right along. The SKIRT staff specialist who describes feminine stagewear for VARIETY not long ago was in Chicago long enough to take in a show at McVicker's and she declared McVicker's orchestra was the worst she had ever heard. The skirt missed the one at the Star. The musicians at the latter house may be A1 on marches and overtures but as accompanists they were all wrong last Thursday night. One felt sorry for a dancing act that tried its mightiest to step through its routine and Horatius-like finished some time ahead of the music. The show, as it passed in review, wasn't a bad one when one recalls the line on the program: "High class vaudeville at carfare prices." And it

also says "seats reserved Sunday night only." And the curtain is almost as funny as some of the drops carried by comedy teams in the bigger houses. Frank Q. Doyle books in a six-act program and with several thousand feet of film thrown in the "carfare fee" seems mighty little compensation for the management. The show comprised the following: A—Music by the Star Theatre Orchestra (piano, violin and drums); B—Four Ishawaka Bros., Oriental acrobats; C—Don Carney, pianononsense; D—Dryer and dryer, dancing; E—Eva Westcott and Co., sketch, "A Butterfly Wife"; F—Broomstick Elliott and Opal; G—"Little Miss U. S. A." (The program changes twice weekly.) The management, however, handed 'em a little surprise Friday when Cabaret Nellye de Onsonne "tried out" the act she was slated to offer this week at McVicker's. The Japs gave the show a nice start and were applauded for some difficult pyramid formations. Carney sings and plays the piano, finishing with the two selections at one time as the old soldiers played them at the party with one hand, a "bit" by the way Frank Tinney offered at this house less than six years ago. Carney got a laugh on his "no one could do it like my dad," saying that when the iceman's bill came father refused to pay it and fooled 'em by selling the couch. Pretty strong. The Dryers worked hard. They carry a special drop and make several changes of dress. Despite poor orchestra accompaniment the team did well. The Westcott sketch deals with the butterfly habits of a married woman who returns home and carries on an animated confab with a dead husband. Act impressed 'em at the Star. Man doing the lifeless hubby at the table by the way was none other than Don Carney and he makes the impression effective. Broomstick Elliott was a hit and his one-armed instrument worked in several encores. "Little Miss U. S. A." proved a "faah" for the Star and the act gave satisfaction. The entire comedy falls upon Robert Milliken's shoulders and he handles it in musical production style. Milliken's a capable comedian and practically carries the act alone. Neil Halpin wears some nice clothes and works hard to please. Hudson Freeborn did well with his "straight" crossfire with Milliken. There are several pleasing vocal numbers.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—This week's Orpheum program is headlined jointly by Frank Fogarty and Mrs. Gene Hughes and Co. Fogarty with his Irish wit easily scored the hit of the show. The Hughes sketch, "Youth," very good. John R. Gordon and Co. programed, did not appear, replaced by Toney and Norman, who registered solidly. Marie Bishop, accomplished violinist, well liked. Billy Bouncer, bounding act, opened. Van and Belle held closing spot with boomerang work. Charles (Chick) Sales and Dunbar's Bell Ringers repeated success of last week. William Rock and Frances White in a "Damsel Characteristic" (New Acts Next Week), took second honors of the show.

EMPRESS.—William Fox feature, "The Serpent," headlines this week and is conceded to be a great film. Helen Carl and Trio skaters, acceptable. Johnny Fogarty's Dancing Revue, excellent. Mme. Techow's trained cats closed the show in good style. Smith and Hunter, a sister act, fair. The Melody Trio, enjoyable. Mlle. Raerle and Co. was out of the bill, with Mme. Emery, an aerialist, opening the show. Adams and Guhl, likeable.

PANTAGES.—"The Style Shop," clean, clever girl act, takes first honors at the Pantages this week. Bob Albright, very good. Potts Brothers in "A Double Double," amusing. Standard Brothers, O. K. Bert Wiggins opened the show satisfactorily. Billy Seaton, liked.

CORT (Homer F. Curran, mgr.).—La Scala Grand Opera Co. in repertoire (1st week). COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"It Pays to Advertise" (2d week).

ALCAZAR (Belasco & Mayer, mgrs.).—Stock Lytle-Vaughan Co. (27th week)

SAVOY (Homer F. Curran, mgr.).—"Twin Beds" (this week only). WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players. PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville. HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

"Twin Beds" cancelled a week of road engagements to return at the Savoy.

Mildred Wilson, a society girl and playwright of Roseburg, Ore., arrived here last week and was married to Luke E. Weller.

Feb. 4, the Pacific Coast Society of Magicians, gave a magical show and danced at the Palace Hotel. It was an informal affair.

Shunzo Mitani, a Japanese pianist, is playing concert dates about here and his billing claims that he is the Japanese Paderewski of Nippon.

Vahan Cardashian, Turkish commissioner to the Exposition, was recently granted an interlocutory decree of divorce from his wife, Cornelia, on the grounds of desertion.

Another after-exposition law suit came to view on Jan. 25, when the Schrader Iron Works began suit to collect \$6,000 unpaid by the contractor who built Machinery Hall.

William F. Reese, who is personal representative for John Considine, has resumed his duties after a severe three weeks siege of grip.

George Broadhurst, the dramatist, will be at Coronado, Cal., for some time to come and while there will complete a new play, of which he refuses to say much about.

The formation of a musical stock comedy company to have opened at the Columbia March 6, did not materialize as reported earlier. After the principals had been engaged and a date set for rehearsals the deal was called off.

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The Globe in the Mission is being torn down in compliance with an order recently issued by the Board of Public Works, which condemned the house. At one time the Globe played vaudeville, but later became a film theater (Turner & Dahnnke).

Shanley and Furness, who operate the Continental and advertise that they are a couple of young fellows trying to get along by catering to the profession, have taken over the Chickasaw Hotel in Los Angeles, which they have renamed the Continental with a view of making it headquarters for show folk.

One Fred Glanz, who, so the police declare, wrote short stories during the day and robbed houses during the night, was recently arrested and tried for burglary. The trial resulted in the author being sentenced to San Quentin for a long term. Now he has announced that while in the state prison he will write a play entitled "A Convict's Past."

George Davis, manager of the Alcazar, left Jan. 27 for New York where he will stay a couple of weeks arranging for the summer Alcazar attractions. The present stock policy with the Lytell-Vaughan company has been so profitable that in all probability Mr. Davis will continue with stock, frequently changing his stars. The Lytell-Vaughan combination will remain at the O'Farrell street theatre until the middle of April.

The local amusement promoters seem to think the ice-skating craze has captured the town. Two architects recently announced that they would erect a rink. This was followed by the news the Graumans (Empress management), had secured a 20-year lease on a lot, southeast corner of Eighth and Market streets, for the express purpose of erecting an ice-skating rink with the latest improvements and a corps of eastern experts to teach the pastime. The work of construction is to begin at once.

This year the annual Parthena given by the women students of the University of California will be bigger than ever before. A San Francisco girl has written the offering which is entitled "Aran Yana of the Jasmine Vine," the theme of which is the transition of the maiden into womanhood. Two hundred and fifty women are now rehearsing the ensemble dances and the Professor of Music is working on that part of the entertainment. Special costumes have been designed and the forthcoming production has aroused considerable interest in society circles.

At last week's meeting the Board of Supervisors, a resolution was passed that the City celebrate Shakespeare's tercentenary April 23.

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When the resolution was introduced it caused a debate concerning the respective merits of various writers and some amusing reasons were advanced by members of the board in favor and opposition, but the resolution was passed with a recommendation that the Mayor appoint a committee to arrange for the official program. The idea of the celebration was proposed by the local lovers of Shakespeare.

Jan. 25 the newly organized Branch No. 12, of the White Rats, made application for affiliation with the San Francisco Labor Council. The recently elected officers of the branch are: President, Benjamin Black; vice-president, E. L. Buechler; recording secretary, organizer and business agent, Barry Connors; sergeant-at-arms, William De Van. Incidentally while Mr. Connors has not gone about affecting the organization of the Rats with the blare of trumpets or the accompaniment of a brass band, he has got the local vaudeville magnates watching the development of the new branch, which, from one viewpoint, made a good move in affiliating with the Labor Council.

The W. M. V. A., through its local representative, has three weeks of interior California time to offer in the form of split-week dates. Theatres in Modesto, Hanford, Bakersfield, Coalinga, Stockton and San Jose have contracted with Mr. Miller for bookings. From an outside source it is rumored the W. M. V. A. purchased an interest in the Victory, San Jose, which, so it is said, did not pay with previous vaudeville played there. Local agents do not consider the interior theatres. Mr. Miller has annexed as holding out particularly bright prospects with a vaudeville policy, but if pictures are on the wane in the interior as frequently reported in the past, there remains a possibility the towns might support the popular priced brand of variety shows if the bills are meritorious.

S. M. de Pasquali and his proposed three months' season of spectacular grand opera in the Exposition Auditorium at 10-75 admission has bumped into an obstacle in the form of the local Theatrical Managers' Association, which lost no time following Pasquali's application for the Auditorium, in petitioning the Supervisors to put the "crusher" on the grand opera plan. The Board of Supervisors was in favor of the changes in the Auditorium and sending it to Pasquali, but the Managers' Association (of which Morris Meyerfield, Orpheum Circuit, is the president) called the City Fathers' attention to the fact that the use of the building for grand opera at "pop" prices or any other form of stage entertainment, for profits, would be in direct competi-

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tion with the regular licensed theatres of the city. It is thought the Managers' Association will win out.

BOSTON.

By LEN LEBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Emma Carus did well. Charles Olcott went big. Moon and Morris, close second. Mr. and Mrs. Jimmy Barry, scored. Julia LeBlanc in the sketch "Mammy Lou," pleasant surprise; Six American Dancers, big; Charles and Fanny Van, out-of-the-ordinary sketch of footlight life; The Gladiators, routine act. Gruber's Circus. Bill full of comedy.

BOSTON (C. E. Winston, mgr.).—Mixed film program with business starting to pick up. Next week pop vaudeville, split week policy, will be started with the pictures under an amicable agreement with the Keith interests, who own the house which is operating under a lease held by the Big T Company.

HIPPODROME (agent, U. B. O.).—Boxing Tuesday nights.
BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Small time vaudeville with big time advertising going big. Charles F. Atkinson, who built the theatre, is appearing this week in his vaudeville debut.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—This new house, seating 3,400, doing a whale of a business since it opened two weeks ago completely rebuilt.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop vaudeville.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pop vaudeville.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pop vaudeville.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop vaudeville.

SCOLLAY OLYMPIA (A. H. Mallet, mgr.).—Pop vaudeville.

PARK (Thomas D. Sorolre, mgr.).—Pictures.

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SHUBERT (E. D. Smith, mgr.).—E. H. Southern in "The Two Virtues." Last two weeks. MAJESTIC (E. D. Smith, mgr.).—Last week of Ralph Hers in "Ruggles of Red Gap." Stella Mayhew in "A Mix-Up" booked for next Monday.

WILBUR (E. D. Smith, mgr.).—"It Pays to Advertise" in for a run.

BOSTON OPERA HOUSE (E. D. Smith, mgr.).—"Ballet Russe" opened Monday to capacity. Looks like clean up.

HOLLIS STREET (Charles J. Rich, mgr.).—Last week of "Oklahoma." Next week brings return of "Daddy Long Legs," which was burned out of the Tremont and which will probably run for another month or more.

COLONIAL (Charles J. Rich, mgr.).—"Pom Pom" opened Monday. Review elsewhere.

TREMONT (John B. Schoeffel, mgr.). This burned theatre is to be rebuilt immediately and may open late in April.

PLYMOUTH (Fred Wright, mgr.).—Julia Arthur in "The Eternal Magdalene" opened Tuesday to capacity.

PARK SQUARE (Fred Wright, mgr.).—Last week of "Under Fire." "Rolling Stones" opens next week.

CASTLE SQUARE (John Craig, mgr.).—Stock. Last week of "The Woman Hunter."

The annual Harvard prize play, "Between the Lines," opens next Monday night and is said to be a novel sample of Prof. Baker's dramatic construction. It is not a war play, despite the name.

GRAND (George Magee, mgr.).—Pop vaudeville.

HOWARD (George E. Lothrop, mgr.).—"The Follies of Pleasure."

CASINO (Charles Waldron, mgr.).—"The Golden Crook."

GALETT (Charles Batcheller, mgr.).—"Follies of the Day."

The "Ballet Russe" was visited by a flock of censors when it opened Monday night but everything was found to be perfectly satisfactory. Mayor Curley ordered the censors to continue attending, however, as he was "tipped" that stockings might be shed and objectionable scenes added later in the week.

MINNEAPOLIS.

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SHUBERT (A. G. Bainbridge).—"Too Many Cooks," presented by Bainbridge Players.
 ORPHEUM (G. A. Raymond, mgr.).—Harry Green and Co., novel skit; George Damerel and Co., excellent; Diamond and Brennan, always welcome; Gardiner Trio, fair dancing; Ed Martin, a hit; Bolger Brothers, banjoists; Wernitz Duo, acrobats.
 LYRIC (Arthur Tyson, mgr.).—"Birth of a Nation" (18th week).
 NEW GRAND (Mr. Koch, mgr.).—Bill headed by Melnotte-LaNolle troupe of acrobats.
 NEW PALACE (Mr. Billings, mgr.).—Thomas Murphy and Co., in "Fixing Fat," sharing headline honors with Chas. Semon.

"The Strange Case of Mary Page," the new serial featuring Henry B. Waithal and Edna Mayo, which is being featured the first three days of each week at the New Grand, is creating more comment than any serial ever shown locally.

Workmen have commenced razing the one-story building on the site of the New Pantages theater. The theater is expected to be ready for occupancy on Nov. 1.

John McCormack gave his annual concert at the Auditorium on Feb. 2.

Special matinees of the motion pictures of "Twilight Sleep" are being given at the Metropolitan for women only.

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locally swept everything before them Monday. Payne and Niemeier's, splendidly conceived dancing divertissement earned second honors; Glen Ellison, did better than on previous visit; Welmers and Burke, dance capably; William Pruette, displayed his resonant baritone in Dainty Dutch environment; "Telephone Tangle" scored decisively, as did Roches' Monkeys, closing.
 TULANE (T. C. Campbell, mgr.).—"The Garden of Allah."
 CRESCENT (T. C. Campbell, mgr.).—Pictures.
 DAUPHINE (Lew Rose, mgr.).—Stock burlesque.
 TRIANGLE (Ernst Boehringer, mgr.).—Pictures.
 ALAMO (Will Gueringer, mgr.).—Vaudeville.

The Nola Film Co., a local feature concern, has become active again, the studio at City Park having taken on new life. The concern's latest production was given a private exhibition at the Crescent Saturday.

Notwithstanding vigorous and emphatic denial on all sides, VARIETY'S exclusive story stating the Hippodrome would be converted into a skating rink was correct. The Hip will cease to be a theatre after Sunday, when it will be turned over to the contractors for renovation. W. A. Parsons, who will operate the rink, expects to open about March 1.

Through the good offices of Harry B. Loeb, the Boston Grand Opera Co. and Pavlowa will be seen at the French opera house for a series of performances from the 20th to 27th.

One Morrison, claiming to be the manager of General Villa's Mexican Band, is offering that organization to the local amusement barons.

Gertie De Milt joined the Dauphine forces Sunday, at which time Blanchard McKee and wife left.

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A
 Abarbanel Lina Orpheum Minneapolis
 Abram & Johns Variety San Francisco
 Allen & Francis Variety N Y
 Annapolis Boys 5 Orpheum Omaha
 Ardath Fred Shea's Toronto
 Armstrong Will H Variety N Y
 Arnaut Broas Shea's Buffalo
 Aubrey & Riche Maryland Baltimore

B
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Blondell Edward Variety N Y
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 Byal Carl & Early Dora Variety N Y

C
 Cantor Eddie & Lee Al Orpheum San Francisco
 Casinos The Orpheum Kansas City
 Claudius & Scarlet Variety N Y
 Clayton Bessie Co Orpheum San Francisco
 Collins Milt 133 W 118th St New York
 Conlin Ray Variety N Y
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F
Fern Harry & Co Orpheum Salt Lake
Florence Ruth Variety San Francisco
Fogarty Frank Orpheum San Francisco
Francis Mae Orpheum Los Angeles

G
Gallagher & Martin Keith's Philadelphia
Gillingwater C Co Orpheum Minneapolis
Girard Harry & Co care Harry Weber
Gordon Jim & Elgin Mary Variety San Francisco
Gordon Jno Co Orpheum Oakland

H
Hagans 4 Australian Variety N Y
Hart Billy Bob Manchester Co
Hawthorne's Maids Variety N Y
Hayward Stafford & Co Variety N Y
Holman Harry Co Variety N Y
Howard Chas & Co Variety N Y

I
Ideal Variety N Y
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J
Jewell's Manikins Variety N Y
Jordan & Doherty Variety N Y
Josefsson Iceland Glims Co Variety Chicago

K
Kammerer & Howland Feinberg Putnam Bldg
Kla-wah-ya Kathleen 220 W 49th Street N Y C
Krelles The care Irving Cooper N Y
Kronolds Hans Variety N Y
Kuma Tom Forsythe Atlanta

L
Lai Mon Kim Prince Variety N Y
Langdon's The Variety N Y
Lavine Gen Ed Orpheum Omaha
Le Hoem & Dupreece Orpheum Salt Lake
Leightons J Orpheum Kansas City
Leonard & Willard Variety N Y

M
Major Carrick Variety San Francisco
Mang & Snyder Orpheum San Francisco
Mayo & Tally Orpheum Los Angeles
McWaters & Tyson care Weber Palace Bldg N Y
Metro Dancers Orpheum Oakland
Moore & Haeger Orpheum Los Angeles
Murphy Thos E Dir Arthur Klein

N
Natalie Sisters Orpheum Minneapolis
Nonette Orpheum Kansas City
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Ober & Dumont, 117 Clark St Chicago
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Rock & White Orpheum Oakland
Roshanara Orpheum Salt Lake

S
Schaffer Sylvester care Tausig 104 E 14th St N Y
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Syman Stanley Variety N Y

T
Taylor Eva Co Orpheum Los Angeles
Thurber & Madison care M S Bentham
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W
Wade John P Variety N Y
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BURLESQUE ROUTES

(Week Feb. 7 and Feb. 14.)

Al Reeves 7 Gayety Toronto 14 Gayety Buffalo.
Americans 7 Columbia Grand Rapids.
Auto Girls 7 Star Brooklyn.
Beauty Youth & Folly 7 Howard Boston.
Behman Show 7 Empire Brooklyn 14 Colonial Providence.
Ben Welch Show 7-9 Bastable Syracuse 10-12 Lumberg Utica 14 Gayety Montreal.
Big Crates 7 Olympic New York.
Billy Watson's Beef Trust 7 Empire Newark 17-19 Park Bridgeport.
Blue Ribbon Belles 7 Century Kansas City.
Bon Tons 7 Empire Albany 14 Gayety Boston.
Bostonian Burlesquers 7 Colonial Providence 14 Casino Boston.
Broadway Belles 7 Yorkville New York.
Cabaret Girls 7 Garrick New York.
Charming Widows 7 Academy Jersey City.
Cherry Blossoms 7 Gayety Baltimore.
City Sports 7 Standard St Louis.
Crackerjacks 7 Buckingham Louisville.
Darling's of Paris 7 Star St Paul.
Follies of Day 7 Grand Hartford 14 Jacques O H Waterbury.
Follies of Pleasure 7 Gilmore Springfield.
French Models 7 Gayety Brooklyn.
Frolics of 1915 7 L O.
Gay New Yorkers 7 Gayety Boston 14 Columbia New York.
Girls from Follies 7 Englewood Chicago.
Girls from Joyland 7 Cadillac Detroit.
Girl Trust 7 Star & Garter Chicago 14-16 Berchel Des Moines.
Globe Trotters 7 Gayety Detroit 14 Gayety Toronto.
Golden Crook 7 Columbia New York 14 Casino Brooklyn.
Gypsy Maids 7 Gayety Montreal 14 Empire Albany.
Hasting's Big Show 7 New Hurtig & Seamon's New York 14 Orpheum Paterson.
Hello Girls 11-12 Academy Fall River.
Hello Paris 7 Olympic Cincinnati.
High Life Girls 7 Trocadero Philadelphia.
Howe's Sam Own Show 7 Casino Boston 14 Grand Hartford.
Lady Buccaneers 7 Lyceum Columbus.
Liberty Girls 7 Casino Brooklyn 14 Empire Newark.
Maids of America 7 Gayety Kansas City 14 Gayety St Louis.

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Next Week (Feb. 7) Orpheum Theatre, Brooklyn.

Manchester's Own Show 7 Orpheum Paterson
14 Empire Hoboken.
Majestic's 7 Empire Hoboken 14 Casino Philadelphia.
Marion's Dave Own Show 7 Gayety Omaha 14
Gayety Kansas City.
Merry Rounders 7-9 Berchel Des Moines 14
Gayety Omaha.
Midnight Maidens 7 Gayety Buffalo 14 L O 21-
23 Bastable Syracuse 24-26 Lumberg Utica.
Military Maids 7 Penn Circuit.
Million Dollar Dolls 7 Gayety St Louis 14
Columbia Chicago.
Mischief Makers 7 Majestic Indianapolis.
Monte Carlo Girls 7 Savoy Hamilton Ont.
Parisian Filirts 7 Empire Cleveland.
Puss Puss 7 L O 14-16 Bastable 17-19 Lumberg
Utica.
Record Breakers 7 Star Toronto.
Review of 1916 7 So Bethlehem 8 Easton 10-12
Grand Trenton.
Rose Sydel's Show 7 Casino Philadelphia 14
Palace Baltimore.
Roseland Girls 7 Empire Toledo 14 Star &
Garter Chicago.
Rosey Posey Girls 10-12 Park Bridgeport 14
Miner's Bronx New York.
September Morning Glories 10-12 Majestic
Wilkes-Barre.
Smiling Beauties 7 Gayety Pittsburgh 14 Star
Cleveland.
Social Maids 7 Gayety Washington 14 Gayety
Pittsburgh.
Sporting Widows 7 Palace Baltimore 14 Gayety
Washington.
Star & Garter 7 Jacques O H Waterbury 14
New Hurling & Seamon's New York.
Strolling Players 7 Colonial Columbus 14 Empire
Toledo.
Tango Queens 7 Gayety Philadelphia.
The Tempters 7 Gayety Minneapolis.
The Tourists 7 Miner's Bronx New York 14
Empire Brooklyn.
Tip Top Girls 7-9 Park Youngstown 10-12
Grand O H Akron.
20th Century Maids 7 Columbia Chicago 14
Gayety Detroit.
U S Beauties 7 Gayety Milwaukee.
Watson Wrote Show 7 Star Cleveland 14
Colonial Columbus.
White Pat Show 7 Gayety Chicago.
Winners The 7 Corinthian Rochester.
Yankee Doodle Girls 7-9 Armory Binghamton
10-12 Hudson Schenectady.

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Bentley John H (C)
Bentley Musical
Bentley Musical (SF)
Berny Richard
Beyer Billy
Blindus The (C)
Bingham Neil
Bonnell Frank
Boothe & Boethe
Bordeaux & Bennet
Borden Mr
Bordley Charles T
Bowen Clarence (C)
Bowlen C H
Boyle Jack
Brady Agnes
Brinkman & Stelle (C)
Briscoe Florence (C)
Brown Dorothy
Brown Hank
Browning Beale (C)
Buckley John R (C)
Burnell May (C)
Burns Eddie (C)
Byman Yorks & F (C)

Campbell Jennie (C)
Canfield Henry
Carey James T
Carlisle Grace (C)
Carmen Frank
Carney Don (C)
Carr Billy (C)
Carvel D & M
Case Charley
Cate Frank B
Carter Morte (C)
Celest

Cevone Troupe (C)
Change C F
Charbino Chas
Charbino Inez
Chestly Mae
Chien Han Ping
Chite Chester (C)
Churchill Stella
Clayton & Lennie (C)
Cleary Virginia (C)
Combine Garfield (C)
Conley & Etta (C)
Connor G B (C)
Cody Dora M
Cole Geo
Cline Joe Mrs
Cole Nellie
Collins Ruby
Collins Harvey
Connor Ada
Cooke W H
Correll Glad (C)
Covin Josephine (C)
Cox James H
Cracker Jack (C)
Crackets Billie
Crane E M
Crawford Nellie
Creamer J A
Creighton Jim
Crents Bros
Cripps Billy (C)
Clark & Bergman
Clark Eddie
Clark Herbert
Clark Hattie L
Cline George
Clements (C)
Cunningham Bob (C)
Gushing O H

Dale Chas
Dale Vivian
Dandrel Geo (C)
Diamond Eugene (C)
Danube Four
Darcy Harry

Darcy Joe
Darrill B C (C)
Davitt James
Dawson Marion (C)
Dean Patsy (C)
DeGrant Oliver
Delmar Lucille
DeRose Gus
Deauby Diane
Dilger W H
Dorr Marie
Douglas Chas E
Dowling Harry
Doyle J
Duffy A & Quigg
Duffell A
Durand & Callanan
Durkin Nell
Ebner Geo (C)
Elias Edna
Elkins Betty
Emerson James E
Eppstein W
Epstein Walter
Escardo Chas (C)
Escardo Maud
Evens H A
Everett Wm (C)
Eymann & Doyle (C)

Falls Agnes
Farnsworth Robert J
Farrell Wm
Faulkner Lilly
Fernandez Tony
Fields George
Fields Will H (C)
First B Mrs
Flake Freeman
Fitzgibbon Lew
Fitzgerald Nellie
Fongers & Wilson
Ford Margaret
Florence Ruth (SF)
Ford Annetta (C)
Fowler Alice

Fowler Kate
Foyer Eddie
Francis Nellie
Francis Marie
Frank Elsie
Friend Al (C)
Frank Will J
Friedman Jenny
Gardner Fred (C)
Gehrue Mayme
George Dandy
George Edwin (C)
Germaine Florrie (C)
Gerson Edmonds
Gibson Hardy
Girard Billy
Glass Naomi (C)
Glynn C
Goelet (C)
Golden Sam
Goddings Th
Gorden Alice
Grandy (C)
Grannon Ila
Green Sam (C)
Grey D & M (C)
Grey Evelyn
Hallfax Daniel
Hall Jack
Halperin Nan
Hamel Rosa
Harris Kitty
Harrington Jack
Harris Val
Hart Maude
Hawk Clara
Hawthorne Billie
Hays Dorothy & Ed
Hearn F (Reg)
Hearn Julia
Hendler Herschell
Herzot F
Hemen Walter
Hesse Sisters

Hicks & Hicks
Hill Eddie
Holby N V
Holmes W J
Howard Mabel
Howard Joe (C)
Howland Wm B
Hudson Lillian (C)
Hughes Margaret (C)
Huller Ray G
Hunter Florence (C)
Hustin Arthur
Ireland Chauncy
Irwin Charles (C)
Jackson Annie
Jackson Ethel
Jewel Lillian
Jonathan
Jordan Nellie
Jordan Girls
Kalli David (C)
Katalubl Geo (C)
Kariotus Avery
Keely Bros
Kell J W (C)
Kellor Wm (C)
Kelly Eddie T (SF)
Kelley H S
Kelso Bros
Kemp A
Kent Annie
King Gus
King John S
Kirksmith Pauline
Klass Blanche
Knowles Dick
Krieger James
Lacey Madalalde
Lambert N
LaMont Bros
Lang Eleanor
LaPearl Roy (G)
LaRue Ethel
Lavine & Innaw
Lawrence Harry (C)
Lawson & Manning
Leavitt Geo (C)
LeClair Maggie
Liddy Steve
Lee Bryan (C)
Leonard Mr
Lester Trio
Lewis J C
Littlejohn Frank
Livingstone B J
Livingstone Edward
Lockwood Helen
Long Chapron & Green
Lovett Eddie
Lowe Montrose H
Lowmy Jeanette
Lucille Mile
Lynch Eva

Mack Perry
Mack Robert B
Mandle & Co
Manion Jack
Mann & Franks
Manning Sisters
Marcell & Bell
Marreona Mike
Marlowe Helen
Marton John (C)
Mason Billie
Mason Harry L (C)
Mason & Murray (C)
May Jessie
Maybelle Snowie
Mayer Marie
Mayo & Vernon
Mayo Louise (C)
McArdle Helen
McCart H
McCarthy John (C)
McClennan Kenneth
McDonald Elmer
McGinty Mr (C)
McGivney Owen
McKinley Nell
McMillan Lida
Medora Irene
Mekara W E
Melva G R (C)
Melverne Babe (C)
Metcalfe Arthur
Millard & Vincent (C)
Miller Ed (C)
Miller Fred
Minus Bud
Mitchell Ruth
Mochlus Alfred (C)
Monroe Audrey (C)
Montrose Edith A
Moore Tom & S (C)
Mowatt Tom
Murdock Lew
Murphy Harry P

Napoleon Prince
Nazimova (C)
Nevis Jodie
Nicholas Sisters (C)
Nickerson Ed E
Nickolds Charles
Niess Louis
North Daisy (SF)
Nosses Musical
O'Keefe John
Oliver Gene
Page Jack
Palmer Lucille
Parsons George
Percival Walter
Pilot Fred
Piero Fred (C)
Phillips Golf
Piazza Ben (C)
Powell Babe
Powers & Joyce (C)
Powers Freeman
Powers Harold
Price Chas
Pritzlow Lottie
Pross John
Pruitt Bill (C)
Rankin Virginia (SF)
Ratcliffe B J
Reading Fred (C)
Red Feather Princess
Reese Kitty (C)
Reginold Nola
Reiff C A
Reinach Louis
Reiner & Sloane (SF)
Rice Andy
Rignold Nina
Rockwell Maude

LETTERS

Where C follows name, letter is in
Variety's Chicago office.
Where S F follows name, letter is in
Variety's San Francisco office.
Advertising or circular letters will
not be listed.
F following name indicates postal,
advertised once only.
Reg following name indicates registered
mail.

A
Adair Art (C)
Adams Ray
Alexander Thomas
Allen Beal
Allens The
Alva Earnest (C)
Alpha Troupe

Ambler Bros
Austin Ralph
B
Balkan Musical
Balkans Two
Barlow Lawrence

C
Campbell Jennie (C)
Canfield Henry
Carey James T
Carlisle Grace (C)
Carmen Frank
Carney Don (C)
Carr Billy (C)
Carvel D & M
Case Charley
Cate Frank B
Carter Morte (C)
Celest

"The Tunnel Foreman"

JAMIE KELLY

VAUDEVILLE'S LATEST NOVELTY. AN ORIGINAL ACT IN "ONE"

All material and ideas created, originated and copyrighted by myself

Direction Harry Weber

KEITH'S ORPHEUM, BROOKLYN, THIS WEEK (Jan. 31)

ROGER GRAY and CO. Promoters of Mirth

Wm. Barrows

Lillian Ludlow

Marlon Milnor

20 MINUTES OF LAUGHTER

Original Material

"Songs and Dancing In One"

MAX HART, Representative

STILL PLAYING IN THE WEST

Considered by Managers one of the prettiest acts in Vaudeville

THREE DANCING MARS

In Their Original Dancing Novelty

"ALL FOR A KISS" A Pantomimic Dance

Direction, FRANK EVANS

GENE HUGHES Presents
THE PINT-SIZED PAIR**Joe Laurie and Aleen Bronson**

In

"LOST AND FOUND"
"THE MAN IS DEAD—HE DON'T CARE"
(Copyrighted)

INSIDE LAW ON THE OUTSIDE

BERT SOMERS and JOE MORSE

Playing U. B. O. Time

Direction, H. BART McHUGH.

JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes.

[NOTE—Written as an object lesson to Matt Greene]

George Harada

WORLD'S FAMOUS CYCLIST

Direction, PETE MACK

Roberts Worth M (C) Russell & Clifford (C)
 Rodgers Dan (C) Ryan A C
 Ronaghan Viola
 Rose Amelia (C) S
 Rose Ed (C) Santell
 Rose Geo (C) Sawyer Dora
 Ross Eddie Scheffell Joe
 Gossie & Martin (C) Schaefer Bros (C)
 Rucker & Winifred (SF) Schmidt Harry (C)
 Rudd Lolla Schwartz Florence
 Russell Flo Scott J Mr (C)

**AMETA**Parisian
Mirror
DancerThis Week (Jan. 31)
Orpheum, BrooklynETTA CONLEY HARRY
"AT THE OLD CROSS ROADS"
S-C TimePHIL ED
BAKER AND JANIS
THE ORIGINAL RAGTIME MELODY BOYS
BOOKED SOLID—UNITED TIME
Direction, BERNARD BURKE**CARLOTTA STOCKDILL**

VOCALIST

Permanent Add., 1001 Blair St., St. Paul, Minn.
PLAYING -S-C CIRCUIT**EVELYN DARE**

SINGING COMEDIENNE

Playing S-C Circuit with Success

TED AND CORINNE

BRETTON

"THE MOVIE MAN"

**ELAINE ARNDT**Ingenu Prima Donna
With
W. B. Friedlander's
"TICKETS PLEASE""FREDDY JAMES
PRESENTS"**Jimmy Fletcher**Who quotes facts:
"FOOLS RUSH IN
WHERE
ANGELS FEAR TO
TREAD"(Opening Show at
Delancey St. Theatre)
LOEW CIRCUIT
DIRECTION

Mark Levy

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.**REYNARD**

Permanent address, Marion Theatre, Marion, O.

Rae and WynSo far ahead of
other sister
teams we were
lonesome.
Booked Solid

"YES IT'S GOING OVER GREAT"

BERT AND SABEL MARION

Original songs, nonsense and wardrobe

LOADS OF LAUGHTER FROM THAT INIMITABLE COUPLE

NELLIE A.

ROSCOE E.

KINGSBURY and MUNSONASK ANYBODY
Direction MARK LEVY

Scoville Dancers (C) Shaffer Clyde Sielen Ida (C) Spellman Jeanette
 Selbini Lala (C) Sheffer Frank (C) Sidney Mike (C) Stein Lillian (C)
 Seldon Geo Sharrock Harry Sivlan John (C) Stewart Jean
 Selman Harry Shenton Tom Smith Henry K (C) Stewart Margo

ALICE LYNDON DOLL and CO.

EN TOUR ORPHEUM CIRCUIT IN A MUSICAL OFFERING

IN AN EXCLUSIVE REPERTOIRE OF SONGS

DOROTHY HERMAN

THIS WEEK (Jan. 31), NEW GRAND, EVANSVILLE AND HIPPODROME, TERRE HAUTE, IND.

Booked Solid W. V. M. A.

Direction, HARRY SPINGOLD

ELECTRICAL VENUS AND CO. Featured on U B O Scientific Enigma of Wonder and Fun Featured on W V M A



ONE OF THE BIGGEST LAUGHING ACTS IN VAUDEVILLE
OUR MOTTO—ORIGINAL COMEDY
Western Representative, LEW GOLDBERG

ROGER HUGH L. MARCELLE
IMHOF, CONN and COREENE
NEXT WEEK (Feb. 7), MAJESTIC, DALLAS
Booked solid United Time by MAX E. HAYES

ROXY
LA ROCCA
THIS WEEK (Jan. 31), PROSPECT, BROOKLYN

BUCK **PIELERT and SCOFIELD** ABBIE
(MR. AND MRS. BUCK PIELERT)
IN THEIR ORIGINAL COMEDY OFFERING **"HELPING HUBBY"**
Booked Solid U. B. O.
Direction, MAX GORDON This Week (Jan. 31), Majestic, Chicago

HARVEY and DE VORA TRIO
Playing U. B. O. Time

CLAUDE CLARA
GOLDING and KEATING
In "THE YOUNGER GENERATION,"
Copyright Class D, XXC, No. 39634
Commencing a Return Tour on the Loew Circuit Jan. 31, 1916.

F. BARRETT CARMAN
(Late with Trixie Friganza) NOW DOING A MONOLOGUE.
Proctor's, Albany (Feb. 3-6); Proctor's, Troy (Feb. 7-9.)
Direction Stoker and Bierbauer.

America—NOW
MERLIN AND A PACK OF CARDS
Personal Direction, FRANK BOHM

Strain W W Sullivan Jack	V Vadette Villa (C) Vagrants (C) Valerie Sisters Van & Davis Verden Lew (C) Victorine & Zolar (C) Vincent Helen (C)	Weinstein Max Welch T (C) West Irene West Lillian Western Billy (C) Weston Bobbie Westebbe Mae Weston Nat Whitte Johnnie (C) Will Al (C) Willard A P (SF) Williams Alice (C) Williams Lew Winn Pet Winn Nae Whipple Bayae	Wolf Hope B Wong Geo (C) Wood Swan (C) Wood Josephine (C) Wood Margaret (C) Wright Chas W (C)
T Taylor Frank Taylor Margaret Terry Walter (C) Tetsiward Japs (C) Thomas Ed (C) Tilton Lucille Tilton Tonge Lucy Toomer H B (C) Turner Allen J Turner & Grace Twedy John F	W Waldt Grace (C) Wallace Patsy Wallner Carl (C) Walters Harry (C) Warren Sybil (C) Watts Carne Webb Amy	Y Young Dot Young Jeanette	Z Zabino The Zell H (C) Ziras The (C) Zoyerra Ed (C)



HARRY COOK
Harpologist
"The Man With a Jag"

CAROL PARSON
Leading Lady with VICTOR MORLEY CO.
Next Week (Feb. 7), Orpheum, Denver
PHYLLIS GENE
Curwood and Gorman
NOW IN VAUDEVILLE

LUCILLE and COCKIE
The Human Bird,
"COCKIE"
ENORMOUS SUCCESS With
HARRY LAUDER ROAD SHOW

FRANK WARD
AND HIS
FAMOUS FINGERS
Direction Jesse Freeman, W. V. M. A.

MIGNON
DAINTY LITTLE MIMIC
Direction, ARTHUR KLEIN
JUNE ROBERTS
SOLO DANCER
12th Week at Churchill's
Direction, BILLY CURTIS
SAM J. HARRIS
Featured with
"PULLMAN PORTER MAIDS"
U. B. O.—Booked Solid



THIS HORSE
WILL WIN THE
MELBOURNE
CUP
EDWARD MARSHALL—TEUT—




Sam Barton
THE SILENT
TRAMP
Orpheum Circuit

HELENE DAVIS
In Eleven Minutes of Daintiness called
"PAST AND PRESENT"
Direction, HARRY WEBER
PLAYING U. B. O. TIME



A couple of nifties
JIM DAN
FOLEY and O'NEIL
Direction HARRY WEBER OFFICE



Morin Sisters
In a Variety of Dances
Next Week (Feb. 7), Austin and Little Rock
Direction, HARRY WEBER

Howard Langford
(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction WM. B. FRIEDLANDER

GEORGETTE LELAND
With "IT PAYS TO ADVERTISE" Co.
Management Cohen & Harris
LEW—JANE—BEN
Morton Jewell
TRIO
CARE VARIETY, NEW YORK



ALICE COLE
The Girl
Tenor
"Who puts more
tears in a ballad
than Jane Cowl does
in a drama."
Direction MARK LEVY.

Flying Werntz Duo
ORPHEUM CIRCUIT.

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

THE CRISPS
Just signed to play Interstate Circuit to follow Orpheum Tour.
This Week (Jan. 31), Orpheum, Salt Lake
Next Week (Feb. 7), Orpheum, Denver
Thanks to FRANK EVANS
Palace Theatre Building New York
We will protect our wooden soldier novelty



BUSTER SANTOS and JACQUE HAYS

The Girls with the Funny Figure in their new act, "The Health Hunters" Touring Pantages Circuit



TRANSFIELD SISTERS

Refined Musical Act
With Dwight Pepple's All Girl Musical Revue



BILLY LLOYD and GEORGE BRITT

In "A Mixture of Vaudeville." By Ned Dandy

Jan. 31. Colonial, New York.
Feb. 7. Alhambra, New York.
Feb. 14. Royal, New York.
Feb. 21. Bushwick, Brooklyn.
Feb. 28. Prospect, Brooklyn.

Direction, HARRY FITZGERALD

The supply of acts may exceed the demand, but there is only one

McINTOSH AND HIS

"Musical Maids"

Victor Morley

in "A Regular Army Man"
Next Week (Feb. 7), Orpheum, Denver
Direction, FRANK EVANS

MAYME REMINGTON AND COMPANY

New Act. Booked Solid U. B. O.



A BUTTERFLY IS A WORM THAT HAS TURNED

BILLY BEARD

"The Party from the South"

BERTIE FORD

Dancing a la Tanguy on the wire, says:

This seems to be a season of discontent. Aerial performers claim their fly stuff goes right over the heads of the audiences and wire walkers complain of the slack season. Even foot jugglers are kicking.



Bluch Landolf COMEDIAN

Featured with Bud Snyder Co.

S-C CIRCUIT
Season 1915-16



K C

KENNETH CASEY
"The Vitagraph Boy"
Direction, JOE PINCUS
Pat Casey Agency

JAMES TEDDY

Champion Jumper of the World
Direction, H. B. MARINELLI.

Max Ford June Irma DANCERS SUPREME

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

WALTER WEEMS

STARRING IN AUSTRALIA.
"TIVOLI FOLLIES."

3 STEINDEL BROS.

ORPHEUM-UNITED TIME

JIM AND MARIAN HARKINS

Tiv.-Syd.

Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)
En Route S-C Tour

CHAS. Hav U Seen GEO. K. Weber and Elliott

ORPHEUM CIRCUIT
Direction, MAX E. HAYES

PAUL RAHN

Artistic Character Singer and Light Comedian
"Merrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite



COY de TRICKEY

Sydney, Australia

Educated Roosters

Orpheum Circuit Direction MORRIS & FEIL



4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season
Next Week (Feb. 7), Majestic, Fort Worth
Direction HARRY WEBER Address VARIETY, New York

"A Frenchman is tongue-tied when handcuffed, still a handcuffed audience may not be French"
FRED (HANK) HARRY (ZEKE)

FENTON and GREEN

(AND CAT?) IN "MAGIC PILLS" Fully Copyrighted

GARCINETTI BROTHERS and MONA

Just finished a tour of the Orpheum Circuit. Open on the Interstate Circuit Feb. 10 for 8 weeks.
NEXT WEEK (Feb. 10-12), CRYSTAL, ST. JOE, MO.

Direction, BERNARD BURKE



FRANCES CLARE AND GUY RAWSON

VARIETY, New York
"Would like to hear from all my friends."
Oswald, Woodside Kennels, Woodside, L. I.



NOLAN and NOLAN

Just Jugglers

Hugh D. McIntosh Time.



Augusta GLOSÉ

ORIGINAL PIANOLOGUE GIRL

United Time



PAULINE SAXON

"The Sis Perkins Girl"
Direction JOHN C. PEEBLES

ALFREDO

Feb. 7—Palace and Woodgreen, Empire, Eng.

HOUDINI

INTERSTATE CIRCUIT
THIS WEEK (Jan. 31)
MAJESTIC, SAN ANTONIO

Why Variety Advertising Saves Money

An advertiser should figure the expense of advertising the same as he would the purchase of necessary merchandise.

No one would buy two pairs of shoes when but one pair is needed, nor extra suits of clothes merely to patronize other merchants, when he was fully satisfied in the store the first purchase was made.

So it is with VARIETY advertising, that is virtually a saving, not an expense. VARIETY covers the whole theatrical field for an advertiser. It goes so far beyond the circulation of any contemporary there can be no comparison. In the olden days a theatrical advertiser believed he should advertise in two or more trade papers to secure full publicity for an announcement, thereby doubling or trebling the expense of advertising. VARIETY saves this extra expenditure—one advertisement placed in VARIETY covers the entire field.

VARIETY goes all over—it is read all over, and is the acknowledged theatrical trade paper and authority around the world, holding a unique position in this respect never previously attained by a theatrical publication.

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1 inch Two Columns
12 Weeks.....\$35.00
24 Weeks..... 65.00

1 inch One Column
12 Weeks.....\$20.00
24 Weeks..... 37.50

2 inches One Column
12 Weeks.....\$35.00
24 Weeks..... 65.00

2 inches Two Columns
12 Weeks.....\$65.00
24 Weeks.....120.00

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LARGER SPACE PRO RATA

GIVE A LITTLE CREDIT TO YOUR DAD

(WHY DON'T YOU SAY A WORD FOR POOR OLD FATHER?)



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12 Weeks

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24 Weeks

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MUSIC BY NAT VINCENT

BROADWAY MUSIC CORP. WILL VON TILZER, Pres., 145 W. 45th St. N.Y. CITY. CHICAGO. 123 N. CLARK ST.

TEN CENTS

VARIETY

VOL. XLI, No. 11

NEW YORK CITY, FRIDAY, FEBRUARY 11, 1916

PRICE TEN CENTS

The Connecting Link Between Producer and Player

CHAMBERLAIN BROWN

Books, engages, places and signs for vaudeville, motion pictures and productions.
The recognized leader in casting plays and scenarios.

George M. Cohan Theatre (Fitzgerald) Building

1483 Broadway, New York City, U. S. A.

Telephone Connection.

MANAGER FOR—

Fritzi Scheff (pictures), Howard Estabrook, Emma Carus, Robert Edeson, Helen Ware, Kate Elinore and Sam Williams, Adele Rowland, Conway Tearle, Emily Ann Wellman, George Whiting and Sadie Burt, Sydney Shields, Zoe Barnett, Helen Lowell, Katharine Kaelred, Donald MacDonald, Beth Franklyn, Adele Blood, Alice Fleming, Franklyn Ardell, Leah Winalow, Paul Morton and Naomi Glass, Zelta Sears, Ota Gygi, William Gaxton, Clifton Webb, Tyler Brooke, Vera Michelena, Alma Belwin, Mollie King, Texas Ginnan, Billy Meehan, David Herblin, Vera Finlay, Mabel Carruthers, Marie Curtis, William L. Gibson, Florence Earle, Kempton Greene, Oscar Shaw, James Crane.

ARTISTS PLACED—

Florence Reed, H. B. Warner, Edith Taliaferro, Richard Carle, Edmund Breese, Ada Lewis, Helen Ware, Alice Dovey, Charles Cherry, Edna Mayo, Malcolm Williams, Hal Forde, Gladys Hanson, Rita Jolivet, Ruth Shepley, Morgan Coman, Elliott Dexter.

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

The Survival of the Fittest

Out of all the songs of a certain character that were exploited throughout the United States we are happy to announce that the sensational success of Mr. AL PIANTADOSI, in collaboration with Mr. JOE GOODWIN, stands out like the sun against the stars—the ballad that will live for years.

**“WHAT A WONDERFUL
MOTHER YOU'D BE”**

It is Helping to Make Acts

A Large Assortment of Wonderful New Novelties

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET
NEW YORK CITY

Chicago
Grand Opera House Bldg.

Philadelphia
Chestnut Street O. H., Opposite Keith's

'Frisko
Pantages Theatre Bldg.

VARIETY

VOL. XLI, No. 11

NEW YORK CITY, FRIDAY, FEBRUARY 11, 1916

Copyright, 1916
By VARIETY, Inc.

PRICE TEN CENTS

MUSICAL COMEDY STOCK OPENS FEB. 28 AT MAJESTIC, B'KLYN

First Venture of Its Kind Over the Bridge. Marks Passing of Shubert's Downtown Stand, Leaving Montauk Without Opposition. House Has Been Shy of Attractions This Season.

The Majestic, Brooklyn, in the past the downtown stand for Shubert attractions in Brooklyn will go into stock Feb. 28 when a musical comedy company will be installed. It is the first venture of its kind for Brooklyn.

Manager John R. Pierce of the Majestic said this week that it was rather premature to announce the new policy, as no company or the exact pieces to be produced have been chosen. It is understood, however, light operas, on the order of "The Chocolate Soldier" and "Naughty Marietta," will be the type used.

With the start of the present season the Majestic was the only Brooklyn house booked exclusively through the Shubert office. The former Shubert in the Bushwick section is under the management of Leo Teller and takes its attractions from the Shubert and Klaw & Erlanger offices.

The Majestic has been shy of attractions on many occasions this season, often forced to play pictures, and this week is using "In Old Kentucky," taking the old show when "Sadie Love" was sent to the storehouse.

The Montauk, the other Brooklyn downtown legit house, has been doing the best business in several years with \$1 top price using "The Birth of a Nation" (film) for the second time as its attraction this week.

MRS. CARTER LEAVES.

Quietly, almost more so from accounts, Mrs. Leslie Carter left these shores Wednesday of last week on the Rotterdam. The actress was bound for London, so it is said, and in the wake of the steamship, if the account is true, followed the wails of the members of her vaudeville company who were still clamoring for their past due salaries.

Mrs. Carter recently played her sketch in some of the Orpheum Circuit theatres and while in a couple of them was attached by a New York dressmaker, seeking to collect a long due bill for clothes.

When in Cincinnati Mrs. Carter announced to one paper she intended retiring from the stage and in another daily of the same city she denied it.

Leaving New York some weeks ago to commence a middle western vaudeville route, it was then reported there was some doubt whether Mrs. Carter would keep her engagement, it having been said at the time she might slip away to the other side.

"BOOMERANG" ALL SUMMER.

At the Belasco offices it has been decided to keep "The Boomerang" at the Belasco theatre during the entire summer.

David Warfield in "Van Der Decken" is to open the season at the house next September.

LOEW'S BOSTON RECORD.

Boston, Feb. 9.

What is believed to be the record week's gross for a regular popular price vaudeville was the amount taken in by Loew's Orpheum here last week. It amounted to between \$13,000 and \$13,500.

SPECTACLE IN STOCK.

Pittsburgh, Feb. 9.

"Joseph and His Brothers" (not to be confused with "Joseph and His Brethren") is presented here at the Grand by the Davis Stock this week. The piece is a spectacle. This is the initial production on any stage.

Alice Fleming and Wm. L. Gibson play the leads.

MISLEADING ADVERTISING.

Washington, Feb. 9.

The advance advertising here for the advent of the New York Winter Garden failure "The World of Pleasure," playing here this week, carried the names of several well-known stage favorites no longer with the company and one never with it.

Franklyn Ardell, who never appeared with the attraction, was billed as one of the features.

"CHARITY BALL" FOR REVIVAL.

The annual revival of a former success with an all star cast which was planned as a yearly feature by Charles Frohman prior to his death, will be continued this year, in association with David Belasco.

"The Charity Ball" is to be the piece if present indications are right.

At present those who are selecting the cast are figuring on.

BENEFIT FOR RECRUITING.

The monster benefit to be held at the Liberty theatre Sunday evening, February 20, is primarily proposed to stimulate recruiting for the 71st Regiment of the National Guard, and secondarily it is for the benefit of Company A of that regiment, Ray Hodgdon, captain. The proceeds will be used to furnish up the Company A's room.

In the same company as a private is Joseph Klaw, son of Marc Klaw. Mr. Hodgdon is a vaudeville booking agent. Between the two theatrical men and others in Captain Hodgdon's company the Liberty theatre performance is an assured success.

TEXAS OVERRUN.

Chicago, Feb. 9.

Texas is overrun with showmen especially legit, and managers returning from that State say that there are fully a half dozen minstrel troupes playing in close territory.

Fred Byers closed his "Girl and the Tramp" company, saying that he couldn't get suitable venue and that further progress through Texas was impossible owing to the State being surfeited with shows.

CATHOLIC ACTORS' GUILD MEETS

The regular monthly meeting of the Catholic Actors' Guild of America was held at the Hotel Astor last Friday afternoon. Jere J. Cohan, the president presided, and the Rev. John Talbo Smith, founder of the Guild, was the principal speaker of the afternoon.

The objects of the Guild are to promote the best interests of the stage and the Church together on spiritual and religious lines by social intercourse of the clergy, laity and the profession on more liberal lines.

The Rev. Joseph F. Delaney is Chaplain of the Guild, and his church of St. Malachy's on West 49th street, (in the center of the theatrical district), has been officially designated by Cardinal Farley as the Actors' Church.

All Catholic members of the profession are asked to join the Guild, and application blanks may be obtained from William E. Cotter, 505 Fifth avenue, New York.

The present officers of the Guild are Jere J. Cohan, president; Francis X. Hope, vice-president; Wm. E. Cotter, secretary-treasurer; the Rev. Talbot Smith, chairman of the Executive committee.

Committee on Good Works, John O'Neil, John D. O'Hara, Joseph R. Garry, George M. Cohan, Wilton Lackaye, Brandon Tynan, William Courtleigh, Frank Fogarty.

Meetings are held monthly.

BENNETT IN THOMAS PLAY.

A new play by Augustus Thomas to be produced by Forhman was placed in rehearsal Tuesday. The title is "On the Rio Grande."

It is said to be a short casted piece with only seven characters.

Among those engaged for it is Richard Bennett.

MOUNTFORD ON A TRIP.

Following the White Rats Ball the night of March 16 at the New Amsterdam Hall on West 44th street, Harry Mountford, of that organization, intends taking a flying trip to the Coast, making a speech on each stop en route. He will be gone for about 40 days.

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

DILLINGHAM-ZIEGFELD COMBINE & DE COURVILLE AFTER CENTURY

American Producers Have Word of Otto H. Kahn That They Can Have House. Would Defeat Opposition. William J. Wilson, de Courville's Representative, Trying to Secure Lease. Rumors of Friction Regarding Hippodrome Bring Denial.

Two separate deals are under way for the Century opera house. One has Albert de Courville of the London Hippodrome as a bidder, and the other is a combination of Charles Dillingham and Florenz Zeigfeld. It is said the latter pair have the word of Otto H. Kahn they may have the structure.

A combination of Dillingham and Zeigfeld at the Century would of necessity eliminate any opposition whatever in New York. The Winter Garden on the strength developed lately could hardly be considered opposition to any of the big revues in town.

Should de Courville enter this country and succeed in getting the Century he would begin to cut into both the Dillingham and Zeigfeld pie. This these two managers may wish to avoid.

The English producer has the accumulated theatrical properties of six years' producing in London and he would undoubtedly cut a figure in New York when starting after the American dollars.

There is another angle on the Dillingham-Zeigfeld combination that has presented itself during the past week in the shape of rumor that all was not well between the United States Realty directors and Mr. Dillingham. The latter is in on the Hippodrome on a salary of \$25,000 annually and a percentage of the profits. It would seem as though R. H. Bunsick, the stage director, at the "Hip," whose salary is approximately \$15,000 annually, has gotten into immense favor with the directors other than Mr. Black, who is strong for Dillingham. Some of the directors who know little of show business believe the stage director who is always on the ground is responsible for the success of the Hip, without realizing that the tremendous personality and the quiet method of Mr. Dillingham were the biggest factor.

At the Dillingham office this week it was denied there is any possibility of friction between Mr. Dillingham and the realty people. Mr. Dillingham is enjoying a well earned vacation in Florida and will return in time to look after the producing of a comedy in which Frank McIntyre is to star. Nothing would be said by Bruce Edwards, his general manager, regarding the Century other than what was printed in the daily papers.

William J. Wilson, Wednesday, stated that he had instructions by cable from Mr. de Courville to close for the Century at the earliest moment possible and in the event the Century should pass to the Zeigfeld-Dillingham combine, he is commissioned to arrange for another theatre in New York, large enough to accommodate

the style of entertainment the London producer intends giving on this side.

McLELLAN'S REVUE ENDS.

London, Feb. 9.

The George B. McLellan revue at the Queens closed Feb. 5.

This production was financed by Walter DeFrece, who declared before it opened he wouldn't take \$25,000 for his "bit."

After the first act on the opening night said he would give that sum to be out of it.

NEW MELO SUCCESSFUL.

London, Feb. 9.

At the Duke of York's Ethel Horniman successfully produced a new melodrama, "The Joan Dancers," by Capt. Stayton.

ELLEN FROST HELD.

London, Feb. 9.

Ellen Frost, a variety artist, charged in the Nottingham Magistrates' Court with sending air-raid news in a letter to her agent (Montague, in London) was remanded on bail.

JAMES WELCH RETURNS.

London, Feb. 9.

James Welch reappeared at the Coliseum this week, after a protracted illness, in a new playlet entitled "What a Bargain," and received a hearty welcome.

ALICE DOVEY IN LONDON.

London, Feb. 9.

Albert de Courville has sent instructions to America to place Alice Dovey under contract for a London appearance if possible.



VAN HOVEN

The last few months of that ordeal on the Gus Sun outfit are slowly but surely fading away. Learning to appear regularly and changing costumes complete at each performance.

ANNA HELD IN CHICAGO.

Chicago, Feb. 9.

After playing a few weeks on the Orpheum Circuit (including its coast stands) Anna Held will appear at the Majestic here next week, receiving \$2,000. Her act will be the same as when at the Palace, New York, earlier in the season.

NORA BAYES RESTING.

After this week Nora Bayes will cancel her vaudeville engagements for a month, going to Florida for a rest.

Miss Bayes has been playing continuously, 14 shows weekly, since Sept. 6. It was reported about that time she was in delicate health.

ALHAMBRA CLOSING.

London, Feb. 9.

The Alhambra will close Feb. 9 and remain so until the new revue by Fred Thompson and George Grossmith is ready for presentation there.

George Robey and Alfred Lester have been engaged for principal comedy roles.

"STOP THIEF" WITHDRAWN.

London, Feb. 9.

"Stop Thief" was withdrawn from the Prince of Wales Saturday.

Messrs. Butt, Grossmith and Laurillard will present Raymond Hitchcock there in a new musical play about the end of March.

PALLADIUM 3 DAILY.

London, Feb. 9.

The Palladium is playing three shows daily with an all-star bill. Heretofore it has been giving two shows nightly and three matinees—Mondays, Wednesdays and Saturdays.

NEW "SHELL OUT."

London, Feb. 9.

A. P. de Courville presented the second edition of "Shell Out" at the Comedy Feb. 2, with eight new scenes, new costumes and new numbers.

Billy Gould and Belle Ashlyn, who were added to the cast, got over.

WILL OLIVER DIES.

London, Feb. 9.

Will Oliver, agent, formerly an animal impersonator, died Feb. 1, aged 63.

Duprez Scores in "Passing Show."

London, Feb. 9.

The touring company of "The Passing Show" opened at the Finsbury Park Empire Monday.

Fred Duprez scored a pronounced success in the role of the old showman.

Darrell and Conway Open in London.

London, Feb. 9.

Darrell and Conway, Americans, opened at the Oxford Monday night and did well.

DANCER DIES ABROAD.

Paris, Feb. 9.

Reggie de Veulle, the dancer who created an impression in America when a member of "The Queen of the Moulin Rouge," was reported dead last week. An overdose of a narcotic is said to have been the cause.

IN PARIS.

Paris, Jan. 27.

Work is being continued on the construction of the new vaudeville theatre in Paris to be opened by A. Butt and Walter de Frece, and the foundation stone was laid in January. This signifies that the foundations are completed and the building of the hall is well in hand. Giggy Neighbour, the little daughter of the manager of the Alhambra, had the honor of "laying the stone" at a private ceremony. British and French coins were placed under the stone—for the gratification of future generations.

A charity fete for the red cross (Salonica branch) was held at the Gaiety Palace (Hippodrome) Jan. 20, the band of the English Grenadier Guards coming in from the front to take part in the performance. It was a big success.

The comedy-bouffe has been withdrawn at the Nouveau Cirque and Manager Debray is now presenting vaudeville, with excellent business. Geo. Pasquier is in charge as administrator.

A. Franck, director of the Gymnase, had recently inaugurated a system of charging reduced prices for reserved seats, contrary to the French practice of adding a booking fee. The innovation has not shown any increase in the receipts and has been withdrawn (to some more propitious time, as the management announces). Business remains fair at most houses, in fact better than was anticipated.

CHINESE QUARREL.

Memphis, Feb. 9.

The recent trouble among the members of Long Tack Sam's Oriental company, now playing the Orpheum circuit, came to a climax here last week when Lon Gem Sen, a member of the aggregation was arrested on a complaint lodged by Long Tack Sam. When the smoke had cleared it was determined Lon Gem Sen and his seven-year old daughter would return to China as soon as convenient.

The Chinese quarrelled over the presence of Long Tack Sam's European wife, the argument developing into a serious matter when the prisoner threatened to insert the blade of a sharp knife between the ribs of Long Tack Sam, who, incidentally, is his brother.

After the local police department had concluded they had no voice in the deportation affair, the Chinese adjusted the matter between themselves.

ARDELL'S SKETCH.

Vaudeville is to witness the return of Franklyn Ardell to it in a new sketch, containing Mrs. Ardell as the principal support. It will mark the debut of Mrs. Ardell on the variety stage.

Since leaving the twice daily Mr. Ardell has played in a couple of productions, but has grown a bit bank weary of the long-rehearsal-before-opening stunt.

MARCUS LOEW SECURES N.Y. ROOF TO DOUBLE ON DOWNTOWN SHOW

Wm. Morris' Jarden De Danse to Be Converted Into Picture Palace to Accommodate Theatre's Overflow. Will Have a Seating Capacity of 1,800 When Remodeled.

The New York Roof with all of its improvements, last used for a dancing cabaret, has passed to the management of Marcus Loew through an arrangement reached with Klaw & Erlanger.

Mr. Loew will shortly open the Roof with the same picture entertainment now given downstairs in the New York theatre, also leased by him from the same firm. The upstairs place will likely have its name changed to "The Venetian Garden" or a similar title that will remove the word "Roof" from the billing. The object of Mr. Loew is said to be to have the roof take the overflow at night from the theatre below.

The New York Roof was operated by William Morris for a long while in conjunction with the New York theatre, Mr. Morris agreeing to pay \$2,000 weekly throughout the year. Later, when Loew took the theatre, Morris secured the Roof for \$250 a week thereafter, and last summer turned it over to a trio of men who had some ideas about a cabaret roof garden they wished to apply. The last tenants were dispossessed a couple of weeks ago.

The Loew agreement for upstairs is reported something like that he has for the theatre, a weekly guarantee to Klaw & Erlanger with a division of profits. The guarantee for the theatre is said to be \$1,250, and Loew's guarantee for the Roof is reported at \$400 a week.

The Roof will seat about 1,800 when arranged according to Loew's plan, which is to cut off the extreme ends for a lounging place, leaving only the front before the present stage to be filled with seats.

The New York theatre plays a straight picture policy, changing feature daily. Saturday, when the new A. H. Woods feature film, "New York," was the draw, the New York house turned away thousands of people.

CHAMBERLAIN BROWN MOVES.

For the second time in ten years the front page of *VARIETY* bears an advertisement in type. Chamberlain Brown is the first manager or agent using a front page display advertisement to announce his new office in the Fitzgerald (Geo. M. Cohan theatre) Building at Broadway and 43d street.

The front page announcement of Mr. Brown's this week is also the most costly display advertisement ever published by a theatrical paper, Mr. Brown paying \$1,000 for it.

Mr. Brown severed his connection with the American Play Co. last week. He immediately arranged to take the front page of *VARIETY* in type to let the world at large know of the loca-

tion of his new offices. Mr. Brown is looked upon as one of the most successful and enterprising players' representatives extant.

At present he is handling as exclusive representative and business manager the largest list of theatrical talent obtainable. He has been particularly successful in placing vaudeville feature acts and headliners with productions.

Mr. Brown made his advent in New York theatrical circles as an agent only three years ago, with offices in the Aeolian Building. So rapid was his rise last September the American Play Co. made overtures to him to conduct a players' engagement department. Brown remained with them until last week, being most successful, but differences arose over the management of the office and the manager decided that he would again conduct his business personally.

His new offices are located on the ninth floor of the Fitzgerald Building in suites 905 and 906, where he has installed his complete office staff associated with him in the past.

"QUEEN OF THE CASTANETS."

Commencing yesterday at the Maxine Elliott theatre, La Argentina, a dancer from Spain, commenced a series of matinee performances which may lead to her appearance in local vaudeville. Charles Bornhaupt is attending to any vaudeville negotiations.

La Argentina is known at home as "The Queen of the Castanets." That, as well as her dancing, has attracted the favor of her country. She recently married a wealthy resident of Buenos Aires, and her husband is with her in New York.

BOND AND CASSON SPLIT.

Betty Bond and Jimmie Casson, a vaudeville two-act, have separated.

Josie Heather Has Divorce.

Baltimore, Feb. 9.

A divorce was granted here last week to Josie Heather from her husband, Max Ford (formerly of the Four Fords). No alimony asked.



MOSCONI BROS.

Scoring unusual success with "SOONER OR LATER," and "KANGAROO HOP," both published by JEROME H. REMICK & CO.

SUING LASKY ON FOLIES BERGERE.

The Harris Estate is reported as having instituted a suit against Jesse L. Lasky over a series of notes which he signed in connection with the Folies Bergere (now the Fulton theatre) on West 46th street. At the time the "Folies" opened Jesse Lasky and the late Henry B. Harris were partners in the venture, which proved a failure. The theatrical manager was about four years ahead of the times and Broadway is that particular it will only accept "what it wants when it wants it."

The suit is said to be for \$120,000 on notes which the new picture producer failed to take up after the closing of the music hall.

SHAKING UP THE PALACE.

The Palace theatre is receiving a daily shaking by the blasting for the new subway Union station, to be used by all of the subway lines converging in the Times Square section.

It is to be located in the little triangle directly in front of the Palace. This week the sand hogs were burrowing away at a depth of about 30 feet under the theatre's foundation. As they struck rock that had to be cut through they let off several blasts that seemed to shake the entire building.

The shocks were so severe it was discovered the filament in the electric globes in the foots and borders of the theatre were destroyed and had to be replaced after each performance.

MCDONALD & CARROLL APART.

Ballard McDonald and Harry Carroll have dissolved their long standing partnership, McDonald becoming associated with D. B. Berg where he will attend to the vaudeville material of Berg's productions.

MATTHEWS' NEW MAN.

Bob Matthews has made a change in the cast of his "Dreamland" act, adding Sol Lesser to the company in the comedy role formerly handled by Al Shayne. The turn is playing the Poli time.

SWEATNAM BOOKED.

Willis P. Sweatnam has been booked in vaudeville in a sketch called "In Ole Nu'Leans," written by A. R. De Beer and Adam Hull Shirk. It will require a company of eight.

BERNARD RETURNS.

Mt. Clemens, Mich., Feb. 9.

Sam Bernard expects to resume his vaudeville tour at the Davis, Pittsburgh, next week.

Mr. Bernard has been here recovering from an attack of rheumatic gout.

JOSEPHINE COHAN ILL.

Mrs. Fred Niblo (Josephine Cohan) has been quite ill the past few days, her condition greatly worrying the immediate family.

COMPOSER ENGAGED.

Anatol Friedland, the composer, is engaged to be married to Frances Vogel, a non-professional.

JOLSON SHOW OPENING.

New Haven, Feb. 9.

The Al Jolson Winter Garden, New York, show, "Robinson Crusoe, Jr.," is to open here to-morrow night, remaining the rest of the week. It will return to New York, laying off for dress rehearsing probably the first three days, likely opening at the Garden there next Thursday, Feb. 17.

Late last week the Marco Twins were added to the cast of the Jolson show, which has been in rehearsal for about nine weeks.

Theo. Kosloff and Mlle. Cartier left the Jolson show during rehearsals. The duo were depended on for one of the big dancing numbers.

"Town Topics," now at the Garden, will leave there Saturday, taking a special train to Detroit after which the production will probably go into the Chicago theatre (formerly American Music Hall), Chicago, for a run.

COHAN'S REVUE MUSIC—SNYDER.

The George M. Cohan revue produced at the Astor this week by Cohan & Harris will have its music published by Waterson, Berlin & Snyder.

The same firm published the music of the last Cohan musical piece, "Hello Broadway," and is said to have paid \$10,000 for the privilege. It is understood Cohan & Harris presented the publishing rights for the new show to Waterson, Berlin & Snyder, gratis, through no pronounced hit having developed from the "Hello Broadway" production.

SOLD SELLING SONG.

Bernard Grossman, through his attorneys, House, Grossman & Vorhaus, has started action against Harry De Costa and Witmark & Co. to secure an accounting of the royalties for the song, "Little Grey Mother." Grossman wrote the lyrics and De Costa the music.

The plaintiff contends he gave De Costa the right to market the song and was informed by the latter he could secure \$25 for it from Witmark in an outright sale. Grossman gave his consent, but learned later De Costa failed to sell the song and was receiving a royalty from Witmark from it.

Grossman claims half of any royalties paid on the number are due him.

MELNOTTE TWINS A TRIO.

The Melnotte Twins (Coral and Pearl) returned to New York last week from the middle west. Pearl Melnotte was married about a year ago and wished to await an interesting family event at home.

Coral Melnotte will probably reappear in vaudeville as a part of a two-act, the other half being a young man yet to be selected who can measure up to her in stage work.

Berlin Taking In Palm Beach.

After a couple of weeks of vacationing at French Lick, following the launching of the Gaby show (for which he wrote the words and music), Irving Berlin is on another pleasure jaunt, this time making it Palm Beach, Florida.

A. B. C. SECURES FIRM GRIP ON COAST VAUDEVILLE SITUATION

Booking Affiliation With Ackerman-Harris Combine Gives Affiliated Booking Corporation Complete Route From Chicago to Coast. Portland Orpheum Included in List. Others to Follow.

San Francisco, Feb. 9.

With the consummation of a booking arrangement between the Ackerman-Harris combine and the Affiliated Booking Corporation of Chicago, the vaudeville situation here assumed a brand new angle this week, giving the A. B. C. a position of importance far elevated above its several competitors in the western booking field, for the affiliated now has an intact chain of houses running from Chicago to the coast and back again.

The announcement of this booking amalgamation is equaled in importance and interest by the news that the Ackerman-Harris company has acquired the Orpheum, Portland, and will convert it into a Hippodrome playing road shows sent west by the Affiliated Agency.

The Ackerman-Harris arrangement however, does not interfere with the booking franchise held here by the Graumans who own the local Empress and that house will retain its exclusive prior rights to all acts sent west by the Affiliated.

Some legal entanglement is liable to happen through the Ackerman-Harris acquisition at Portland, for the Graumans claim to have an option on the lease and threaten a suit unless the matter is amicably adjusted.

It is known Ackerman-Harris are negotiating for houses in Salt Lake City, Butte, Spokane, Seattle and Denver and it is expected some definite action will take place on those propositions before the end of the week.

Fred Lincoln of the Affiliated is here assisting things along and tightening up the booking arrangements for his Chicago concern.

The arrangement made between the Affiliated and the Ackerman-Harris organization practically means that regardless of the possibility of a transfer of the Sullivan-Considine circuit, the booking will remain with the Affiliated, for should John Considine dispose of any of his holdings it is understood the Ackerman-Harris people will have first opportunity to purchase, and the Affiliated would be on the inside.

Incidentally this new arrangement will make it doubly hard for the Western Vaudeville Managers' Association to get a firm foothold on far western booking territory, for with the Bert Levey holdings well tied up and the new amalgamation, the field is practically barren of hopeful possibilities.

The Affiliated is not only increasing its strength in the far west, but is making strenuous overtures in the south and middle west. N. J. Kissick

will make his second journey south Feb. 15, this time to close up several franchises below the Dixie line. Houses are also being lined up directly east of Chicago, and two complete routes are now established between Denver and Chicago, the principal one bringing the shows into the Empress Des Moines, which recently returned to the Affiliated books.

INTERMISSION EXCITEMENT.

The managers of small town vaudeville houses in the country which have been in the custom of having an intermission in the middle of their programs have found that the people want to be amused even during the ten-minute lapse.

Some managers have been releasing small balloons through the house much after the style of the cabarets. The people punch away at the balloons until the show resumes.

ROSE'S 30 ACTS.

Maurice Rose, of Rose & Curtis, returned Monday from his first visit to Chicago. While out there he corralled thirty western turns (fifteen of which are "girls acts") for eastern bookings.

Mr. Rose also arranged for his firm to represent Menlo Moore, Dwight Pepple, Jack Patten, Lou Shean and Minnie Palmer in the east. They are mostly tabloid producers.

Darling's 25,000 Mailing List.

Al Darling, the manager of the Colonial, is sending out by mail 25,000 announcements regarding the change of the price policy at his theatre, commencing Monday.



VIOLINSKY

The musical wizard who recently returned east to resume his vaudeville activities after a prolonged stay on the Pacific Coast, where he gathered invaluable data for his forthcoming literary effort, "The Melting Fortune."

CASEY GETS DE VRIES.

The decision in the matter of commission on the bookings of Henri de Vries on the big time has been rendered in favor of the Pat Casey Agency by the United Booking Offices, before which a complaint was placed by H. B. Marinelli.

Marinelli claimed the commission, he says, through having been in negotiation with de Vries for a year before the Holland protean actor lately came over here on speculation, when he was booked by Casey at the Palace, New York.

The Casey Agency also secured an Orpheum Circuit route for de Vries at \$750 weekly. Marinelli at once presented his protest, also on the further ground that under his understanding with the United, he (Marinelli) was entitled to the credit of all foreign bookings on big time over here. Marinelli denies the latter, saying there are many instances of where foreign acts have been booked by other U. B. O. agents since he re-entered that agency, and that those agents received the commission.

BOHM CASE MOTION.

A motion made on behalf of Frank Bohm by O'Brien, Malevinsky and Driscoll to strike out certain clauses as irrelevant in the answer by the United Booking Offices to Bohm's complaint, has been denied by the court. Maurice Goodman appeared for the agency.

The Bohm action is to recover alleged commission withheld by the U. B. O. while Bohm was booking through that office. The claim amounts to about \$10,000. In the answer the U. B. O. stated the commissions were retained by the Vaudeville Collection Agency in pursuance of an agreement entered into between it and Bohm.

The case is on the calendar for trial.

MATTHEWS' CROWN.

Chicago, Feb. 9.

The Crown (Ed. Rowland, Jr., manager), which has been playing Stair & Havlin attractions, will switch to vaudeville Feb. 13, and will be booked by James Matthews, of the local Pantages office.

The Crown will change its programs Mondays and Thursdays. The Crown is now owned by Edward Rowland, Sr. The Chicago Pantages office (in charge of James Matthews) confirms the report Pantages has obtained a site in Vancouver, B. C., and will build this spring. Pantages also has Tacoma under surveillance and a site will be decided there soon.

BROOKLYN BUILDING.

Levy Brothers, Brooklyn real estate operators, have purchased a plot of ground on Myrtle avenue at Madison and Cypress streets, on which they will erect a theatre with a seating capacity of 2,500. The ground was purchased from Bauer & Stair.

The Levys also own the Bedford, Brooklyn, which William Fox operates with pop vaudeville.

NEW POLI'S, NEW HAVEN.

New Haven, Feb. 9.

S. Z. Poli, before leaving for Florida, commissioned Thos. W. Lamb, the architect, to draw plans for a theatre seating 3,400 to replace the old Poli house in this city.

It is expected to be finished by next season.

FAILED TO AGREE.

Hartford, Conn., Feb. 9.

The management of the Hartford theatre and "The Homan Revue," which has been at the house several weeks, came to a parting of the ways Saturday when H. H. Jennings, manager of the house, held out a certain portion of the show's share of the receipts, owing to the non-appearance of the company's leading woman, Nance Shannon, at several performances.

Fred H. Homan, of the company, refused to take the money offered. Financial aid was given the "Revue" people by a Mr. Devine, who paid expenses to Winston where the troupe was booked for the current week.

The Libby Arnold Blondel Musical Comedy Co. which has held forth at the Art theatre, has ceased to be, passing out of existence after last week.

COLORED HOUSE CHANGES.

The Lafayette at 132d street and 7th avenue has changed hands. The house is dark this week, undergoing renovation. The lease has been taken over by the Elita Amusement Co., which will operate it in the future with Julian Elmore in charge. It reopens Monday with "The Darktown Follies of 1916," which will remain there for three weeks, after which a program of vaudeville, pictures and colored stock will be installed.

H. O. H. Wrong Report.

As usual when the Shuberts' press sheet attempts to secure any news for its pages that is not stolen from other publications, it goes wrong. The last time was when it printed the Harlem opera house would be taken over by John Cort May 1.

The opera house is a B. F. Keith property, and can be held as such at will.

Armstrong Sketches on Small Time.

All of the late Paul Armstrong sketches produced for vaudeville have been placed for small time booking by Mrs. Armstrong with Goldberg & Epstein.

"To Save One Girl" is now appearing on the Loew Circuit. Another is "The Bank's Half Million," to shortly appear on the same time.

Playing Three Bills Weekly.

The Lee Ave. Theatre, Brooklyn, has installed a pop vaudeville policy, playing six acts, changing three times weekly.

This is the second time it has been tried in Brooklyn; the Jones (now Putnam) was the other, but when the Putnam changed management it became a two-bills-a-week house again.



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My dear Sirs:-

I am in receipt of your contract for a renewal for another year of advertising in the Variety and while I seriously object to the 20% increase in our rate, I will sign contract in it's present form.

For years you know, or more probably ever since Waterson, Berlin & Snyder organized as a music concern, it has been customary to trade advertise in several publications, we believing to secure full publicity in professional circles where our songs were to circulate. That made it necessary for us to use all theatrical trade weeklys, more or less.

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Enclosed find contract signed.

Yours very truly,

HW/MES



IN AND OUT.

Henri de Vries, the foreign protean player, is not at the Palace, Chicago, this week, Adelaide and Hughes answering the emergency call. De Vries concluded to remain in the east rather than play the western time at his agreed upon salary.

Continued illness prevented Violet Dale opening at the Harris, Pittsburgh, this week, with Marie Fitzgibbon on the bill instead.

Cook and Lorenz Monday took the program space first given to Ruth Royce at the Majestic, Chicago.

Holmes and Buchanan had to leave the Alhambra, New York, show last Thursday, Harry and Anna Seymour going in. (The Seymours had played at the 5th Avenue the first half of that week.)

The Four Londons could not open at the Hippodrome, Youngstown, Ohio, this week, owing to one of the acrobats having suffered a slight injury when at the Palace, Chicago. Vallecita's Leopards replaced the turn.

James and Bonnie Thornton did not open at the Orpheum, Brooklyn, Monday, Wenrich and Connolly replacing them. Mr. Thornton was ill. His illness will prevent the fulfillment of the Alhambra engagement next week, Lillian Shaw substituting.

Bancroft and Broske left the Prospect, Brooklyn, program Monday owing to voice trouble. The bill was long enough. There was no substitution.

Bert Hanlon replaced Dale and Boyle in the Royal bill Tuesday, doubling from the Alhambra for the remainder of the week.

Edna Aug retired from the bill at the 81st Street, Monday afternoon and was replaced by Cleo Gascoigne.

NEW ACTS.

Augustin MacHugh, the author of "Officer 666," and Howard Estabrook were jointly responsible for the writing of the sketch "Close-up," in which Estabrook is to open at the Prospect theatre Feb. 21. The company includes Marie Curtis, Thomas McKnight and Malcolm Murray.

Katherin Powell was formerly Joan Vernie, dancer, Miss Vernie assuming her proper name for the dancing act in future.

Grace Foster (at one time Ritter and Foster) may do a single. She was late "Roberts" with (Tom) Calloway and Roberts.

Thelma Carlton and dancing partner with the original Russian Balakai Orchestra.

Sue MacManamy, David Herblin and Harmon MacGregor in a new act, "The 10:30 For Chicago."

Miss Norton (Norton and Nicholson) (Paul Nicholson is now touring with "Princess Pat") in new act shortly.

Madeline Harrison is to be seen in a new United Booking Offices office act.

Eddie Lee and Co. in "Blessed with Stupid and Stupidness."

BLOW THEATRE SAFE.

Chicago, Feb. 9.

Safe blowers cracked the safe of the Crawford theatre Sunday night, and got away with the receipts.

COLUMBIA'S FIGHT FOR CLEAN SHOWS SUCCESSFUL IN PHILLY

Drastic Orders Issued By Columbia Amusement Co. Coupled With Inauguration of New City Administration Has Desired Effect. Indecent Shows to Be Eliminated. No More "Cooch" or Body Dancers to Be Permitted.

Philadelphia, Feb. 9.

The inauguration of a new city administration combined with the drastic orders recently issued by the Columbia Amusement Co., to its franchise holders has apparently had the desired effect locally, for those particular burlesque theatres heretofore notorious for the indecent shows permitted have shown an inclination to reform and while the reformation is not as yet a roaring success, the good intentions of the local managers may be seen on the surface. It might be safely recorded the Columbia Circuit directors have won a complete victory in their attempt to eliminate "dirty burlesque" and Philadelphia can be included in the list of middle-western cities where the "cooch" and its accompanying "smut" has disappeared forever.

The cleaning up process is particularly noticeable at the Trocadero, hitherto the principal offender and somewhat remarkable through its management's open defiance of organization rules and the local moral ordinances. The current show at the Troc is without the exploited "cooch" and with the exception of a single "hell" the dialog could safely pass the scrutiny of a ministerial board of censors.

An occasional wiggle is discernible in the performances of Michaelena Pennetti, but this seems due to a weakness of the individual rather than to the looseness of house morals. At any rate the advertised "cooch" is absent and what remains of it is thoroughly subdued, in fact the "body dancer" is practically extinct in so far as Philadelphia and the Trocadero is concerned. And strangely enough the business has not suffered to any noticeable extent, the opening night's (Monday) performance of this week being given to almost a capacity attendance.

The action of the Columbia directorate is to be praised highly in the least and with the passing of the "Philadelphia cooch" the last sign of suggestive burlesque has faded from view.

OTTUMWA'S SKY-HIGH.

Cincinnati, Feb. 9.

Ottumwa, Ia., has leaped across the theatrical spot-light through the activity of one A. P. Owens, who operates the Grand opera house in that remote little villa. The Grand plays traveling shows, offering the burlesque manager an opportunity to break a necessarily long jump.

Owens has apparently missed the recent "clean-up" order issued by the directors of the Columbia Amusement Co. and the American Burlesque Circuit.

In advertising for attractions to accept Ottumwa booking he makes it

decidedly clear that in Ottumwa, the sky's the limit insofar as stage decency is concerned. His card advertisements quote the figures reached by several companies holding American Wheel franchises with the added information that Ottumwa plays to men only. His announcement reads as follows:

Grand Opera House, A. P. Owens, Manager, Ottumwa, Iowa.
Plays Burlesque.
Aug. 26, "Merry Burlesquers".....\$350.50
Sept. 7, "September Morning Glories".....232.00
Sept. 18, "Tango Queens".....221.25
Oct. 7, "Cabaret Girls".....203.25
Oct. 14, "Follies of Pleasure".....544.00
We play men only. Smoking permitted, give the dance and put on real burlesque.
Are you booked here? If not, why not?
A. P. OWENS, Manager.

The meaning of this is obvious. "Playing men only" and "Give the dance" and "Put on real burlesque" are phrases that tell their own story. The circular is a bid for lewd exhibitions. That's what Owens wants for the entertainment of the men of Ottumwa. And he calls himself a theatrical manager, with the unmitigated gall, based upon inexcusable ignorance, to call the shows he wants burlesque.

By a long stretch of the imagination there might be some excuse for this man, living as he does in a community remote from the centres of legitimate show business. But there can be no excuse for the owners of the companies who become parties to his degrading business.

SPENCER PRODUCING STOCK.

The stock burlesque at the Union Square theatre, New York (formerly Keith's), now in its 15th week, has Billy (Grogan) Spencer as the producer.

Mr. Spencer's adaptability to this style of entertainment is well known among burlesque people and that the productions are having a long run speaks for the success of his latest effort.

CLOSES VICTORIA, PITTSBURGH.

Pittsburgh, Feb. 9.

The Victoria was closed Sunday by the police and its theatre license suspended.

It was charged the house allowed immoral dialog to be spoken in its shows, and also that suggestive photographs were sold.

Manager Oberwarth expected to reopen the house early this week with Mayor Armstrong saying he intended to discipline the theatre, owing to the number of complaints he had received against it.

The Victoria plays independent burlesque, and is not attached either to the Columbia Amusement Co., or American Association Circuits.

ALIENATION SUIT SECOND.

In the marital troubles of the George W. Kingsbury, now before the New York Courts, the record tells that before Mr. Kingsbury started an action to recover \$25,000 damages from Henry Hart, a music publisher, for alienating the affections of his wife, Mrs. Lillian Kingsbury had commenced a suit through Arthur Fullman, of 302 Broadway, for a legal separation from her husband, alleging cruel treatment. The application for a separation asks for alimony and counsel fee. It was set down for argument this week.

The separation case was started by Mrs. Kingsbury Jan. 14. About two weeks ago Mr. Kingsbury commenced his damage action against Hart.

"PALS FIRST" PLAY.

The playing rights to the Francis Perry Elliott novel "The Haunted Pajamas" have been secured by one of the large producing firms, who will start the dramatization of the story immediately.

As a play it will be known as "Pals First."

Moves Over in Schenectady.

Schenectady, N. Y., Feb. 9.

Commencing Thursday the shows of the American Wheel will play at the Hudson (formerly Mohawk) in place of the Van Curler, which has housed them in the past.

The Schenectady stand splits with the Amory, Binghamton.

OBITUARY.

J. J. Maloney died Jan. 21 at New Orleans where he had been sent by Johnny Ray to recuperate from a breakdown. Mahoney was well known theatrically, having been stage manager at different times for Sothern, Mansfield, etc., and more recently a picture director. At the time of his illness he was directing the erection of the picture studio being built at Cleveland by Mr. Ray.

Harry Ballin (of Ballou) was reported in the New York Herald Sunday to have died from an intestinal trouble on the "Baltic" last week while on his way to New York. He was buried at sea. The deceased is believed to have been an American actor lately in London. The Herald reported him as an American dancer.

Edmund H. Reardon died Feb. 4 in St. Luke's Hospital of pneumonia. He had been on the legitimate stage for many years, but recently has been appearing in pictures. Funeral was from his home in Boston. A mother survives.

Harry Dillon of the Dillon Brothers (vaudeville) died Feb. 6 at his home in Cortland, N. Y. He was 45 years old. He was a song writer. Among his biggest numbers in popularity some years ago was "Put Me Off at Buffalo."

The mother of Bertha Hyde died at her home in Camden, N. J., Jan. 31. She was 71 years of age.

D. O. Gibbs, father of Harry Gibbs (Gibbs and Colwell), died at Whitehall, N. Y., Jan. 26.

The father of Elsie Follette Wicks (Follette and Wicks) died recently of pneumonia. He had arrived recently from Germany to visit his daughter, but died before reaching Oklahoma, where she is living.

Frank J. Bassett, former stage manager of the Tabor Grand and Broadway, Denver, died Feb. 5. He was one of the organizers of the Theatrical Protective Union.

John Joseph Wood, a tenor in vaudeville, died last week at his home in Brooklyn of pneumonia. He was 23 years old.

Will R. Antisdel, advance man for William Hodge, died at the City Hospital, Boston, Feb. 8. He was 43 years old and leaves a wife and four children.

Mrs. R. J. Follis, mother of the Follis Sisters and Le Roy, died Jan. 23 in Chicago. She was the mother of 11 children, all in theatricals.

Edith Williams, in musical comedy for several years, died Jan. 27 at the home of her sister in Toronto.

Jack Cluny, for several years connected with the Hanlon Brothers, died Jan. 29.

Florence Moore (late of Montgomery and Moore) was married Jan. 31 at Atlantic City to Jules I. Schwob, son of a New York jeweler.



THE LIGHTS' CLUBHOUSE

The picture above shows the progress made in the clubhouse of the Long Island Good Hearted Theatopian Society, termed in brief, "Lights," the first letter of each word forming the abbreviation. Frank Kaufman, secretary pro tem, has sent out an appeal to members to collect applications for new memberships, otherwise, Mr. Kaufman says, it may become necessary to take in lay members.

The Lights' clubhouse is located at Freeport, Long Island, and the society is now composed only of those closely connected with theatricals. A bulkhead about the clubhouse is nearly completed and work has been commenced upon the grounds surrounding it. A baseball field and tennis courts have been laid out.

VARIETY

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PARIS 66 bis Rue St. Didier

ADVERTISEMENTS

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L. Rigaux & Co. is a new theatrical agency in Paris. A. Dante is manager. He was formerly with the Marinelli firm.

An application is going before Congress to place Sousa, the band master, on the retired list as a Lieutenant in the United States Marine Corps.

Walter Rosenberg was married Wednesday evening at the Hotel Biltmore. His wife was Gertrude Blumberg, a non-professional.

The Lee and Fogg Musical Comedy Co., appearing at El Paso is giving away Mexican money with each admission ticket.

S. H. Grisman, assistant general manager of the New York B. S. Moss vaudeville theatres, has severed his connections with that circuit.

The 3 Du For Bros., after rehearsing with the Winter Garden show for two weeks, disagreed over the numbers allotted to them in their role, and retired from the cast.

Ethel Gilmore, a premier with the Chicago grand opera organization, replaced Dazie with the Shuberts' "Maid in America." Paul Durand placed the dancer.

Charles H. Schwenk, recently connected with the Department of Public Works, Buffalo, has been appointed treasurer of the Shea Amusement Co. of that city.

The Poloff Sisters will retire from the stage for one year, through the death of their father last month. The girls are to remain at their home at 113 57th St., Brooklyn.

The opera house at Amsterdam, N. Y., started a vaudeville policy of four acts this week. The split week programs are booked through Walter Plimmer of the Amalgamated.

A new shoe shop under the management of Weisberger has been opened at 152 West 45th street with a full line of "different" shoes that are made specially for the profession.

The Daly Stock which has been playing in Muskegon, Mich., has removed to La Crosse, Wis., where it will be open Feb. 13. The company plays two shows a week with prices 10-20.

The Hippodrome, at Ogdensburg, N. Y., has been leased by J. J. Livingston, who will operate it with vaudeville, four acts booked through the Amalgamated Agency.

Jules Micheals, connected with the management of the Academy, Buffalo, has been appointed general manager of the Regent, Buffalo, a picture house. Harry Murray is business manager.

Phil Boyte is now assistant manager at the Colonial, Erie, Pa. The house pneumonia, has recovered and is staging several musical acts, before returning to picture work.

Foreign ice skaters are much in demand over here, but with most of them in war countries agents are experiencing great difficulty in securing any.

Howard Estabrook's song, "No One At Home To Love," which he wrote and introduced in his vaudeville act, is to be published by Jerome H. Remick & Co.

THE WHITE RATS NEWS

This notice is repeated, to the effect that the White Rats News appearing in VARIETY is the utterance of the White Rats, and printed in VARIETY, which is the news medium for the White Rats by virtue of an agreement made with that organization.
VARIETY, in its editorial policy, disclaims any responsibility (other than legal) for matter upon the White Rats News pages.

The Charles Dillingham Benefit for the Actor's Fund will be given at the Hippodrome Sunday night, instead of the Globe, as first announced. Only professionals under engagement in the Dillingham attractions will appear.

In a Northern Pacific derailment a couple of weeks ago, between Anaconda and Seattle, Mrs. Gray (Gray and Graham) and Miss Ranous (Ranous and Nelson) were injured sufficiently to cause their removal to a local hospital.

Joe Wood's "Junior Revue" will start over the Pantages Circuit shortly after filling present engagements for the Western Vaudeville Managers' Association (Chicago), returning to that time upon completing the Pantages tour.

Helen Royton, who retired from musical comedy about five years ago to go abroad and sing in grand opera, has returned to America and will likewise return to her first love—musical comedy.

The stock at Poli's Academy, Scranton, has undergone several changes of late. Gus Forbes, formerly of the Wilkes-Barre stock, has replaced Selmar Jackson as leading man, the latter going to Weehawken, and Edna Crawford has entered vaudeville.

Mrs. Grace Rogers, wife of Dore Rogers of "Potash and Perlmutter in Society," is recovering from a severe attack of pneumonia at the Lakewood Hotel, Lakewood.

"In Old Kentucky" opens at the Manhattan opera house Monday for a run. It is intended to keep the piece there for six weeks if business warrants.

Bert Angeles, formerly director for George Kleine, who has been under the care of Dr. Melvin Wolk since last September, owing to a severe attack of pneumonia, has recovered and is staging several musical acts, before returning to picture work.

Harry Houdini last week at the Majestic, San Antonio, secured exceptional publicity in the dailies when he released himself from a straight jacket while suspended in mid air from the roof of the Empress Building. A crowd of 12,000 witnessed the feat. The San Antonio Express staged the affair.

Ray Hodgdon attends to the booking of a vaudeville sketch called "Which Shall I Marry?" He wanted to place it at Shea's, Buffalo, so wired Mike Shea: "'Which Shall I Marry?' out of Chicago. Love and Kisses, Ray." When Mr. Shea next came to New York, Ray took a vacation for a few days.

A girl was presented to Mr. and Mrs. Frank Stillwell Jan. 31. Mrs. Stillwell was formerly Marguerite, of Coate and Marguerite.

Phyllis Gillmore, a Brooklyn stock favorite, has leased Archie Colby's sketch "The Girl from Macys" and will open at Keeney's, Brooklyn, Monday.

Neil Kenyon has opened negotiations to settle the judgment of \$364 obtained against him by Jenie Jacobs sometime ago. Mr. Kenyon is arranging to reappear (through Charles Bornhaupt) in American vaudeville next season. Miss Jacobs' claim was based on commissions due.

Michael J. Garrity, former manager of the Jefferson, at Portland, Me., has taken a five-years' lease on the theatre and sublet it to Milton F. Flynn, president of Flynn & Co., a corporation in which Garrity is also a director. The new lessees take possession Feb. 21, when "Under Fire" will reopen the house. The house will play road attractions until March 6, when a musical comedy stock will be employed with an occasional legitimate booking. George I. Appleby will be house manager.

TOMMY'S TATTLES.

By Thomas J. Gray.

The competition in this column writing thing is growing swifter every day.

Rube Goldberg, the Evening Mail cartoonist, has entered the Pickford-Chaplin salary class. His contracted income for this year is to be \$100,000. We are glad to see Rube drawing so well.

Caught a dog act last week. It's curtain music was "Don't Bite the Hand That's Feeding You."

Remember when people used to go to the box office to buy theatre tickets? Most of the ticket purchasing in New York is now done at drug and cigar stores. The managers are thinking of turning their box offices into cigar stands and soda fountains, to get even.

Things We Can't Understand.

WHY actors announce they will now sing "their latest composition" and then proceed to murder a song written by some poor but honest song butcher.

WHY every comedienne wants to do a drunk scene.

WHY people spend so much time trying to improve the drama.

Our idea of a good job—night watchman at Ziegfeld's "Midnight Frolic."

Wonder how those "solid silver" cups they used to give out at "Society Dancing" contests now look?

Teacher—Johnny, what is California noted for?

Johnny—Studios.

A great falling off lately in the benefit business. They are getting so scarce now you hardly hear of any more than two or three a day.

We hope Greece doesn't get mixed up in the war. We can hardly stand for another set of "official" war pictures.

It's almost time for a film called "With the Turkish Army." Will some cigarette company kindly loan its factory?

Vernon Castle has not yet left to join the English army. Maybe that's why the Germans are acting so bold again. Castle's a good-natured fellow to go from "Watch Your Step" to Watch Your Zep.

Society dancers may come and leave but buck dancers go on forever.

President Wilson's agent seems to have booked him a full route.

See where some professor is going to start a school for playwriting "for the masses." All necessary to do after taking a course from the professor is go home and write a play. This should be good news for the manufacturers of pencils, pens, ink, writing paper and typewriters.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Theatrical Business in New York at High Tide. Renewal of "Cut Rates" Claimed to Have Materially Helped. Elsie Ferguson's Unique Box Office Record With Poor Play

Theatrical patronage at New York theatres is now on the high flood of prosperity. The promising outlook at New Year's has come to pass. It was then predicted the remainder of the season would be a bounteous one for the \$2 production managers, and so it has proven thus far.

It is claimed credit in part at least for the heavy theatre attendance in the metropolis should be given to the renewal of the "cut rate" ticket agencies, those that sell certain seats at one-half the box office price, most often through an arrangement with the theatre itself. The "cut rate" sellers usually handle the upper portion of the theatre, although they are also disposing of many rear orchestra seats (though in but one or two instances are the orchestra coupons sold "under contract," i. e.: theatres supplying cut rate agencies direct, permitting the return privilege for unsold tickets).

The demand for bargain tickets has been such since the revival five weeks ago that it has redounded to the direct benefit of the houses. Applicants for "cut rates" not being able to secure the locations desired have been forced into the hotels or the box offices for better seats. The renewal of the cut rate system also brought out untold numbers of natives who, when the cut rates were abolished, remained away from the theatres in preference to paying full price when they believed tickets could ordinarily be secured for 50 per cent. less.

The "cut rates" have also nicely blended in with the present high tide of theatrical going, the cut raters filling in what would otherwise be empty spots throughout the \$2 theatres, giving the houses a prosperous look and decidedly booming the gross. The principal cut rate dealer is Joe Le Blang. His main office in the Fitzgerald Building is a panorama of ticket buyers from early morning until theatre time at night.

Besides, the New York hotels remain jammed to capacity with transients.

VARIETY's estimate of the weekly box offices' takings in New York theatres follows:

"Fair and Warmer" (Eltinge). Full capacity and remains one of the big hits. Did a trifle less than \$12,000 last week. It is a Selwyn & Co. attraction, solely, playing in an A. H. Woods house, with Mr. Woods' only other interest being the owner of the foreign rights to the piece.

"The Little Minister" (Maude Adams) (Empire). Still parking them in to between \$18,000 and \$19,000.

"Moonlight Mary" (Rose Stahl) (Fulton). Not a success. Did about

\$4,500 last week. Piece doesn't fit Miss Stahl. **"The Melody of Youth"** (Brandon Tynan) replaces it next week. Miss Stahl may consider vaudeville for remainder of season.

"Erstwhile Susan" (Mrs. Fiske) (Gaiety). Not much hope for the new Fiske play. About \$8,400 last week.

"The Cinderella Man" (Hudson). Showed a burst of speed last week that caused show attention to be centered upon this piece. Did \$9,200 on the week, with a \$3,200 Saturday, and looks as though it will be shortly in the front line of the New York hits.

"The Boomerang" (Belasco). No lessening in continuous capacity gait, between \$13,000 and \$14,000 weekly on usual number of performances. Grows stronger as run piles up.

"Hit-the-Trail Holliday" (Fred Niblo) (Harris). Moved over from the Astor this week. Did \$7,900 at Astor last week. Previously had developed strength which caused its retention in town, though obliged to vacate for the new George M. Cohan Revue opening Wednesday night.

"Margaret Schiller" (Elsie Ferguson) (Amsterdam). Though burdened with an admittedly poor play Elsie Ferguson drew in \$14,500 to the Amsterdam last week (her first in town with this show). It broke the house record of the theatre for dramatic attraction and is wholly attributed to Miss Ferguson. The big Saturday business on 42d street, when every house had a sell out, lifted the Amsterdam's business materially. Leaves Feb. 26 or March 4. May move over to Lyceum, replacing there "Our Mrs. McChesney."



BESSIE WYNN
Who is featuring the bill at Keith's Palace, New York, this week (Feb. 7).

Hippodrome ("Hip Hip Hooray") (Charles Dillingham). A phenomenal record breaker; \$56,500 last week without the Sunday performance. Nifty publicity continually for this big house showing to around 10,000 people daily. Latest is figure skating (ice) contest next week or longer for professionals and amateurs. The ice skating portion of the show has been skillfully utilized for publicity since production opened.

"Katinka" (44th St.). This Arthur Hammerstein's musical piece has been greatly helped of late by the cut rate agencies; \$7,600 last week. The cut rates may hold the show in for a while longer.

"Stop! Look! Listen!" (Gaby Deslys) (Globe). A perceptible decline upstairs, reducing the gross to between \$14,000 and \$15,000 at regular scale. Hotel sale and increase Saturday night sends gross to over \$17,000, according to management. Lowered receipts ascribed to Gaby herself, who is unattractive as a star to balcony and gallery patrons.

"Sybil" (Sanderson - Brian - Cawthorne) (Liberty). A riot of success. Nearly touched \$19,000 last week, over capacity, with speculators securing very fancy prices for front seats.

"Common Clay" (Republic). Dropped off somewhat last week. Did \$8,300. No immediate chance of play leaving.

"Cock O' The Walk" (Otis Skinner) (Cohan). Maintaining a steady play of around \$7,000. Did about \$6,500 last week. May be succeeded Feb. 28 by Henry W. Savage's new musical production, "Pom Pom," now in Boston.

"The Fear Market" (Booth). In its third week. About \$4,300 last week. "The Greatest Nation" goes in Feb. 21.

"The Pride of Race" (Robert Hilliard) (Elliott). Lessening of elaborate advertising reduced receipts and slackened interest. Between \$5,000 and \$5,500 last week.

"Hobson's Choice" (Comedy). Receiving little attention; \$4,500 last week.

"The Great Lover" (Leo Ditrichstein) (Longacre). Capacity all the time, excepting perhaps Monday nights. Near \$12,000.

"The Unchastened Woman" (Emily Stevens) (39th St.). Dropping off somewhat; \$5,500 to \$6,000 last week. Billing around town carrying picture more resembling Jane Cowl than Emily Stevens, star of piece. "Woman" but two weeks longer. "Her Price" with Irene Fenwick will succeed it.

"Treasure Island" (Punch & Judy). Big business for size of house; \$5,900 last week.

"Our Mrs. McChesney" (Ethel Barrymore) (Lyceum). Did \$6,800 last week. Not strong. May be replaced by the George Scarborough production (Davis Belasco), "Okla-homa," in about three weeks, or possibly "Margaret Schiller" from Amsterdam.

"Abe and Mawruss" (Lyric). Took a drop last week, getting about \$8,700. Will remain rest of season at Lyric probably, as show management is sharing in profits of theatre, which helps to balance.

"Major Barbara" (Grace George)

(Playhouse). Down to \$5,500 last week. Miss George opens new piece, "The Earth," next week.

"Princess Pat" (Cort). At end of run. Did \$4,200 last week. Road show of "Pat," showing much greater strength. "Any House" at Cort next week.

"The Blue Paradise" (Cecil Lean) (Casino). Plodding along, getting \$7,500.

"Alone At Last" (Shubert). Picked up last week through being pushed by the cut rate people. Did \$7,500.

"Very Good, Eddie" (Princess). About \$4,500 at \$2.50 top scale.

"Town Topics" (Winter Garden). Leaving Saturday to make way for new Al Jolson show next week. "Topics" did around \$12,500 first week and \$11,000 last week at \$2.50 top. House can hold about \$32,000.

"Just A Woman" (48th St.); \$6,000. **"The House of Glass"** (Candler); \$8,200. Cut rates helping.

"Sadie Love" (Harris). Doing a quiet trade.

The Hackett-Allen revival of "Macbeth" opened Monday at the revamped Criterion (formerly Vitagraph). Advance sale large, particularly in balconies.

Chicago, Feb. 9.

The estimated box office receipts of current legitimate attractions in Chicago:

"Ven der Decken" (David Warfield) (Powers'). Between \$10,000 and \$11,000 last week (second). Show drew over \$12,000 its first week.

"Experience" (Garrick). Between \$12,000 and \$13,000.

"A Pair of Silk Stockings" (Princess). Little over \$11,000 last week.

"Chin Chin" (Illinois). Capacity. Over \$19,000.

"Ruggles of Red Gap" (Chicago). Got away to bad start Monday night. Weather cold and location of former American music hall also hurting.

"The Ohio Lady" (Blackstone). In same fix as "Ruggles." Blackstone in neighborhood with Chicago theatre. Considerable paper out for "Ohio Lady" since it opened Monday.

"His Majesty Bunker Dean" (Cort). Dropping off. About \$6,500 last week.

"Young America" (Grand). Doing about \$8,000 weekly.

"Potash and Perlmutter" (Olympic). Around \$5,000 last week, its first, of current engagement.

Auditorium. There will be sell-out for opening, Feb. 14, of Russian Ballet. Orchestra seats, \$5.

"ONLY GIRL" STARTS WELL.

Los Angeles, Feb. 9.

"The Only Girl" got away to a good start Monday at the Mason, playing to a two-thirds filled house at the first performance. This is considered exceptional for a first night here. The piece promises to become popular during its stay here.

Washington Players Going West.

Chicago, Feb. 9.

A local theatre is being negotiated for to house the Washington Players in this city. They are now at the Bandbox theatre, New York.

AMONG OTHER THINGS --- ---

By ALAN DALE

I wonder that some censor doesn't arise in all his might to protest at the refinement of at least two plays in our midst. There are episodes in these comedies that would be a disgrace to any bar room. They are so gentle and so poetic that New York must be disgusted. A few touches of vulgarity should be introduced and the profanity that Manhattan loves should be suggested. So much refinement is despicable and even decadent.

"Why critics go wrong."—Evening paper. See "display" advertisements in Sunday editions.

"It is only when the ungallant camera catches Miss Held in a 'close-up' that one is reminded that it was many years ago that she first delighted American audiences."

Doesn't that sound like me? It is so appallingly flippant, so very unkind, and so unnecessary that I really feel I must have written it, and yet—I didn't. Not guilty.

Love's young dream! Miss Geraldine Farrar, who went up in a Zeppelin, sang "The Star Spangled Banner" in the streets of Washington, kissed President Taft, had her hair burned at the Metropolitan Opera House and got two dollars per minute in the movies, goes with Lou Tellegen to the Municipal Building to get a marriage license. She knows that he is a native of Holland, with a Greek father and a French mother, but does the gell know—did the gell know—that his first name was—Isidore? Can she bring herself to call him Izzy?

M. Camille Flammarion, astronomer, according to the Herald, says he does not like Wagner's music, and has seen a great many people fall asleep over it. That remark was called forth by the anti-Wagner spirit due to the war. Where were M. Flammarion's eyes before the war?

Singing and acting for wounded soldiers seems to me a very cowardly thing. The poor chaps cannot "get up and walk out" on the artists. There they must lie while "art" does it worst. No I wasn't thinking of Valeska Suratt at all, nor of anybody in particular. What a dreadful thing the war is. Yes?

Those two poor strugglers, James K. Hackett and Viola Allen, are trying to woo the fickle jade with that pleasant little comedy "Macbeth." Be kind to them. Be gentle. Live and let live. It is very difficult to get engagements nowadays, and there is an awful influx of English actors. While of course Mr. Hackett will pay no royalties to the author of the play, he will have



many expenses, and "Macbeth" is not vulgar enough to be a great box office success. The individual music was not composed by Irving Berlin. He is so costly!

In England Mr. Richard Harding Davis "found a hostile spirit becoming manifest toward Americans." How perfectly absurd, with Ethel Levey and Joe Coyne over there, both archly diplomatic. Possibly Raymond Hitchcock will be able to "lessen the tension." Some effort should be made by English actors in this country to cope with the alleged situation.

Managers "bar" critics, roast 'em alive, insist that they are the root of every evil—worse still, quote their utterances—and then they tender them benefits! "I fear the Greeks bearing gifts"—and I could say it in pure Latin, but I won't. Mr. William Winter's sense of humor must be profoundly touched. Oh, "that one may smile and smile and be a villain still."

"Marie-Odile" has been sweetened up and "wholesomed" for Philadelphia. A delegation representing Catholic societies insisted upon this. It is to be hoped that the play will be revived here, so that we can see what we didn't object to when it was originally offered. We are too callous—too elusive. Still, we got ahead of Philadelphia in the case of the Russian ballet.

Mark my words! Somebody is going to discover "temptations" in the movies, and I foresee Sunday stories quite as fervid and as decorative as those dealing with the "legitimate" stage. Movie artists are seeking divorce; sweet girls are leaving home; the "lure" is being suggested. It does seem a pity. Why must girls be girls?

Mr. Dillingham has gone to Palm Beach to find some of the weather that we have been kicking at in New York. You loathe it in New York, but you pay hundreds of dollars for it in Palm Beach. Weather, like morality, is a question of geography.

Charles Burnham makes this oracular remark, which is quite lovely: "If a woman wants to see a particular star or a certain play, she is going to give herself that pleasure." What a peculiar woman or girl she must be! Mr. Burnham says nothing at all about "ladies." They are wise enough to get somebody to buy their seats for them.

Yvette Guilbert just loves dear America, adores New York and admires the "beautiful American girl." Of course. Then she has this to say of our native lassie. "She wishes to see such or such a thing, or such or such an artist, even though she knows in advance that she will not be interested in his art, or able to understand him." For "him" read "her."

BLUMENTHAL'S STATEMENT.

George A. Blumenthal, manager of "The Peasant Girl," which (as reported in VARIETY last week) closed in Richmond Jan. 25, speaking of the matter, said:

"The company opened Oct. 14, and with the exception of Thanksgiving week and Christmas week the loss was practically from \$300 to \$800 weekly, aggregating a total loss at the time of the closing of \$12,000. Out of 87 performances in one-night stands, in 15 weeks, 62 were played at gross receipts varying from \$76 to \$220. One three-night stand gave us a total of \$327 in four performances and the company preceding us for four performances had a total of \$287. State after state was gone into, comprising all the states in the east and the west, with the hopes of recovering the losses—but in all cases there was no improvement.

"The company was finally taken south from Indiana where the conditions were even worse than in the north. We opened at Richmond for a two-nights' engagement to \$220; the matinee the next day was \$100 and the night performance \$112. When Tuesday afternoon the Orange Manufacturing Co. had put in an attachment on the show for a balance of \$450 on costumes, I decided I would not go any further and announced to the company they would be disbanded. Twenty-two members immediately made arrangements to pay their hotel bills and leave for New York that night, which they did. In no case did I guarantee any hotel bill. Five members left with me the next day for New York and if any others remained they did so at their own free will.

"Up to the first of the year salaries were paid practically each week, but after the New Year business was so bad it was impossible to secure any more finances and the company was kept going notwithstanding treacherous railroad jumps and atrociously bad business. I personally stuck to the end and I am sure the members of the organization will bear me out.

"The Orange attachment is now in the course of settlement and regarding the claim of William Muller, who I term as the second man and lithographer of the company, his claim is ridiculous. I will leave for Richmond in a few days to have this attachment vacated and bring the production, which I value at \$3,000, to New York. I intend re-organizing the company and will produce the piece in popular price houses later on."

BARRYMORE IN "JUSTICE."

In "Justice," to be produced under the direction of Corey, Williams & Riter, John Barrymore is to be one of the stars. In the cast there will also be Ernita Lascelles, as leading woman, O. P. Heggie and Lester Lonergan.

It is possible T. Daniel Frawley will stage the production.

"Blue Envelope" Again.

Richard Lambert is again to try his fortune as a producer and with the advent of the spring farce fever he will produce "The Blue Envelope" for the second time.

"MANDALAY" AT PARK.

Report of an expert on two musical shows on tour last week, both intended for Broadway consumption, was that one was too old fashioned, but the other had a chance.

The former was "The Masked Model" which was to come into the Cohan theatre. The other is "The Road to Mandalay," scheduled for the Park Feb. 28.

"The Masked Model" will need at least three or four weeks' hard work on the road before it will be near the necessary shape for Broadway.

Herbert Cortell was negotiating with the show management this week to appear in the leading comedy role when the piece comes into the Park.

Max Faetenheuer, formerly of the Hippodrome, Cleveland, is in New York and will be the general manager for Oreste Vesselli's production of "The Road to Mandalay."

FUND'S COOK BOOK PROFITS.

Just how a press agent's yarn may really develop something worth while other than obtaining the publicity desired was evidenced this week through an arrangement that a publishing firm made with Mabel Rowland who promotes publicity for a number of stage and picture stars, by which they are to receive the rights to publish an Actor's Cook Book, which is to contain recipes by famous actors and actresses of the stage and screen, and operatic stars.

The profits on the book are to be equally divided between the Actor's Fund and the Red Cross Society. Miss Rowland has donated her services in compiling the book and will be glad to receive recipes for it.

A photograph of the artist is to accompany the printed information of how to prepare a favorite dish.

CRAIG'S NOT FOR BROADWAY.

Boston, Feb. 9.

John Craig's annual production of a "first play" by a Harvard student was staged at the Castle Square Monday and did not reach the dramatic heights of his other "finds." Written by Charlotte Chorpennig, it consists of a prolog, an epilog and three episodes, the title being "Between the Lines."

The Craig company is a highly competent one to bring out the good in a play, especially when both Craig and his wife (Mary Young) are in the cast.

The Chorpennig play is novel and interesting, but hardly a Broadway possibility.

AFTER CHORUS GIRL.

Los Angeles, Feb. 9.

The chorus girl sweetheart of John Alsensin, a wealthy farmer, whose charred body was recently found, is sought to solve the mystery.

The girl whose name is believed to be Jonquil, was employed at a local theatre.

CASTING "MASTER SPY."

"The Mastef Spy," adapted from the two books written by Dr. Carl Graves, will have Albert Bruning, Marie Curtis, Catherine Proctor and Cyril Keightly in the cast.

WITH THE WOMEN

By The Skirt

"Stop! Look! Listen!" What a great show it would be with a real leading woman! Gaby Deslys is pretty and a fair dancer, but that lets her out. One of the best bits in the show at the Globe is nearly lost because of what's lacking about Gaby's playing. It is the ragtime melodrama. This production has not the class of Charles Dillingham's other one, "Watch Your Step." Harry Fox and his "Piano" number are the big thing. The entire chorus backs up Mr. Fox in this song, also six piano players. Cliff Hess leads the pianists and on the row of pianos he is the nearest the footlights. Mr. Hess is secretary to Irving Berlin, who wrote the words and music. Instead of looking at the keyboard, Mr. Hess allows his eyes to wander over the house during the number, as though counting up to obtain an idea of what Mr. Berlin's royalty amounts to for that performance. The evening I was there Cliff need not have troubled himself if he knew the Globe's capacity, for that was what it was. The chorus is large and typical of Broadway. The dressing is elaborate and the changes are frequent. The opening finds three sets of costumes. There are black and white dresses, some in yellow and violet, and still others in white and blue. In Joseph Santley's "Magazine" number two of the girls got applause for a green velvet dress made with a tight bodice and full skirt had bands of seal skins, also a collarette of the same fur, and a stovepipe hat, and the other dress so well liked was in yellow dustyne trimmed in seal. Mr. Santley had another good number, "When I Get Back to the U. S. A." The chorus men who carry the refrain are not equal to the trombonist accompanying them. The girls in the second act looked stunning in smocks, some in yellow and others in pale green. The evening gowns worn in the third act are there to the minute. Justine Johnstone looked very smart in a brown velvet two-piece suit. Florence Morrison wore some stylish creations. Gaby is cheating in her clothes. Her head dresses are as ridiculous as ever and she wore but one gown that spelled money. It was in green sequins with a pearl bodice. A white dancing frock was simple and girlish. It was of net with five rows of ruchings. There was a yellow dress shimmering in silver embroidery and an entire metallic lace dress. Gaby's bathing costume of black velvet wasn't pretty. She looked much better in a white satin cape worn over a striped one-piece suit. If the pearls in Gaby's neck band are genuine it is a marvel. On two fine chains five large pearls were strung, fitting the throat snugly. Two were black, while the three were white. "Stop! Look! Listen!" in London, with Ethel Levey in Gaby's role, should be a better show if the men principals over there equal those in the New York production.

If the packed house at the Palace Monday afternoon is a criterion good judgment was shown in holding Ruth

St. Denis a second week. Miss St. Denis altered her program this week, giving her clever company more to do. A Japanese dance was artistically done by Miss St. Denis, Mr. Shawn and Miss Loomis. Two very gorgeous kimono were worn by Miss St. Denis. Bessie Wynn is badly in need of songs. Anna Chance (with Charles Grapewin) in a sketch (not as humorous as "Mr. Pipp") wore a house dress of brown linen. Hilda Spong has affected many mannerisms since her departure from and return to our shores. Her sketch proved talky and uninteresting. Miss Spong's gown of rose colored taffeta had a long waisted bodice of gold. The taffeta skirt was opened at the sides, revealing a tulle underskirt in the same shade of rose. If Fanny Brice, also at the Palace, had finished with her ballet number she would have left a better impression. Miss Brice has three new numbers, the like of which haven't been heard here in many a day. "A Yiddish Bride" put to shame Vesta Victoria's "Waiting at the Church," and the ballet number was a scream. A hat song introducing a cissified milliner had some very clever patter. Miss Brice looked very nice in a white charmeuse dress trimmed in black fur.

"Very Good Eddie," at the Princess (done over from "Over Night") with the present cast would do without music, although the bevy of pretty chorus girls did add to the production. Ernest Truex as a youthful bridegroom is vastly amusing. And Alice Dovey has warmed up considerably. Miss Dovey has always been hard in her work. She wore some pretty costumes, among them a white coat banded in ermine over a frock of chiffon in the paler shades. A blue taffeta was extremely girlish. Helen Raymond was well dressed in a tan cloth suit with a pointed overskirt banded in beaver. Ada Lewis was her same jolly self in gowns grotesque in coloring and design (as her role called for) although a purple



JEANNE CARTIER

Who has been drafted by Eddie Pidgeon from the Winter Garden to appear as a special attraction at the reopening Feb. 12 of the "400 Club" at Reisenweber's on Columbus Circle.

velvet made in long clinging lines was very good looking. Superfluous were Anna Orr and Oscar Shaw, who weren't equal to the musical numbers allotted them. The trouble with this show is there are too many musical numbers. The evening gowns worn by the girls in the second act were the last word in dressmaking. Melville Ellis is credited with the designing, but some think Mr. Ellis' name adds tone to a program. In one number striped skirts were worn with jackets made of leather. The effect was stunning.

The trouble with the Melville Ellis-Irene Bordoni act at the Colonial this week is there is too much Ellis and Julius Lenzberg (the orchestra leader) and not enough Irene Bordoni. Miss Bordoni sang two songs in ravishing gowns. One was cloth of silver over a narrow petticoat of the metal lace. The skirt was in points, edged in a band of brilliants on black velvet. The bodice extending over the hips was of solid brilliants. A second dress drew applause. The bodice and skirt was of bright red velvet. There was a zouave jacket and medici collar of gold lace. (Mr. Lenzberg, with his violin, often accompanied Mr. Ellis on the piano.) Belle Baker looked nice and thin in a shell pink chiffon, having a gold wreath patterned on it. The dress was made perfectly plain and had bell sleeves in white chiffon, trimmed in white fox. The skirt was similarly trimmed. A word for the Ellis-Bordoni stage setting. The hangings were of gold and black velvet, while two pasteboard candelabra decorated each side of the stage.

"The Golden Crook," at the Columbia this week, without Billy Arlington and Frank Dobson, would be sad. The principal women aren't up to the average in burlesque. Alva McGill, called "The Nightingale," enunciates so poorly she may have been singing in a foreign tongue. Miss McGill wore no clothes worthy of mention. The one real dress of the evening was owned by Sadie Richards. It was pink charmeuse, made in three tiers, all scalloped. The bodice also had a scalloped ruffle. The entire dress was dotted in bugles. The chorus are nice-looking girls. They have no extravagant dressing, but appear well in several songs. The opening number was brightly dressed in three sets of costumes, all in the pastel shades. These dresses were worn for three numbers during the evening. A pretty scenic effect forms the opening of the second part. Four good-looking drops are lifted, one at a time, revealing an Italian garden. The girls wore tights for the first time in this scene.

One of the oldest plays of the season and still the most popular in New York is "The Boomerang," at the Belasco. Wallace Eddinger is presumably the leading man, but Arthur Byron as a young doctor has the "fat" part. Martha Hedman is the leading woman and is charming. Miss Hedman appears first in a black charmeuse dress. As a nurse in white dress and cap and apron Miss Hedman was very sweet. In an evening dress of white tulle over silver cloth and a girdle of brilliants she was

beautiful. Ruth Shepley was pretty in an evening gown of white velvet with a silver cord at the hips. The dress was cut too low, however, at the back. Josephine Parks and Dorothy Megrew were society girls and looked them. Ida Waterman made a stately looking society matron.

I saw a private showing of the feature "Undine," at the Bluebird projection room. A more beautiful spot than the Catalina Islands could not have been chosen for the setting of this water picture. Massive rocks forming caves, arches and bridges made a stunning background. "Undine" is a fairy story prettily told. Ida Schnall is "Undine" and she is among the best of swimmers. Miss Schnall made a high dive that was marvelous. Her measurements are given in comparison to Venus de Milo, including de Milo's chest expansion. That was some measuring! The nude girls swimming and diving is so well done it couldn't give offense. It looks as though the Bluebird Company has a treasure box in this picture.

Anna Held is worthy of a better picture play than "Madame Presidente," as she screens exceedingly well, especially when in smiles. Miss Held first wears an ermine coat. Underneath is the taffeta dress she wore at the Palace some time ago. Another dress is of taffeta having a large collar edged in velvet ribbon. The skirt was draped high at the back, showing a plain underskirt banded in the velvet ribbons. An elaborate velvet coat was trimmed in braid and fur. Miss Held's hats were all toques with trimmings of feathers and aigrettes. The one penguin was seemingly of chiffon trimmed on white fox.

BUYS IN ON RING SHOW.

Frederic McKay has a "piece" of the new Blanche Ring show, "Jane O'Day of Broadway," which is slowly working its way to Chicago.

The show opened in Atlantic City last week. After witnessing the opening performance of the Willard Mack farce, the "canny Scot" persuaded A. H. Woods to permit him to "buy in" for sentimental reasons. Mr. McKay was Miss Ring's manager for many years and placed her with Mr. Woods.

BACK TO LONDON.

Helene Marqua, who returned to this country but a few weeks ago, after having appeared in London as a member of "Kick In," has engaged with Alfred Butt, through Chamberlain Brown, to return to England and appear in the cast of "A Full House," which Mr. Butt is to produce.

Leah Winslow, who appeared in the piece in this country, may become a member of the London cast.

Shuberts Reviving "All Over Town."

The Shuberts have again decided to revive "All Over Town," the musical piece in which Joseph Santley toured early this season.

It is to be brought into New York and in it are to be found Florence Moore, Clifton Crawford and Margaret Romaine. Miss Romaine has recovered the use of her vocal cords.

WHERE I STAND

BY J. C. NUGENT

"Where do you stand on the White Rat question?" is asked me every day.

It is not flattering, in that it shows how soon we are forgotten. Four or five years ago I covered in *VARIETY* every point which is now being laboriously repeated and restated.

The "Closed Shop" thing, the "5 per cent. commission"? The polecat personalities phase of argument and the rest of the nonsensical "magic" which is to replace hard work and merit and the original sense and beauty of the Order as explained in George Fuller Golden's almost dying words, "I want our people to be patriots of their profession, to become better artists, better men and women. I want no entanglement with other unions or labor troubles of any kind."

But Golden is dead—God love his great soul—and we who thought with him in this drifted away, engrossed, of necessity, in our own affairs, and the Order changed meaning and changed hands, and became another thing.

Now that other thing threatens, to my mind, the stability of that modern vaudeville, which has become great through the merit of artistry and capital, we forget that this has happened through our own neglect of it. We paid our dues and went our way. We thought it would live alone, but things which live advance or retrograde.

The present, or retiring, board doubtless did many years of thankless labor with the best intention. They did what they could according to their lights because nobody else would do anything. It is easy enough to criticize them. The fault is ours, the fault of the standard act of vaudeville who won't wake up and take an interest in their own organization, and rule it, instead of allowing it to be ruled by a "majority" of meetings of people, many of whom are not regularly in vaudeville, some of them not in vaudeville at all.

A general election is coming. A new policy and a definite change, which will end this neglect and force standard vaudeville into a positive position, which most of them won't realize until they find themselves irrevocably committed.

Now is the time to speak and vote. Standard vaudeville must organize to keep from being organized. It must run its own business to keep others from running it for them. Doctors, lawyers and bricklayers organize, but they must first qualify as doctors, lawyers and bricklayers. Vaudeville voters should first qualify in vaudeville.

My advice is that every standard vaudeville act should get in. This was intended to be a vaudeville organization. Other departments, if included, should be kept separate. Neither they nor students and supernumeraries should be allowed to vote on measures which directly affect vaudeville. I would not presume to legislate their affairs. I certainly won't allow them to legislate mine. I have been 16 years in vaudeville and have played all of it, big and little. I expect to remain. I own my material, myself and my ideas. I am glad to consider the views of bona fide fellow artists. I don't propose to be governed by majority of people who have merely paid \$5.00 for a card, whether they are from the Lambs' Club or the Mills Hotel.

I speak in print instead of in the lodge-room because I am working and the artists whom I am speaking to are working. It is the artist who is working who pays the freight. It is the artist who is working who is under the "vaudeville conditions," which others seem so anxious to "right," and it is the artist who is working, or who is entitled by merit to his share of work, who will govern his own business when the test comes, despite all fantastic dreams of idlers or "Saviors."

In last week's *VARIETY* Mr. Harry Mountford states his position clearly and indicates that those who vote for him are bound to it, despite the fact that a president and a vice-president are to be elected, as I understand it, above him. This suggests that in accepting the nomination they must also be bound by his policies. If not, we are simply up against another split in sentiment and a re-hash of the gab of diplomacy vs. radicalism, which we have had ad infinitum, ad nauseum.

If so, and Mr. Mountford is elected, we are committed to his "policies." "Closed Shop"—"five per cent. commission only"—"an arbitration board to settle all differences, etc."

I have had some personal differences with Mr. Mountford which have been most fairly and generously explained by him. I have only the most kindly feeling toward him, and although I scarcely know him personally I have no reason to think him other than sincere, honest and able. Such personal abuse as I may have read of him here and there has cut no figure with me. Personal abuse cuts no figure with anyone worth considering. I am only sorry that I do not agree with his policies. I am much more sorry that he does not agree with mine. I am running for no office and advancing no propaganda. I am stating where I stand so that there will not be any mistake about it. I hope those who think as I do will vote accordingly and that those who are not in the Order will get in. Let us get this thing straightened out once for all.

I am against the "closed shop" for reasons which I have covered in "an open letter to the White Rats" in *VARIETY* long ago. If of sufficient interest, parts of it can be reprinted. I am against it as impossible, unjust and being a strictly smallest of small time proposition, where a single is the same as another single and acts can be scaled and labeled in grosses and dozens and have no individual value or difference except in quantity. I claim that acts are only valuable in big time vaudeville in the ratio in which they are above uniformity. That those sufficiently above it resent being forced into that mediocrity which they have

labored to escape and that this issue, more than any other, is exactly what is keeping the standard acts out of the organization. When they are in, we need no union entanglements. If they are not in, the Order is not a vaudeville organization and has no right to meddle with vaudeville business, in the big time sense. I have no objection to it in the irresponsible, or experimental, territory which has not yet become standard.

I am against the arbitration committee because I would not care to have it settle my differences or anyone else excepting myself and the other party to the dispute. The argument that the theatrical is too technical for lawyers and can therefore be better handled by a board of managers and actors is ridiculous. All businesses have their technical side and all differences in such may be intelligently handled by law when such differences assume the importance of a legal proposition.

I oppose any arbitrary regulation of the amount of commission not because I do not consider five per cent. sufficient but because the commission is a part of the contract and must be decided upon by the contracting parties. To leave any part of the contract to the dictation of a third individual or body argues that the contracting parties are not responsible beings. A contract can only exist between responsible parties; such a restriction is an abrogation of the rights of citizenship. We have wasted thousands on ineffectual legislation in this direction, which failed because it was illogical. The commission is the cost of handling the goods and it costs its cost. The commission stands mid-way between the problems of production and distribution. It can no more be made a uniform amount than the tariffs of any other common carrier. An attempt to do so merely creates liars and puts a premium on graft. The actor's salary is the amount he has left after the commission is paid. He no more pays it than the manager. It is part of the cost of the goods. If it were eliminated altogether, salaries in the mass would be merely reduced accordingly, whatever the individual exception and the salvage expended on another form of booking.

I AM FOR AN ORGANIZATION of vaudeville artists, for vaudeville artists, by vaudeville artists, with officers who will carry out the policies of that organization and not their own, an organization which shall be the servant of the artist and not his master, which shall protect material, defend legal violation of contracts by a common fund deposited legally with a Trust Fund Company, which shall refuse to play at all for irresponsible managers and which shall take care of its sick and dead. An organization which shall regard its word, respect its duty, and compel the respect of others, an organization which shall not picture itself as down-trodden, abject and starving, but as insisting on its rights with dignity and asking nothing else, which shall be jealous of its membership and create an atmosphere which artists shall seek rather than join through fear or policy.

I am not keen for measures by which we volunteer in advance to discipline artists for violation of contracts. I believe they should be punished, but that matter should be left to the managers. They have their own organization for that purpose and I believe we should run our own affairs. They seem quite capable to conduct theirs, nor do I think it any part of their duty to build homes for destitute vaudevillians any more than I think it proper for the artists to give tips. I am against giving or receiving charity. If the manager will continue to pay me the amount of salary I have agreed to take, I will build my own home.

Peace, good will and prosperity between managers and actors depends on each of them having a sane, just, business-like and logical organization for the same, just and logical conduct of their common business, when such business is a common or mutual issue between such organizations only. But it should be remembered that the vaudeville business is not one large transaction between two large organizations, but a number of individual transactions between two individual parties, complete in itself, regardless of what body either of those individuals may be affiliated to, and that the terms of those contracts must be left to the contracting individuals. The enforcement of those contracts, when such is illegally threatened, may afterward become the function of their organization.

I am for a better form of contract, naturally who is not? But this is an over-rated issue. I have never had occasion to read a contract after signing it. A contract, again, is as good as the people who make it (refer to Sodini and Vic Hugo). Don't play for the forever impossible manager and you will have no trouble with him. When a sufficient number of bookable acts agree to that, he will disappear.

In all, I am for an organization which protects, rather than detracts, from the rights of the individual.

J. C. Nugent.

HELPING ACTOR'S FUND.

Los Angeles, Feb. 9.

Local playgoers responded generously for the benefit of the Actors' Fund this week with contributions. The theatres are charging five cents extra on all admissions, for the Fund.

Monday night, De Wolf Hopper, D. W. Griffith, Dustin Farnum, Victor Moore, Thomas H. Ince, and others, spoke at various theatres, urging the people to open their pocketbooks.

BERT LEVY WILL SPEAK.

Bert Levy will address the regular weekly meeting at the White Rats Club during the week of either March 20th or March 27th, depending upon his presence in or around New York at that time. This was decided at the last meeting when a resolution was passed by the members instructing the officials to invite Mr. Levy to attend the first meeting convenient for him in order that he may explain his position at greater length to the organization.

- Boston, Pa.**
O'Donnell & Blair
Browning & Morris
Mr & Mrs Robyns
Orth & Dooley
"School Master"
George Peers
George Youmans
Halligan & Sykes
E. Liverpool
AMERICAN (sun)
Bernard Carmen
Anthony & Adele
"Style Review"
Grueft & Grueft
Gold Dust
The Dunningtons
"Dr Joy"
Doc O'Neill
Flying Lordons
(One to fill)
- St. Louis, Ill.**
ERBERS (wva)
"Between Trains"
Bernie & Barron
Eller's Goats
Lillian Slegar
Dix & Dixie
Lal Mon Kim
Watson & Flynn
Rogers Pollack & R
Edmondson, Cam.
PANTAGES (wv)
Lal Roberts
6 Students
Byal & Early
Nan Gray
Rials
Egita, Ill.
GRAND (wva)
1st half
"Junior Revue"
Elkhart, Ind.
ORPHEUM (ubo)
Avondale Prince
Alice Hamilton
Helen Broe Co
(One to fill)
2nd half
Wilfrid Dubois
Thornton & Corlew
Storm & Marston
"New Leader"
Elmira, N. Y.
MAJESTIC (ubo)
Southern Trio
Armstrong & Ford
Stan Stanley
2nd half
Gale & Weston
Geo H Wilson
Clark Silverman Co
Erie, Pa.
COLONIAL (ubo)
Laur & Delmar
Sylvester & Vance
Leagus
"Crabberies"
Ryan & Thurney
Imp Jlu Jlu Tr
Mynaville, Ind.
GRAND (wva)
Cummins & Seaham
Weber & Elliott
The Coeds
Mae Curtis
(One to fill)
2nd half
"The Cabaret Girl"
Fairmont, W. Va.
COLONIAL (ubo)
Boniger & Lester
(One to fill)
Fall River, Mass.
BIJOU (low)
Cranston & Lee
"Birthday Party"
Denny & Boyie
(Two to fill)
2nd half
Wayne & Ferns
Keystone Trio
Smith & Kaufman
Graciana
(One to fill)
Fargo, N. D.
GRAND (scabce)
Grant Gardner
Casting Lamps
Ann Hamilton Co
Scharf & Ramser
2nd half
Handers & Mills
The Valdes
(Two to fill)
Flint, Mich.
MAJESTIC (ubo)
"Prince of To Night"
2nd half
Musical MacLarens
Sullivan & Maron
Jessie Hayward Co
Granville & Mack
Hardeen
Pt. Dodge, Ia.
PRINCESS (wva)
Amedeo
Graham & Randall
Hufford & Chain
Tun Chin Troupe
2nd half
Hayes & Wayne
Embs & Alton
Kennedy & Burt
Everett's Monks
Ft. Wayne, Ind.
PALACE (ubo)
Yuma
Browning & Dean
Sherman Van & Hy
- "West Point Girls"**
Trovato
3 Types
2nd half
Victorine & Zolar
Baron Lichter
Rawson & Claire
Kenny & Nellie
5 Salsadas
(One to fill)
Ft. Worth
MAJESTIC (inter)
Gusman Trio
Fagg & White
Reine Davies
Three Chums
"Telephone Tangle"
Joe Whitehead
Dan Sherman Circus
Galesburg, Ill.
GAIETY (wva)
Kelo Bros
Flisher & Rockaway
3 Dole Sisters
Buch Bros
2nd half
"Between Trains"
Herman & Shirley
(Two to fill)
Grand Forks, Can.
GRAND (wva)
Wayne & Marshall
Donita
5 Foolish Fellows
2nd half
Cornelia & Adele
Miller & Rainey
Flying Valentines
Grand Rapids
ORPHEUM (ubo)
"Musical Attorney"
Laughing LaMar
Beach Comedy Ko
Dale & Weber
Blutches
2nd half
George & George
Electric Co
(Three to fill)
1818 (scabce)
Ames & Corbett
Annie Marie
(Two to fill)
2nd half
Bazzone & Mazzone
Jas F Sullivan Co
Verga & Dorothy
(One to fill)
EMPRESS (ubo)
Les Alivares
Miller & Vincent
Bert Levy
Corbett Sheppard & D
Chas Howard Co
Minnarens
(One to fill)
Great Falls, Can.
PALACE (wva)
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonda
2nd half
Lyric & 4
Musical Fredericks
Gladys Arnold
Annie Abbott
Hawthorn, Mo.
PARK (wva)
"Tickets Please"
2nd half
Gene & Kathryn King
Barlow Sisters
Earle & Edwards
Bjork Bros
Hamilton, Can.
TEMPLE (ubo)
J. W. Hennings
H Adler Co
Emmett & Tonge
Knapp & Conalia
(One to fill)
Hamilton, O.
GRAND (sun)
Viola's Animals
Willie Zimmerman
Noble & Brooks
(Two to fill)
2nd half
Anna Eva Fay
Catie Players
Four Valdares
Della & Orma
Harrisburg, Pa.
MAJESTIC (ubo)
The Piers
Daisy Leon
Which Sh I M"
Kelly & Pollock
(One to fill)
2nd half
Millard Bros
Beatrice Diamond
Wood & Wyde
(One to fill)
Hartford, Conn.
PALACE (ubo)
Models de Luxe
Ploti
Parish Bros
Ula & Frances
Oxford Quintette
(One to fill)
2nd half
Lord's Dogs
Biglow Campbell & R
"The Hero"
J. J. Corbett
Toylanders
Ruby Cavell Co
Hoboken, N. J.
LYRIC (low)
Vina Bailey
Frank Staples Co
Fiddler & Shelton
- Jungman Family**
(One to fill)
2nd half
Florence Timponi
Chas L Fletcher
Murphy & Lachmar
(Two to fill)
Hennston
MAJESTIC (inter)
Hooper & Cook
Williams Segal
Dubar's Singers
Harry B Lester
I C & Corene
Al & Fan Steadman
Han Ping Chlen
Indianapolis
KEITH'S (ubo)
(Sunday opening)
Bertish
Crawford & Broderick
Elsie Williams Co
Craig Campbell
Norton & Bird
Hallen & Fuller
Avon Comedy &
Vadie & Girls
Monroe & Mack
3 Mori Bros
LYRIC (ubo)
Kelcey Sisters
Cain & Odum
Baird & Mack
Danny Simmons
3 Falcons
2nd half
Yuma
Spencer & Williams
Gene Muller Trio
(Three to fill)
Ithaca
STAR (ubo)
Corety & Antoinette
Roger Gray Co
2nd half
Southern Trio
Abraham Sharif Tr
Jackson, Mich.
BIJOU (ubo)
"Around the Town"
2nd half
Claire & Atwood
Bennington Sisters
Great Howard
Rotall & Shnell
Primrose Minstrels
Jacksonville
DUVAL (ubo)
(Sunday opening)
Savannah split)
1st half
Doyle & Elaine
Philbrick & Deven
Navassar Girls
(2 to fill)
Jacksonville, Fla.
APOLLO (scabce)
Rubin's Dogs
Quigg & Nickerson
Elmer Jerome Co
(One to fill)
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq. Pitts-
burgh, split)
1st half
Bicknell
H & E Puck
(Three to fill)
Joliet, Ill.
ORPHEUM (wva)
Morton Bros
Kelso & Leighton
Symphonic Sextet
Gordon & Marx
Hullin's Seals
2nd half
Will & Kemp
Dana & Dean
Dorothy Burton Co
Neal Abel
"Haberdashery"
Joplin, Mo.
ELECTRIC (wva)
Maestro Co
Brooklyn Comedy 4
2nd half
Lawrence & H Falls
Luckie & Yost
Kalamazoo, Mich.
MAJESTIC (ubo)
3 Weber Girls
Smith & Farmer
Lamb's Manikins
Crichton & Reimont
"Cheyenne Dance"
2nd half
Woolfolk's Stock
Kansas City, Kan.
ELECTRIC (wva)
Gene & Kathryn King
Lawrence & H Falls
2nd half
Seymour's Hanny P
Edmunds & La Velle
Kansas City, Mo.
ORPHEUM
Lillian King-bury Co
Ballier Diversilements
Ed Morton
Whiting & Burt
Mme Denard Ayer
Two Tambors
McWaters & Tyson
GLORIE (wva)
Rlor Bros
Edmunds & La Velle
"The Last Laugh"
Cevling Nutts
(One to fill)
1st half
Sprague & McNece
J & O Gomers
Mills Stevens Co
Ron Smith
Casting Campbells
- Kenesha, Wis.**
VIRGINIAN (wva)
"6 Little Wives"
2nd half
Paul Bauens
3 Millards
Kelly & Galvin
3 Wrons
(One to fill)
Knoxville, Tenn.
GRAND (ubo)
Irmis & Ryan
Hoger & Goodwin
Emmett Welch
(1 to fill)
(2nd half)
Brown McCormack
Mr. and Mrs. Allison
Emmett Welch Minstrels
(1 to fill)
Kokomo, Ind.
SIRE (ubo)
1st half
Young & Gilmore
Mabel & Leroy Hart
John Neri
"New Leader"
Lafayette, Ind.
FAMILY (ubo)
The Puppets
Clinton & Rooney
Spencer & Williams
Merle's Cockatoos
2nd half
Neus & Eldrid
Brooks Rauth & B
Harry Hayward Co
Frank Gaby
"West Point Girls"
Lansing, Mich.
BIJOU (ubo)
Davis & Kitty
Boris Frdlin Tr
Cross & Doris
"The Volunteers"
Fink's Mules
2nd half
Hanson Deas & H
Barto & Clarke
(Three to fill)
Lewistown, Me.
UNION SQ (ubo)
The Brightons
Norma Gray
Wynn & Gossett
Haw & English
2nd half
The McIntyre
Cannon & DeNett
Mr & Mrs Phillips
Guenrio & Canner
Billy Bouncer Co
Lima, O.
ORPHEUM (sun)
Anna Eva Fay
Della & Orma
Castle Players
Four Valdares
2nd half
Willie Zimmerman
Noble & Brooks
Viola's Animals
(Two to fill)
Lincoln
ORPHEUM
(17-18)
(Same Bill Playing
Colo Sngs 14-15)
Mary Shaw Co
The Grubbs
Reynolds & Donegan
Florrie Millership
Stuart Barnes
Flavilla
La Mont's Cowboys
Little Rock, Ark.
MAJESTIC (inter)
Finn & Finn
Gerlie Van Dyck
Harry Beresford Co
Brenner & Allen
Lawrence & Hurl Falls
2nd half
Orpington Trio
Beale Browning
Willie Weston
"Red Heads"
Logansport, Ind.
COLONIAL (ubo)
"Junior Politics"
2nd half
Allen & Allen
Gaylord & Lancon
(One to fill)
Los Angeles
ORPHEUM
Neabl & Clifford
Tusceno Bros
The Duttons
The Beltrinters
"Bachelor Dinner"
Eva Taylor Co
Mayo & Tally
Mae Francis
HIP (scabce)
Mile Emerle Co
Teehow's Cats
Smith & Hunter
Foxgarty's Dancers
Adams & Gull
Helen Carlos 3
Melody Trio
PANTAGES (m)
"Fashion Girls"
Potts Bros Co
Rob Albright
Billie Seaton
Standard Bros
Louisville
KEITH'S (ubo)
(Sunday opening)
Harris & Preston
Wilson Sisters
Orange Packers
Morton Weeks
- Dorothy Regal Co**
Robt E Keane
"Bride Shop"
Lowell, Mass.
KEITH'S (ubo)
The Faynes
Waver & Cummings
F Nordstrom Co
Rice & Franchi
Mrs J Harry
"Man Of Ice Wagon"
6 Am Dancers
Madison, Wis.
ORPHEUM (wva)
"The Night Clerk"
2nd half
Carter
Frank Ward
Ward & Faye
3 Loretas
Manchester, N. H.
ALBUQUERQUE (ubo)
Edgar Berger
Powder & Chapman
George Earle Co
Irene & Bobbie
"Fascinating Flora"
2nd half
Clegg
Bogart & Nelson
Fry Japs
Victoria 4
"Betting Betys"
Milwaukee
MAJESTIC (orph)
Chip & Marble
"Petticoats"
M Nordstrom
Stewart & Donohue
Burnham & Irving
Carl McCutough
M Delton & M
Flying Wunts
Minneapolis
ORPHEUM
Hamilton & Barnes
5 Annapolis Boys
Stone & Hayes
Warren & Conly
"Love In Suburbs"
The Sultans
Olga Cook
Arthur Barat
GRAND (wva)
Mr & Mrs McGreevey
Morgan & Stewart
C & M Dunbar
6 Romers
PALACE (wva)
Grand Opera 3
Gordon Eldrid Co
Burns & Lynn
2 Georges
UNIQUE (scabce)
John Higgins
Sam Curtis Co
L & Wells
Havemann's Animals
Roberts Stuart & R
Lewis Belmont & L
Heuman Trio
Ray Lawrence
Ogden, Utah
PANTAGES (m)
"Colonial Days"
Cree
Dancing Davey
Les Arados
S H Dudley Co
Oklahoma City, Ok.
LYRIC (inter)
Kremka Bros
Noodles Fagan
Elsie Fave 3
Harry Johnson
Aki Trio
2nd half
Charley Fatt & M
Edyth & Eddie Adair
Harry Johnson
Mason & Murray
Clown Seal
Omaha
ORPHEUM
(Open Sun Mat)
Conrad & Conrad
3 Leightons
Thurber & Madison
L & M Jackson
Ed Fox Family
Nonette
Fatima
Freeman & Dunham
EMPRESS (wva)
Leonard
Millie Stevens Co
Kennedy & Hurt
McIntosh & Nole Tr
2nd half
Randow Duo
Graham & Randall
Louis London
Evans & Slater
Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham split)
1st half
King & King
Stevens R & Bennett
Trots Paka C
Willie Solar
Orange Packers
2nd half
Santley Bros
Gillon & DeMott
Alice Lyndon Doff Co
Gaston Palmer
Trots Paka C
Newark, N. J.
MAJESTIC (low)
Florence Timponi
Vend-lohn 4
Lawrence & Edwards
O'Brien & Havel
Maud Tiffany
(Two to fill)
Smith & Tiller Sis
6 Olivers
Emma Stevens
"Best of Friends"
- Charlie Case**
The Lelands
(One to fill)
New Haven, Conn.
POLI'S (ubo)
Maglin Eddy & Roy
Worsley & Ashton
Fulne & Nesbitt
Lore's Dogs
Anthony & McGuire
"Suffragettes"
(2nd half)
Arthur Ward
Walters & Walters
Kay Bush & Robinson
Conroy & Models
(Two to fill)
BIJOU (ubo)
The Sidonas
Gerhardt & Hodge
Naldy & Naldy
Helen Davis
Young Star Tr
(One to fill)
2nd half
Van & Pierce
Arthur Ward
Loredo's Models
(Three to fill)
New Orleans
ORPHEUM
Houdin & Wolfus
Don Fong Gue Co
Ray Samuels
Waller Milten Co
Mack & Vincent
Ben Beyer Bro
No. Yankima, Wash.
EMPIRE (wva)
Harrington & Florence
Westman Family
Dick Ferguson
Thomas Trio
2nd half
Carl Riffner
Mr & Mrs Bennett
Jack Polk
"Musical Matinee"
EMPIRE (scabce)
Harry Sterling
Carl Rhell
Cor & Robt Simpson
Musical Kuehns
Geo Lee Girls
Ray Conlin
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Frank Fogarty
Olga Mibks 3
Caliste Conant
Bouncer's Circus
Dyer & Faye
Mang & Snyder
Emmett Devoy Co
PANTAGES (m)
L & M Cuts
Havemann's Animals
Roberts Stuart & R
Lewis Belmont & L
Heuman Trio
Ray Lawrence
Ogden, Utah
PANTAGES (m)
"Colonial Days"
Cree
Dancing Davey
Les Arados
S H Dudley Co
Oklahoma City, Ok.
LYRIC (inter)
Kremka Bros
Noodles Fagan
Elsie Fave 3
Harry Johnson
Aki Trio
2nd half
Charley Fatt & M
Edyth & Eddie Adair
Harry Johnson
Mason & Murray
Clown Seal
Omaha
ORPHEUM
(Open Sun Mat)
Conrad & Conrad
3 Leightons
Thurber & Madison
L & M Jackson
Ed Fox Family
Nonette
Fatima
Freeman & Dunham
EMPRESS (wva)
Leonard
Millie Stevens Co
Kennedy & Hurt
McIntosh & Nole Tr
2nd half
Randow Duo
Graham & Randall
Louis London
Evans & Slater
Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham split)
1st half
King & King
Stevens R & Bennett
Trots Paka C
Willie Solar
Orange Packers
2nd half
Santley Bros
Gillon & DeMott
Alice Lyndon Doff Co
Gaston Palmer
Trots Paka C
Newark, N. J.
MAJESTIC (low)
Florence Timponi
Vend-lohn 4
Lawrence & Edwards
O'Brien & Havel
Maud Tiffany
(Two to fill)
Smith & Tiller Sis
6 Olivers
Emma Stevens
"Best of Friends"
- Pawtucket, R. I.**
SCENIC (ubo)
3 Aeolian Girls
Albert Cutter
Patricola & Myers
Billy Bouncer
2nd half
Powder & Chapman
George Earle Co
Cotter & Bowden
Philli 4
Philadelphia
KEITH'S (ubo)
Lohse & Sterling
Harris & Manlon
J & E Dooley
Farber Girls
Chas E Bernard Co
Chas Olcott
Lise Janis
Kramer & Morton
H de Serris Co
GRAND (ubo)
Ferry
Wilkins & Wilkins
Alex Kids
R H Hodge Co
Lady Sen Mel
O'Donnell & Blair
WM PENN (ubo)
C & M Cleveland
Moran & Wiser
Marie King Scott
Bernard & Phillips
Wm Weston Co
(One to fill)
Pittsburgh
HARRIS (ubo)
Bernice Leonard Co
Klinger Bros & S
3 Boys
Ed Lindley Co
Christy Kennedy 3
Ryan & Ryan
Francelli & Lewis
Bert Davis (ubo)
Alexander Bros
Grace Fisher
Claire Vincent Co
Brent Hayes
Bronson & Baldwin
"Tango Shoes"
Sam Bernard
3 Jans
SHERIDAN SQ (ubo)
(Johnston split)
1st half
La Viva
Laule & Bronson
Mr & Mrs O Wilde
Dave Ferguson
Musical Nones
Portland, Me.
KEITH'S (ubo)
Mario & Duffy
Ponzello Sisters
W & M Cuts
Donnelly & Merrill
"Vacuum Cleaners"
Jones & Sylvester
Ford & Hewitt
Portland, Ore.
ORPHEUM
"P P of Wash Sq"
McCormack & Wallace
Dorothy Jardon
Sharp & Turek
Jas H Cullen
Sam Barton
Morton Bros
EMPRESS (scabce)
Aerial Mells
Hyman Myer
Lilly Lenora
Ranous Nelson Co
Gray & Graham
Laur & Coniques
PANTAGES (m)
"Omce Girl"
Rucker & Winifred
Oallagher & Carlin
Keegan & Ellsworth
Bert Wargin Co
Providence, R. I.
KEITH'S (ubo)
Paul Conchas
DeLeon & Davis
Geo Bean Co
Kate Watson
Wright & Dietrich
Oliver & Oip
Tikhe & Jason
Intermt Joy
EMERY (low)
Forrester & Lloyd
Mons & Frey
Frank Terry
Sylvester Schaefer
(One to fill)
2nd half
Mahoney Bros
Cranston & Lee
Bob Hall
Sylvester Schaefer
(One to fill)
Quincy, Ill.
ORPHEUM (wva)
Watson & Flynn
"Haberdashery"
Chas Semon
Herman Shirley
2nd half
"Tickets Please"
Reading, Pa.
HIPP (ubo)
Roser's Dogs
Klein Bros
"At the Party"
Wood & Wyde
2nd half
Zvio Mads
"The Con"
"At the Party"
Lucas & Lucille
Ward Sis
(Continued on page 32.)
- Regina, Can.**
REGINA (wva)
Yvonne
The La Tours
Knight & Moore
General Pisano
2nd half
Kenny & France
Frank Colby Co
Davis & Walker
3 Imperial Japs
Hochester, N. Y.
FAMILY (sun)
Wesley & Francis
Great R Roy Co
Tom Linton Girls
2nd half
Prevoust & Goulett
Imperial Players
Dorothy Dare Co
Moorhead, Ill.
PALACE (wva)
Carter
Ward
Carter
Ward & Faye
3 Loretas
2nd half
"Night Clerk"
Sacramento
ORPHEUM
(Fresno split)
1st half
Van & Belle
Chick Sale
Marie Bishop
Jao Gordon Co
Metropolitan Dancers
Mach Rhonda
EMPRESS (scabce)
Frank Shleide
Holland & Dale
Hearn & Rutter
"Enchanted Forest"
Tom & Stacia Moore
Freshand Bros
Tyrle & Clair 3
Saginaw, Mich.
FRANKLIN (ubo)
2nd half
Davis & Kitty
Cross & Doris
Boris Firdkin Tr
"The Volunteers"
Fink's Mules
St. Joe, Mich.
CRYSTAL (inter)
Joe Kennedy
Gladys Correll
Claudia & Searet
Roch & McCurdy
Emmy's
2nd half
Bill Dooley
Cole & Wood
The Turpins
Murray K Hill
Schovani Troupe
St. Louis
COLUMBIA (orph)
COLUMBIA White
Laura W Hall Co
Wm Prusti Co
Masie King Co
Low Hawkins
Cook & Lorenz
Thurber & Madison
Gardner 3
EMPRESS (wva)
Moore Hays & M
Ines McCasley Co
Lal Mon Kim
Rogers Pollack & R
Clown Seal
2nd half
Barnes & Barron
James Thompson Co
Adair & Grifone
Musical MacLarens
GRAND (wva)
Rose & Ellis
Farrell & Farrell
Mabel Harper
Russell's Minstrels
Torcas Novelty
Borsini Troupe
St. Paul
ORPHEUM
(Open Sun Mat)
Gen Ed Lavine
Valentine & Bell
Victor Morley Co
Bent & Woods
C Gillinger Co
Vanderbilt & Moore
Clark & Verdi
EMPRESS (scabce)
Marble Oema
Kamerer & Howland
Castellucci
Marie Stoddard
Mr & Mrs Appellin
PRINCESS (wva)
Mankin
Prince & Deerie
The Georgittys
(One to fill)
2nd half
Howard & Sadler
Beach & Lynn
Grace De Winters
6 Tamsanians
Salt Lake
ORPHEUM
(Open Sun Mat)
Gauthier & Devi
Harry Fern Co
Ryan & Lee
Miss Lettzel
Lea Yardi
Ruby Helder
Harmony 3
PANTAGES (m)
4 Caters
"Maid of West"
Jarvis & Harrison
Knox Wilson Co
La Toy

SPECIAL NOTICES

To Non-Members

The initiation fee at the present moment is \$10, but, by virtue of the power given to the Board of Directors or International Board, THIS FEE MAY BE INCREASED, at any time, without notice, UP TO AND INCLUDING \$100.

This means that, when you next see these notices, the INITIATION FEE MAY BE \$25, may be \$35, may be \$50 OR EVEN \$100.

So take advantage while there is yet time.

We do not wish to keep anyone out because of financial conditions, or because the initiation fee may be too large, but there is a limit to our patience, and persuasion must soon cease.

IT IS YOUR DUTY TO BELONG TO THESE ORGANIZATIONS, AND WHEN YOU BELONG YOU WILL FIND IT A PLEASURE.

It is no good opposing our policies from the outside. The only way to change them, to modify them or to crush them is to come inside. SO COME INSIDE WHILE YOU CAN AT A MODERATE COST.

The Annual Masque and Civic Ball

WILL BE HELD MARCH 16TH AT THE AMSTERDAM OPERA HOUSE, 4TH STREET AND 5TH AVENUE.

FOR THE FIRST TIME IN THE HISTORY OF THE ALLIED ORGANIZATIONS, THERE WILL BE A LADIES' COMMITTEE IN CHARGE OF ONE OF THE DEPARTMENTS.

MEMBERS OF THE AAA DESIRING TO SERVE ON THAT COMMITTEE ARE REQUESTED TO NOTIFY EITHER IN PERSON OR BY LETTER, THE HEAD-QUARTERS OFFICE

We are going to publish a list of acts that managers can cancel without danger to themselves. Do you want your name to be on that list? If not make instant application for membership.

VACANCIES FOR

9 Deputy Organizers. Apply for credentials and particulars to Harry Mountford.

Holders of transfer cards either V. A. F. or I. A. L. can attend all meetings of the Lodge, after the initiation.

Boston

The Biggest MASS MEETING

Boston has ever seen will be held Thursday Night, Feb. 17 at 11:15 at the Scollay Sq. Olympia Theatre (Kindly loaned by Mr. A. E. Lord)

Speaker—Mr. HARRY MOUNTFORD Supported by all the labor leaders of Massachusetts and over 28 managers of vaudeville theatres.

Only room for 9 more Deputy Organizers. Write immediately for last 9 positions.

Unless you write immediately, enclosing \$5, you cannot be reinstated in the White Rats or the AAA's at that price. This is the final notice.

THE APPAM AND THE ACTOR
BY HARRY MOUNTFORD

Whatever our opinions as to the present European war, wherever our sympathies may lie, there is no man with one spark of red blood in him who does not admire the way in which the Steamer Appam was captured and with a small prize crew aboard was sailed right across the Atlantic, eluding the British Navy, and brought safely to port in Newport News.

If there is any glory in war, this is one of the most glorious feats of gallantry, which up to the present, has been accomplished on the seas.

After the Appam was captured by the mysterious raider, a Lieutenant and twenty-two Germans were placed on board in charge of the big ship Appam and over five hundred Englishmen.

This small corps of Germans not only steered that ship through the British war patrol, braving the ordinary dangers of the Atlantic, but kept under control and as prisoners and subject to their will in everything, hundreds of Englishmen (some of whom were soldiers, some Governors of Colonies and many Captains of ships)—everyone burning with a desire to wrest the ship from its captors; but the twenty-two Germans had their own way. And there is no doubt if there had been a thousand Englishmen on board, the result would have been the same.

It seems at first sight impossible that twenty-two Germans should conquer and hold in captivity five hundred Englishmen. But if these five hundred had been Americans, the result would have been the same.

If there had been twenty-two Chinese and five hundred Germans, under the same conditions and in the same circumstances, the same end would have been achieved.

There must be some reason for this, apart from the mere nationality of the captors and the captured, and the difference of race between the victors and the vanquished.

That difference lay in organization.

The Germans under their Lieutenant were thoroughly organized and prepared.

The Appam was captured because they were unprepared for the sudden appearance of the raider and the prisoners on the Appam had to do as they were told because Lieut. Berg and his twenty-two sailors were completely organized.

It was impossible, it would have been foolhardy and would have been throwing away the lives of women and children (not to speak of their own lives), for the prisoners on board the Appam, in their unprepared, defenseless and unorganized state to have attempted a mutiny or a fight against their captors.

But had they been equally organized with the Germans, had they been equally prepared, the sending of five hundred prisoners in charge of twenty-two armed men, would never have been attempted, and if attempted, the rule of the twenty-two would not have lasted twenty-two minutes.

There is a business in which we are all concerned, known as the vaudeville business.

There are about four men who are organized and prepared and there are about fifteen thousand actors who are unorganized, who have been unprepared.

For twenty years the first mentioned four men have been organizing—have been preparing.

First they organized one association of managers, then another. Then not suiting, they organized another. Then came into existence the United Booking Offices—then the Vaudeville Collection Agency—then the acquisition of stock in other agent's offices—then other means and methods were used.

They organized—they prepared—and no one can blame them or criticize them for preparing and for organizing to defend their own interests.

But while they were working day and night, the average actor was asleep. He let things go and droned along, with the inevitable result that soon these three or four men controlled and owned the actor, body and soul.

So strong in their own minds did they become, that about five weeks ago they even issued an order telling the actor what he was not to talk about.

They have long fixed his means of living. They have long taken from the actor more commission than the law allows. They have long treated the actor as a mere chattel, as a mere instrument, as a mere piece of goods, and though the actor individually, personally, has resented it, he, like the passengers of the Appam, has been powerless and unable to protect himself.

But we are now offering the fifteen thousand actors a chance to show their manhood, a chance to regain their rights, a chance to prove that they shall no longer be controlled, governed, directed and in some cases tyrannized over by three or four men.

We have tried for the past ten weeks, and with great success, to wake up the passengers of the good ship "Vaudeville," to the fact that they ought to control their own ship—that they are the crew, they are the owners, they are the passengers; and that these other men are simply raiders.

We have no desire to put these three or four men out of business. We have no desire that they should not get a fair return for their investment, if any, and their labors; but we do think that the actor should have some say as to the conditions under which he labors, as to the remuneration which he is to receive, and that three or four men should know that they will be held responsible for their own signatures and their own actions.

The method by which this can be done is Organization. The name of the Organization is the White Rats Actors' Union of America.

Does anyone believe that if someone could have shown the passengers and crew and prisoners on the Appam a method of organizing against their captors, with a surety of success, that the matter would not have been settled in twenty-four hours?

We are showing the actor an absolute certainty of success if he will join the White Rats Actors' Union.

The monopoly of vaudeville is doomed as soon as a sufficient number of actors wake up.

We are nearly strong enough. Victory is within sight. And when the victory is won, it will have been won by the organized actors of the United States of America and they will take good care that those who have not helped to win the victory, shall not share in the results.

Let those who love cut salaries, 15, 17%, and 20% commission—those who like to think they can be cancelled at a moment's notice, remain outside.

If they like to remain "prisoners," as far as we are concerned, they shall remain prisoners to the end.

But, we, the organized actors of America, give them another invitation to join our ranks and assert their independence and prove that they mean to control their own livelihood, their own profession, and have at least a few words to say as to the conditions under which they live.

They can still enter for \$10 initiation fee. But a week from now it may be \$25. In another week it may be \$100.

A stitch in time saves nine. An Application NOW May Save \$90.00

SPECIAL NOTICES

Atlantic City, N. J.

Last Sunday, I was in Atlantic City, N. J., and that night, at a quarter of seven, I went to the box office of the Apollo theatre to test the business that was being done there by Mr. Fred Nixon Nirdlinger with his Sunday concert.

At a quarter of seven, the only seats vacant in the house were two in the back row of the orchestra and two in the back row of the balcony.

This gives some slight idea of the enormous business Mr. Nirdlinger does in that theatre.

Therefore, any actor who in the future plays Atlantic City to show Mr. Nirdlinger his act, or plays it for nothing, is a fool, and the actors on each hill are practically making a clear present to Mr. Nirdlinger of \$1,000 a week.

"A word to the wise is sufficient."
HARRY MOUNTFORD.

Niagara Falls, N. Y.

Last Monday, the manager at Niagara Falls chose to cancel an act after a matinee.

The act got in touch with me, and I immediately instructed all the acts to refuse to play until this act was reinstated.

The actors, like good White Rats, obeyed, saw the manager ten minutes before the evening curtain went up, and they all went back to work.

Reason: They were all Rats on the bill, and everybody quit.

You cannot give a show without actors. To avoid trouble, see that all acts are White Rats before the commencement of your engagement.

San Francisco, Cal.

The actors at the Empress Theatre, San Francisco, determined it was an imposition to play four shows a day there, and, accordingly, under the leadership of the Chief Deputy Organizer, Mr. Barry Connor, presented their claims to the management.

The management offered arbitration. The Rats accepted it, but the management used dilatory tactics in not quickly appointing their arbitrator, and therefore the show was stopped.

But the management immediately agreed to pay full pro rata for the fourth show by the week; that is, they paid the full salaries for the three performances, and paid pro rata every day for the extra performance.

Reason: They were all White Rats and took united action.

International Election

If you have any candidate for International President, International Vice-President, International Executive and Secretary-Treasurer, or the 21 members of the International Board, send a letter (something like the following) to International Headquarters, 227 West 46th Street, before midnight, February 28th, 1916:

"We have much pleasure in nominating Brother for the office of (here name office)."

signed by two members in good standing, which should be accompanied by the following statement, signed by the member nominated, or words to that effect:

"I have much pleasure in accepting the nomination as a candidate for and if elected promise to fulfill my duties according to the Constitution and By-Laws of the White Rats Actors' Union of America."

Do not forget: All nominations must be in by midnight, February 28th.

Chief Deputy Organizer Cleveland, Ohio, Jack T. McInerney, 1447 West 112th Street.

Chief Deputy Organizer Albany, N. Y., R. L. Horst, 462 Broadway.

Change of Address

Winapley, Man.
Financial Secretary and Organizer
H. Hayes, 761 Lindsay Building,
Opposite St. Charles Hotel
Meetings every Thursday night at 11:30
in St. Charles Hotel

NEW ACTS NEXT WEEK

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

Dolly Sisters, Palace.
Victor Herbert's Review, Palace.
Adele Rowland and Harry Carroll,
Palace.
Clifford and Mack, Royal.

Laurie and Bronson.
Talk and Songs.
One.

Columbia (Feb. 6).

Would be an excellent mixed two-act for the biggest time if the turn had been properly fitted with material. The talk especially they have is hickey, almost rough at times, and in consequence the boy seems hickey upon the stage, removing all possibilities of anything approaching class entering the turn, excepting such as the young girl can impart to it. The team has played on some of the small big time out of town. The opening talk runs to flirtation between the young couple that skips along naturally, barring some of the hick remarks, until the girl says she is married. After that is explained away, they sing "I'm Crazy Over You," and to prove it the boy says he will give the girl everything he has, starting with taking off his collar and stripping down until only his trousers and undershirt are left upon him. When Miss Bronson refuses these cast-off articles, he remarks, "I guess I stopped too soon." At the Columbia they walked off with the hit of the Sunday matinee, for some of the dialogue just suited the upper part of that house, but this young couple would be very foolish to continue with their present material. If they can handle other and more refined matter as well, there's no reason why they should not rapidly climb into the front ranks of vaudeville's best two-people talking, dancing and singing turns. The girl, especially, has plenty of personality and with a real cute delivery that may land her in a production. The boy also has real ability. It looks as though they only needed a writer who understood their possibilities. The talk in the turn is all their own with perhaps the exception of the "Beauty is only skin deep—Well, I'm no cannibal" line. *Sime.*

Moore and White.
Songs and Talk.
12 Mins.; One.
Columbia (Feb. 6).

A mixed two-act that will stand much polishing before it may expect a chance on real big time. The girl in it is blonde and inclined to be very friendly with the audience, through such remarks as "Now for the fun, boys" to the front of the house. The man is correspondingly small time. They sing three numbers, "On the Road to Home, Sweet Home," "Too Good to be True" (one verse and chorus) and "Louisville," the man having a solo dance that brought him little. If not wanting a burlesque engagement the couple can make the small time in a spot, but both might confine themselves to the work upon the stage without working to the audience. *Sime.*

Hilda Spong and Co. (1).
"Forty Winks" (Comedy-Drama).
18 Mins.; Five (Parlor).
Palace.

Hilda Spong has entered vaudeville in a dream, supplied by Everett S. Ruskay in the form of a 90-10 sketch, 90 on the drama and 10 on the comedy. As Mr. Ruskay progresses in his vaudeville writings, his future playlet will probably be protean—now that he has furnished what is known as a two-people skit, otherwise in the class of getting the most money for the least salary. Miss Spong carries a support, Regan Hughston. On the bill he is The Husband; she, The Wife, so the playlet starts. They have been married five years and are still talking about it. To-night's the anniversary. Hussy comes home with two tickets for a society play and his wife mildly bawls him out for paying \$6 for them, as she says the Langford family is about on the bum through Mr. Langford giving out bum checks. The wife heard about that at a whist the same afternoon of the night of her fifth wedding anniversary. Hussy makes a kick about changing his tie, but the wife insists he looks so well in full evening dress—and he retires. She sits in an arm chair, before the fire in the good old way, and then the dream comes out. As a dream also in the good old way it is held over on the audience until the finale. Removing herself from the arm chair the dream wife calls up the Hudson Garage for a taxi and is told to tell her husband he will have to come across with that \$281 overdue before they burn up any more gas on her family. It frightens her. Maybe her husband is also a bum checker. The husband returns. Wife says they will flag the show and get down to cases. "How are you fixed, Jim?" she asked. "Don't let that worry you, Barbara," he soothingly slips softly. "Well, just look over these bills and let's get more familiar," quoths she, and he reads that Stern Bros. must have \$200, while Altman's needs \$160 so badly they threaten to send a lawyer to collect. So you can see by now it's a small time dream. She wants to know and he ups with it, making \$4,000 a year and living at the rate of \$10,000, giving the household in two years a deficiency of \$12,000, with nothing left besides the debts. The husband confesses likewise that out of the \$10,000 he has squandered, \$3,500 has gone yearly for rent of the goodly furnished flat in sight. The wife tries some lightning calculation, saying they could have paid \$1,500 rent out of the original \$4,000. Then the husband walks out on her again, she goes back to the chair, he returns and wakes her up; it was only "forty winks" and he isn't broke; call a taxi, go to the show and let's talk about the light weight of this skit Mr. Ruskay gave to an actress of Miss Spong's calibre, so light it only needs one assistant and more bookings. If Miss Spong is receiving the usual "legit's first time in" vaudeville price the more bookings for this one may be another dream. *Sime.*

Rev. Frank W. Gorman.
Songs.
14 Mins.; One.
Prospect.

There is something decidedly depressing in the sight of any minister of God's gospel clad in the garb of his church, walking out in "one" on a vaudeville stage to deliver a routine of popular ballads. It's rather hard to define just where and how the depression asserts itself, but the idea seems entirely out of proportion and the action itself assumes a sacreligious aspect, and this regardless of the vocal ability, general deportment or stage appearance of Rev. Frank W. Gorman. It seems as absurd to the observer of vaudeville as it might to the church member were a vaudeville comic to mount the church pulpit in his stage make-up to deliver a sermon on good and evil. Despite the high standard to which vaudeville has been elevated and irrespective of the hopes for the future relationship of the church and the stage, that relationship has not materialized as yet to a point where the two will exchange attractions and for the time being one might conclude the pulpit is the proper place for the good minister and the stage the proper place for the vaude-

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Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1916.

villian. Rev. Frank Gorman cannot be classified in any phase but that of a freak act. Just why he comes to vaudeville is a matter of little consequence. He is here and will probably remain as long as the booking holds out and as long as sensational press yarns will find space. As an attraction his value depends solely on his press agent's ability to arouse curiosity. He sings well, but the field is overcrowded with good singers. Minus his ecclesiastical connections, Rev. Gorman would find it rather difficult to meet the requirements of "pop" vaudeville. Just why any one would particularly crave the sight of a minister behind the footlights is problematical unless it be to get a peep at a parson with sufficient "nerve" (perhaps audacity would be better) and disregard for the conventions to tackle vaudeville. Rev. Frank Gorman in any measure at all cannot be recommended as a vaudeville card, regardless of a profound respect for the cloth—or maybe it's the profound respect for the cloth that prohibits the recommendation. *Wynn.*

Joseph Jefferson and Co. (3).
"The Old Bachelor" (Comedy).
18 Mins.; Full Stage (Interior).
Prospect.

"The Old Bachelor," is an Edgar Allen Woolf playlet, a romantic affair, cleverly constructed, well written and on a reasonably good theme, but unless one looks beyond the acting of its principal player, Mr. Woolf's effort will go entirely unappreciated, for if anyone can manhandle a good piece of vaudeville property as neatly and completely as this same Joseph Jefferson, that individual hasn't been introduced to big time vaudeville as yet. The story is of a bachelor whose love thoughts revolve solely around an old sweetheart (Blanche Bender), the scene being the bachelor apartments of H. Clinton Martin (Mr. Jefferson). The girl visits him for the first time in ten years, returning to procure a handbag she had carelessly left behind on her previous visit. The dialogue runs toward the inevitable reconciliation with plenty of comedy angles and a semi-serious climax, but Mr. Jefferson's exclusive version of dramatics, as applied in the Woolf vehicle, is rather painful to reflect upon. He is jerky in the role, entirely unnatural to the type and apparently has overlooked the real comedy value of his many dialogue points. A stage manager might do much good for the piece, for it carries innumerable possibilities. Miss Bender was acceptable and represented the redeeming feature of the affair. Albert Stuart as a friend of the bachelor played at the part of an attorney. He was well selected from a business standpoint for he will never outshine Mr. Jefferson. *Wynn.*

Lazar and Dale.
Comedy Blackface; music and talk.
13 Mins.; One.

Two men in blackface with an upright piano in "one," the men carrying a violin and trombone as they enter. The couple go into comedy talk at first and the act gives much promise through the stuttering style of Mr. Dale's delivery, but it slows down toward the ending when the piano player dons a Paderewski wig whilst the other uses the trombone. There is but one laugh in this and the bit should be rearranged or taken out. Previously when the couple nicely worked into "Ragging the Scales" with the violin accompanying the piano, the music got it over for them. The talk sounded refreshingly new, especially with how Nero discovered music into which was entered for a good laugh, Zero, but this notion was dispelled when Mr. Dale used Charlie Case's "Lockport and Rochester" as a place of residence, doing it badly with Brooklyn and New York substituted. He answered in reply to a question he did not swear, but knew all the words, the self same "gag" employed ahead of him on the same bill by another act. These two "gags" casted a suspicion upon the originality of preceding remarks, but they would not necessarily interfere with the act's reception before the average audience. It looks good enough with just a little attention to make the big time permanently. *Wynn.*

Fannie Brice.**Songs.**

16 Mins.; One.

Palace.

Fannie Brice has an all new singing act. She is at the Palace this week. Three of her four songs were written by Blanche Merrill. Those are her best ones, since the opening number, "When Priscilla Hits High C" is of no value, excepting to open the turn, and is a hindrance there since it is too familiar in idea and conflicts with the "baby hit" done by Miss Brice in "If We Could Only Take Their Word," a number describing how a shopgirl seeks to persuade a customer to purchase an unbecoming hat, also how a "Yiddish" mother dwells upon the singing voice of her four-year-old daughter. Miss Brice puts a "Yiddish" tinge to all of her matter. There is "business" in connection and Miss Brice has her own apt delivery to assist, also her highly cultivated sense of stage humor. In "The Yiddish Bride" Miss Merrill has turned out a gem for Miss Brice. Costumed in bridal outfit and holding flowers, Miss Brice lyrically and melodiously soliloquizes on her chances, if she weds or if she does not. The closing song is "Becky's Back in the Ballet," Miss Brice wearing a ballet skirt and travesty the ballet steps. This week she is following Ruth St. Denis at the Palace, making this number more pronounced as a burlesque. It was 5:07 Tuesday matinee when Miss Brice concluded and at that late hour she "held up the show" the audience applauding until Miss Brice returned to the footlights saying, "I ain't got no more material. What do you want of my young Jewish life?" Naturally her speech is the poorest thing about an act that puts Miss Brice right to the front as a "single turn." She is a real singing comedienne. But that doesn't account for the Palace program saying Fannie Brice is "the funniest women in vaudeville."

Sime.

William Rock and Francis White.**"A Dansant Characteristique."**

27 Mins.; Three.

Orpheum, San Francisco (Week Jan. 30).

The popular theory that with the separation of the stage team of Rock and Fulton, William Rock would be unable to return to big time vaudeville with another partner was completely shattered last week when Mr. Rock and petite Francis White offered for the first time "A Dansant Characteristique," a well blended combination of songs and dances enhanced by suitable comedy and tuneful music. The team make their initial appearance as Bowery types, using "Was You Ever to the Movies?" a conversational number closing with a dance under a flickering spot. Mr. Rock then did a character portrayal of an aged roue singing until interrupted by Miss White, who appears in a neat dancing frock disclosing her partly bare limbs. The two dance with Rock, falling into a chair at the finish, reciting "I Won't Go To Bed To-night," from which he secures real laughs. Miss White then did "At the Flower Garden Ball," an old number which she puts over as a substantial hit. The former Rock and

Melville Ellis and Irene Bordoni.**Piano and Songs.**

30 Mins.; Full Stage (Special Set.)

Colonial.

There is a little trouble with the Melville Ellis-Irene Bordoni act, and it is because there is too much of "Temperamental" Melville at the piano and not enough of Miss Bordoni. Tuesday night the act was changed from its opening performance, and although Signor Rudolph was still billed, he was nowhere visible. Monday afternoon he did a dance with Miss Bordoni, but this was eliminated after the matinee. Tuesday night Miss Bordoni sang three songs. One was a little French song with which she opened, later she sang two numbers she used in the Elsie Janis show. All told, Miss Bordoni was on the stage about ten minutes of the thirty the act ran. The rest of the time Mr. Ellis was playing the piano. He plays well, but there can be too much, although Mr. Ellis cut out one number Wednesday. The act opened cold at the Colonial and Ellis could not gauge the precise time for Miss Bordoni's costume changes. He played a medley of selections from all of the musical comedy successes and for good measure "plugged" Julius Lenzberg's new one-step, "The Merry Whirl." It would not be a bad idea this week to bill Julius as part of the act, for all of the 20 minutes Mr. Ellis was at the piano he was playing with and at the orchestra. Another song for Miss Bordoni and about ten minutes of Mr. Ellis' playing would be about enough, when the act would get over to greater advantage. The settings, for there really are two, are wonderfully beautiful. After the blue velvet drop rises there is disclosed a cyclorama of what appears to be gold cloth, that is tremendously effective. There are a number of medallions suggested around the top. In the center is a grand piano at which Mr. Ellis is discovered. Later, when the cyclorama is draped back from the centre of the stage, a pretty futuristic back drop is brought to view. Miss Bordoni's three gowns elicited admiration with "Ohs" and "Ahs" at each of her successive appearances. Miss Bordoni is to vaudeville today what Anna Held originally was—gowns, eyes and all.

Fred.

Fulton conversational song about "Woman or the Ship" is employed, after which the pianist, E. L. Rosebrook (formerly at the Empress here) plays a solo. The couple returning dance the Mazurka, hesitation, minuet, maxixe, fandango and tango. They compared most favorable with the best of the steppers who have appeared hereabouts in this work. Miss White is young, graceful, a hard worker (making five changes) and an excellent partner for Rock. The turn registered solidly with the Orpheum regulars and should make good on any bill in almost any spot.

Scott.

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

THE COHAN REVUE, 1916.

The first act of the new George M. Cohan revue, opening Wednesday night at the Astor, ran two hours and ten minutes. It was a whole show in itself. Nor did many spots appear when any chopping could be done. "The Cohan Revue" is a revue. It hits at the Broadway \$2 successes of the season, it hits at the show business and it hits at Cohan, besides other managers, like when Little Billy, as "Young America," asked Alfred Latell as "Jasper," the dog, if he could say "Shubert." The dog growled. "See," said "Young America," "he doesn't care what he says, just like an actor, can't talk anything but show business."

There's nothing but diversion in this Cohan musical travesty. It runs along in a free and easy style that takes in everything, hands out laughs, compels applause, and makes you forget your watch in your pocket. Those who wonder how the Cohan Broadway way might add that it's on Broadway where it should be, and there's nothing too deep for any one who buys his clothes ready made. The Cohan show has the same effect as taking a pony of brandy after a long cold ride, and if the Broadway plays are the reverse of Mr. Cohan's comedy people must have been working when they sat through them.

The revue starts off with so much ginger it immediately suggests there will be a slackening later on, but nothing of that sort came forth in the first act. It just kept going, no wild tearing, but a steady grind of pep, only those who laugh and applaud. During the opening melodies, one was a number bit having Salvation Lassies attempting to induce English coasters boys to join the army. "Don't you want me to be your Edna May?" sang the girls in lyrics, to which the boys also lyrically, replied, "Who the blooming hell is Edna May?"

The piece then ran down the list taking in any number of impersonations of actors in the other plays and the most marked success of these was Charles Winniger as Leo Dittschstein in "The Great Lover." The audience gave a gasp at Mr. Winniger's playing his part, "perfect," and later broke into involuntary applause through his closeness in speech and movement to the original. Next in favor of the mimics was Juliet as Emily Stevens in "The Unchastened Woman" (Miss Juliet was programmed as "The Unchastened Woman"). She laughingly exaggerated Miss Stevens' little mannerisms, but Juliet did not do so well later as Ethel Barrymore in "Our Mrs. McChesney" nor as "Gaby" in "Stop, Look and Listen."

Richard Carl is Dr. Booberang in "The Boomerang," and he worked himself into the piece with grace. The next act, being the person Mr. Cohan selected to fill out a role that took jabs at his own writings, himself (Cohan) and the "plot," besides a musical comedy number in which Mr. Carl had Lila Rhodes for assistance.

Among the men Harry Bulger had an important role and drew over to a big finale in the cannon foundry. Just before the finale Harry Delf, as a soldier, with Dorothy Jane Londoner as Victory, and Anita Elson as Defeat, executed a pretty story dance that nearly stopped the performance the first night, which would have happened quite often had not those in front early understood no encores would be permitted.

The finale of the act was led by Little Billy singing "Young America," a boy scout song that brought out one of the little chaps in khaki, doing a drill ending with the march of arms. The "Young America" finish was red fire in verse, but not in the usual Cohan manner, Little Billy carrying it into an uproar by giving an excellent imitation of George M., something little Billy formerly did in vaudeville.

Elizabeth Murray was Mrs. Overdraft and had what will likely be the song hit of the show to lead. The song is "You Can Tell That I'm Irish," sung by Miss Murray in wait time for the first chorus and to march time for the second. Miss Murray looked lovely the performance the first night, which was several amusing scenes with Mr. Bulger (who had left his wife 20 years before to take a drink and never returned.) James C. Marlowe had a couple of bluff hearty parts, Percy Ames got something out of his detective role, and Fred Sany was the young, juvenile, hailing himself anxiously as "John Hendricks" was in character and won a laugh here or there. Boyle and Brazil were dancers who danced whenever on the stage, doing one dance as pirates that would have won them a great deal had not Doyle and Dulcon located themselves in a closely adjacent theatre. Valii Valli played Jane Cowi and early in the show had a number that greatly assisted her. It was "Crying Jane" and all of Miss Cowi's persecutors in "Within the Law" and "Common Clay" passed in review.

An odd march number was used for the chorus at one time. It was the chorists singing, "1, 2, 3, 4, 5, 6, 7, turn" continuously while they marched. A very dressy number that gave the stage a riot of coloring was "Running Around With the Chorus Girls" when types of different musical comedy line beauties came dressed as the chorus. A "Gaby" number failed in its purpose though it may become popular for fox trotting. At the opening the chorus men sang directly at the critics saying they wouldn't read their "damned old papers" if the critics roasted them.

"The Cohan Revue" is going to catch the business whether its patrons have seen the others shows or not. There's so much pure amusement in it one can't afford to be a New Yorker and say he has missed it.

Sime.

Francis Gilbert has been appointed receiver for the partnership assets of Kessler & Wilner, theatrical managers. Liabilities, \$69,849; assets, \$30,000.

COLONIAL.

Too much show at the Colonial this week. The usual number of acts ran from a few minutes after eight until 11:25. The Melville Ellis-Irene Bordoni turn (New Acts) ran 30 minutes, 10 too long.

The bill attracted a corking sized audience Tuesday night, and that Ellis-Bordoni hilling attracted a great portion of it was readily apparent. All over the house there were little parties of four or six with the majority of men in those parties in evening dress.

The show had undergone several rearrangements prior to the Tuesday evening performance and on night it played very well. Following the usual opening news weekly, Emma Francis, assisted by Harold Kennedy, started the proceedings with a combination singing and dancing act, of which the dancing was by far the best. An opening number was used that brought in all of the hits of the musical comedy successes of the day in a rather effective manner, but as neither Miss Francis or her assistant have any voice to boast of it did not get over as it should.

The Calts Brothers who followed got their comedy over in good shape and were a near riot on their dancing. The smaller chap has personality to burn and surely does know how to lead his feet.

The switch in the bill brought the Beatrice Morrell Sextette up from closing the intermission to No. 3, replacing William Morris and Co., who switched places. The ladies sang very well and got over nicely, although there was considerable agitation in the audience when the Beatrice Morrell Sextette came up from opening the second part to next to closing intermission, did well with his piano-logic. Mr. Morris and his capable company presenting "Mrs. Temple's Telegram" were a solid laughing hit.

Belle Baker had the rather difficult task of opening the second part, but the manner in which the singing comedienne went after her audience made her the applause hit of the evening. She opened with "Louisville," followed with "Nathan, For What are You Waitin'?" and scored again. A comedy Italian number, "He Gotta Ambush," brought another scream from the audience. My Mother's Rosary" was her fourth number and "Come in or Stay Out" finished the act. But the audience wouldn't let her go and for an encore she offered "Is There Still Room for Me 'Neath the Old Apple Tree?" Miss Baker started the second part with a rush that couldn't be stemmed. Mr. Ellis and Miss Bordoni followed and took a short venture of a full minute for the house to calm down.

Next to closing Dooley and Sales cleaned up all of the laughs left and stopped the show. E. Merlan's Swiss Canine Actors closed the bill, also getting laughs. The act is a little rough in spots, but the idea is there and it is a fine closing turn.

Fred.

FIFTH AVENUE.

A show of considerable worth, run through in big time style, sent an extra large gathering away from the Fifth Avenue Tuesday night happy. A couple of names displayed all over the lobby and street were good enough to draw them in.

After the customary pictures Mabel Burke rendered "Araby" with aid of slides in picture form, when Arthur Nicholson and Co., a musical trio of men, opened the show. Considering their rather poor start, due to them that they finished strong and took some playing by far the best they do, and through that alone were entitled to the applause received. With a good deal of rearrangement, the act should pass. Laura Burt and Henry Stanford have their old and very familiar act. The bath tub thing is good, but is not working up properly, the comedy end especially being very weak.

Tabor and Green (colored) held up the "No. 3" spot in good style, their singing especially getting them the best, although the comedy at times came in for a couple of laughs. These two boys have a pleasing little turn, made more so by a corking good voice and strong character. The boy at the piano might brighten up some of his comedy bits, but they passed at this house.

Helen Trix came after a single reel comedy and scored the first real hit of the evening. Miss Trix offered a pleasing turn of about four or five songs, each gaining its individual applause. After the opening song she stripped to an underdress without leaving the stage, then did another number, finally coming down to her male impersonation bit that struck the audience right. They liked her. Miss Trix has all the necessary qualifications of a big time single, personality, clothes, songs and a refined delivery.

Cliffon Herbert and Co., by a company of four, offered his Hebrew characterization to the approval of the entire house. Mr. Herbert, so long identified with this style of work, comes forth with another sketch. The skit appears jumpy, although there is sufficient comedy throughout to holdup that end for him. The two boys assisting do well, while two girls appear for a couple of minutes, each poorly handling a couple of lines. The piece needs speeding up.

Herbert Clifton kept in line with his good work, his impersonation stuff practically being all comedy, bringing him laughs and applause galore. Mr. Clifton has a most entertaining routine, during which he sings songs in a pleasing way. In "Molly Dear" he did some good comedy by a little skipping about the stage, while his closing bit was all interest until he turned around showing his trousers in the rear. This kept them roaring. He then rendered "Slam" that was well appreciated. The Bree Family closed the show, doing something extraordinary by holding the entire house seated with a very slow opening. The Family will have a corking novelty when hollered down a bit, but at present they are attempting entirely too much, combining dancing, juggling and a lot of other things.

In scoring in "Pagan's Declaration," Lydia Barry in the next-to-closing position found an audience that was there to be entertained. Miss Barry is now doing more entertaining than before, and with that she registered very well, although she only did three numbers. The Act Beautiful closed the show, and it was surprising to note how the entire house held their seats to witness the different poses.

EVA TANGUAY

in

A Musical Comedy

"The Girl Who Smiles"

Bronx Opera House
Next Week (Feb. 14)

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EVA TANGUAY wishes to express gratitude towards all,

NEW YORK.

The first of the A. H. Woods plays, released under the Pathe Gold Rooster brand, was shown in the metropolis at the end of last week, and if the others are anywhere near as good, the Woods-Pathe corporation will yield a large-sized fortune. This five-reel adaptation of the play "New York" was made by Ouida Bergere, produced by George Fitzmaurice, original play by William Hurlburt. It has an all-star cast, not necessarily in the matter of names, but an actual screen lumina- tion. The telling of the story in print would hardly do justice to the presentation for the reason that it would sound conventionally melodramatic. In its screen visualization it has what is generally overlooked in serious dramas—comedy relief. No sooner is a "heavy" scene concluded than the spectators' tension is relieved by a playful bit of comedy or a grim bit of characterization such as the antics of a besotted stage mother (as well done as Marie Bates' maudlin characterization in "Zaza"). In this mammoth spectacular melo- dramatic production employing hundreds of scenes, but one inconsistent thing suggests it- self, i. e., the showing of a supper party "after the show," in the private dining room of a restaurant, with the chorus girls still wearing their stage costumes. The remainder of the theatrical detail is so natural that it is per- haps just as well to pick out the one percep- tible slip on the part of the director. The cast includes Florence Reed, John Milners, Fania Marinoff, Forrest Winant, Jessie Ralph. The average scenario writer would do well to pattern his or her future output along the lines of the Woods-Pathe "New York." Jolo.

ONE DAY.

Paul Verdayne (his father).....Victor Sutherland
Dimitri.....Barclay Barker
Pavlovitch.....Robert Broderick
Stefan.....John Webb Dillon
Prince Ronneaus.....Arthur Evers
Romeau.....Hal Clarendon
Accomplice.....Walter D. Nealand
Prime Minister.....Frant Whitson
Master Paul.....William Bechtel
Opal.....Master Richard Ross
Opal.....Jeanne Iver

A special showing was held at the Regent Tuesday morning of the B. S. Moss film pro- duction of "One Day," a romantic love drama, written as a sequel to Elmer Glyn's famous "Three Weeks," which was also pictured by the same company. Mr. Moss intends to state- right this picture, encouraged by his success in that field with "Three Weeks." Jeanne Iver is starred in the "One Day" production, play- ing the role of Opal, the daughter of Pavlo- vitch, who has usurped the throne of Vesperia, which rightfully belongs to Paul (the young

son of Paul Verdayne of "Three Weeks"). In an epilogue, Paul is shown as a child of five, watched over by the faithful Dimitri. Pavlovitch plots to have the child kidnapped, but he is rescued by Dimitri, who takes him to England, the home of Paul Verdayne, unknown to Pavlovitch, who believes the rightful heir to the throne has been made way with. Twenty years later he is still in England. Opal, Pavlovitch's daughter, is betrothed to a wealthy old roue, against her will. She visits England and there meets young Paul. They fall in love. She rejects Paul, telling him she is be- trothed to another. On her return to the con- tinent she happens to be crossing the channel on the same boat as Paul. They have a love scene at night, witnessed by her betrothed. The two men quarrel and Paul throws the roue overboard and he is picked up by a boat lowered from the ship. While in Paris pur- chasing her trousseau, Opal goes horseback riding, and meets young Paul. They are caught in a storm and repair to a deserted bunting lodge, where they pass the night to- gether. The inference as to what occurred is obvious, though not offensive. A revolution in Vesperia by the populace results in the death of Opal's father and the placing of Paul upon the throne. In a pretty epilogue the pair are shown happy in their love. It's a magnificent production throughout and should prove a profit- able state-right proposition. Jolo.

HELL'S HINGES.

Blaze Tracy.....Wm. S. Hart
Faith Henley.....Clara Williams
Rev. Robert Henley.....Jack Standing
Silk Miller.....Alfred Hollingsworth
Clergyman.....Robert McKim
Zeb Taylor.....J. Frank Burke
Dolly.....Louise Glauco

The current Triangle feature, an Ince pro- duction dealing with the experiences of an Eastern minister who is delegated to journey west and introduce the principles of his faith to a horde of wild, drinking lawless creatures who inhabit a border town affectionately known "Hell's Hinges," a community that believes in neither law nor religion. The action re- volves around the character of the minister, a weak-willed individual who acts his role rather than believes it, and who eventually falls for the temptation thrown in his path with the natural consequences, dishonor, de- struction and finally death. The opening shows the minister addressing an east side mission, quickly followed by his appointment to Hell's Hinges. His arrival there occasions consider- able gossip for the majority of the towns- people have decided not to tolerate his pres- ence. He is accompanied by his sister and her simple, sincere traits impress the town's bad man who immediately appoints himself as her protector and who eventually accepts

her creed. Meanwhile the followers of Silk Miller are determining how to discredit the missionary. Dolly is appointed to charm the weakling and enacts her role excellently, tempting him to imbibe freely, whereupon the Silk Miller mob acquaint his flock with the true state of conditions and lead them to the saloon to look over the results. The minister is carried home and Blaze Tracy, the bad man of Hell's Hinges, rides across the country for a doctor. During his absence the mob become crazed with liquor and burn down the recently erected church, overcoming the mild resistance offered by the church members, the fight resulting in the death of a score or more including the cause of it all, the minister. On the return of Blaze, he enters the Miller es- tablishment and hacks the crowd into a room, killing as many as he comfortably can with two gun loads and then touching the shack off with a torch. The finale shows the reformed bad man and Faith traveling east to begin a new life. The story is crammed full of action and the scenario, offered by Gardner Sullivan is replete with interest, the real interest of the west, slightly exaggerated, but not to a point of ridiculous proportions. The panoramic scenes are well taken, particularly the scene shown at the minister's arrival at Hell's Hinges. Hart in the stellar role is himself at all times, blending action with genuine char- acter work and excelling in the close-ups where his facial expressions carry the story unaided. The religious reference is nicely guarded and the supporting cast acquit them- selves admirably. Its a corking feature for the Triangle program and carries the show by itself, being the only multiple reel on the day's program, the other Triangle attraction being a one-part Keystone comedy. Wynn.

THE OLD HOMESTEAD.

That most famed of all theatrical produc- tions, "The Old Homestead," has found its way into the films through the medium of the Famous Players and has been released through the Paramount Service. When one counts the years the eternally evergreen play served as a starring vehicle for the late Denman Thomp- son and the delight with which it was re- ceived by hundreds of thousands of theatre- goers throughout the country one must realize that the Famous should receive a vote of thanks for having recorded it in film for the generations to come. Our recollection serves us to the extent of recalling the fact that that "The Old Homestead" was the first theatrical production that we ever saw, and for many years the picture of the smudgy drop "in one" with its opaque daubing by a scene painter re- presenting Grace Church, and the invisible choir singing "Where Is Mr. Wandering Boy" re- mained fresh in memory. The homely heart- felt characterization of the New England farmer whose only thought of life was to

make others happy was too great a characteri- zation to be lost for all time with the passing of its creator, and again it is suggested that the company who recorded it for all time to come should receive a vote of thanks. Of course as the drama goes today, and the high brow manner in which the general run of critics accept the American drama, this play were it to receive its initial production this season, would doubtlessly be relegated to the storehouse immediately after the first per- formance, and again there comes a spirit of thanks from the heart that Denman Thomp- son and his play should have antedated the critic of today. The pictorial version of the old play has been given a masterly scenic en- vironment by the Famous Players through the selection of "locations" which fit the lo- cal of the story. The cast is all that could be desired and were the originator of the role to witness the performance of his successor in the filmization he could be naught but satis- fied with the interpretation that has been re- corded by the camera. The cast supporting the stella role is an adequate one and "The Old Homestead" as a feature picture attraction should live long and prosper. For where is there a father or a mother in this great broad land of ours, who in their younger years wit- nessed this dramatization of rural American life, who will not want to have their offspring see it, even though the younger generation will only have the films to look at. Fred.

THE PATH OF HAPPINESS.

Five part Bluebird (Universal) that starts off with a conventional lay-out but develops several unique twists. Tired business man, disillusioned in love through finding his affianced kissing another man, takes his mar- ried sister and her little child with him to the woods to rest and regain his health. He meets there "a child of nature," bare-legged and unkempt girl who can't read or write, but is full of "life." Then there is a cripple who watches over her and also loves her. Harry Benham plays the t. b. m. and Violet Mer- creau the c. of n., and of course they "clinch" at the finish. All of which, as be- fore remarked, sounds trite and common- place, but it really isn't as depicted. For in- stance the c. of n. goes swimming without a particle of clothing and does it so artistically that it suggests only innocence and purity so absolutely that when the t. b. m. comes upon her in this situation and she invites him to join her, it is conducive only of laughter. There are several tense situations and some clean-cut close-up photography. Hardly seems enough action for five reels, but this opinion is based upon a protection-room showing. There is apparently a lot of clean comedy, the value of which can only be de- termined by its reception before a regular audience. Jolo.

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"STRANGE CASE OF MARY PAGE."

(THE WEB.)
 Mesenay's third episode of "The Strange Case of Mary Page" serial was released Monday under the sub-title "The Web." It now looks as if no synopsis will be utilized for the entire serial, the unfamiliar spectator being apprised of what has been revealed in the previous episodes by resorting to flash-backs. At least this is what has occurred in the second and third parts. The trial in the court-room gives a legitimate excuse for such an arrangement by calling the respective witnesses and as each one testifies, his, or her, story is visualized, then jumping back to the witness leaving the stand. From present indications there would seem to be no reason why such an arrangement might not be continued throughout the entire serial and have it all end with the conclusion of the trial. All that there would be little left to "clean up" when the jury brings in its verdict—just a few feet for the "clinch." And by the same token the serial could be prolonged forever by the simple expedient of calling more witnesses, flashing back to the murder at the beginning of each episode. For the third episode it opens with Langdon (Walthall) examining a witness, who testifies: "Miss Page had left the banquet hall. Suddenly we heard a shot" (cut-back to the murder scene). Prosecution then calls Ruth Pollock, sister of the murdered man. Her evidence visualizes the serving of a warrant upon Daniel Page, father of Mary, for forgery of Pollock's name. Mary and Ruth were girl friends. Before the warrant is served Daniel Pollock sneaks into his own home by the back stairs, meets there his own family and Ruth Pollock. He pleads with Ruth: "I forged your brother's name. Ask him not to send me to prison." Ruth and Mary go to Pollock's office. Pollock there turns to Mary and says: "There is nothing I would not do for you." Pollock succeeds in having the forgery charge suppressed, but not entirely quashed, which leads to the supposition it will crop up again in a later "ep" and furnish the real motive for the crime. Later Pollock calls at Mary's house and says to parents: "Have I your permission to announce my engagement to Mary?" It is thus shown that Mary has sacrificed herself to save her father. Later, when Pollock kisses Mary on the stoop of her house just as Langdon comes up the walk and Langdon wants to resent same, Mary turns to Langdon and says: "You don't understand. I am engaged to marry Mr. Pollock." A fortnight later Langdon and Mary meet at a ball and Langdon seeks her out; he says: "How could you engage yourself to Dave Pollock with an understanding between us?" She replies: "He would have sent my father to prison. What could I do?" Pollock's sister, sitting close by, was an unwitting eavesdropper to the ex-

planation and comes forward to weep with Mary. "Mr. Brandon" is called to the stand. He tells of Langdon taking to drink, that Langdon said: "I am trying to forget a girl that loves me and is engaged to another." Brandon brings Mary to the cafe where Langdon is, in an endeavor to get Langdon to pull himself up. Mary pleads with Langdon. He says: "There is a way out of it. Come with me to-night. We'll be married." That night they elope and rush off in a carriage, just as Pollock (who had called) emerges and sees them drive away. Pollock to father: "If she marries that man and makes a laughing stock of me I'll send you to prison." Brandon goes on to state that he was so impressed by Pollock's threat that he revealed the minister's address. Pollock, Brandon and Mary's father rush to the minister just as ceremony is about to be performed. Mary's father: "If you marry Langdon, Pollock will send me your father to prison." Mary turns to Pollock: "Dave, Pollock I wish I could kill you. Some day I will." Brandon: "I am a reporter and at that time was covering police courts. We got this crowd in a gambling house last night. (The crowd is shown paying their fines in the police court, concluding with one of the women being in a dazed condition as if drugged.) I brought her to Mr. Langdon's house." The "ep" ended abruptly at this point. The next showing will undoubtedly take an entirely different tack.

MADAME LA PRESIDENTE.

Mlle. Gobette.....Anna Held
 Cyprian Gaudet.....Forrest Stanley
 Augustin Gallipaux.....Herbert Standing
 Octave Rosimond.....Page Peters
 Mme. Gallipaux.....Lydia Yeamans Titus
 Denise Gallipaux.....Helen Eddy
 Marius.....Howard Davies
 Leroux.....Dick La Strange
 De Berton.....Robert Newcomb
 Pinglet.....Frank Bonn

This simulation of the extremely piquant Parisian farce, "Madame Presidente," which formerly served as a stage vehicle for Fannie Ward, serves the purpose of introducing Anna Held as a photoplay star. The production has been released through the Paramount service by the Morocco Photoplay Co. and judging from the length of time necessary to run the picture it is undoubtedly short of five reels, as a matter of fact it would stream a short four reels. Of course a lot of interest centers in just how Anna Held would look in pictures and for the benefit of those who are curious on this score, it might be well to say that the former musical comedy star looks just about as well as can be expected in a photoplay that hasn't any too wonderful photography. The lines of age are visible under the eyes of Miss Held, but otherwise there are no

other exterior signs that would indicate that she has reached the stage and age where most women, other than those in the picture and stage professions are about ready to settle down to a comfortable domestic existence. Of course her eyes are the piece de resistance that this actress relies upon to create an impression with her audience and in "Madame Presidente" there are ample opportunities for their use. The Morocco firm is to be congratulated upon the selection of this vehicle for Miss Held's screen advent for it is particularly to the atmospheric glamor that has always been associated with her stage appearances and as it has already been seen in all corners of the country on the stage and its story has undoubtedly been made known to all who are interested in the stage and pictures, the picture should be a good box office attraction. Miss Held has been surrounded by a typical Morocco cast, two of the members of which stand out particularly. They are Herbert Standing, stirring actor who makes the most of the role of the aged Presidente of a rural Magisterial Board, and Forrest Stanley as the dashing Minister of Justice. Lydia Yeamans Titus in the role of Mme. Gallipaux, also gave a most delightful performance. The greater part of the scenes in the picture are laid in three interiors, one representing the home of Augustin Gallipaux; the second a grill room in the rural hotel and the third the offices of the Minister of Justice in Paris. The leaders and titles of the picture in most cases are responsible for the laughs, although the big humorous scene is that of the forced disrobing of the aged magistrate's wife, so that her dress may serve in place of the one that the actress Mlle. Gobette (Anna Held), has torn. In this scene Miss Held is particularly careless in exposing her physical charms, but the humor of the scene is its protection against criticism on this score. Although rather a short feature "Madame La Presidente" can be viewed once and it will amuse.

Fred.

WHEN LOVE IS KING.

Felix, the King.....Richard Tucker
 Marcia Morton.....Carroll McComas
 J. P. Morton.....Bazelow Comer
 Princess Louise.....Vivian Perry
 The Prince, Her Father.....John Sturroen
 Baron Tarnow.....Harold Maltzer
 Stephan.....Carlton King
 Jenzl.....T. Yamamoto
 Prime Minister.....Robert Brown
 The Ambassador.....Charles Sutton
 The Viscount.....Charles Sutton
 Mrs. Morton.....Helen Strickland

In writing this story the author, Sumner Williams, has just about read the story of "Such a Little Queen" and after retaining

such parts of it as he fancied, he sat down and turned the story tall end first and evolved "When Love Is King," which has been produced as a five-part photoplay by the Edison Company and released through the Kleine-Edison Service. By stating our belief regarding the origin of Mr. Sumner's scenario we do not wish to imply that the story is not a good one for picture purposes, for it is and always will be popular and so will others like it as long as we have free circulating libraries where the younger generation can secure books that were written by Anthony Hope and Richard Harding Davis and incidentally that other novel of the same calibre, "Beverly of Graustark." Mr. Sumner has employed two mythical principalities somewhere in the Balkans evidently. They are neighbors and the reigning house of one is usually supposed to have its heir apparent to the throne wed one of the children of rulers of the other. King Felix is to marry Princess Louise. He is willing, but discovers that she is in love with Stephan, his cousin. Rather than marry her he runs away to America. Stephan, who has been appointed Regent, in the absence of the King, sends Janzi, a Jap bandit, to America after the King to prevent his ever returning. In America the King, and Baron Tarnow, who accompanies him, start on a cross country tour by walking. Tired out, they rest at the lodge gates of an extensive estate. A house party is on at the home of J. P. Morton, the multi-millionaire capitalist, who owns the estate. Extra servants are needed and the butler happens to spy the two tourists at the gate. They are engaged to serve and during the reception before dinner the Ambassador of King Felix's country recognizes his sovereign, who desiring to retain his identity a secret is introduced as a Count. He and the daughter of the American financier form a mutual attachment, but the secret service of Stephan's plots to break up the visit and send the two travelers on the road again so that Janzi and his fellow thugs can get a chance at them. The ruse is successful, Marcia believes a telegram which informs her that the Count is a dangerous impostor and she sends him forth. The bandit attack and she is defeated although the King is wounded. He is nursed back to health at the Morton home and his true identity revealed. Then to save his state he decides to return home to marry Princess Louise, renouncing his love for Marcia. But father Morton believing that money will accomplish anything worth while in the world, sets about buying the principality which Princess Louise's family rule and after having accomplished this informs Marcia that she is the Princess and that Felix can marry her. When Love Is King" is an ordinary feature that will go by with the public and therefore might as well be booked when nothing better can be secured.

Fred.

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TRAIL OF THE LONESOME PINE.

"Devil" Judd Tolliver.....Theodore Roberts
June Tolliver.....Charlotte Walker
Dave Tolliver.....Earl Fox
John Hale.....Thomas Meighan

Lasky Co. will release the five reel feature, "The Trail of the Lonesome Pine," Feb. 14. It is a remarkable motion picture reproduction of the play which Eugene Walter adapted from the novel by John Fox. The scenario for the picturization was worked out by Jeanne MacPherson and Cecil B. De Mille directed it. Charlotte Walker, who was the star of the original stage production is seen in the picture version, but to Theodore Roberts, who plays the role of Judd Tolliver, the aged head of the clan of Tollivers, who made their headquarters in the lonesome by-ways of the Tennessee Mountains, must go the credit for giving the star performance of the picture. Miss Walker portrayed the role of June, and Thomas Meighan was the young revenue officer with whom she falls in love. Earl Fox as the cousin of June, and in love with her, gave a most capable performance. Scenically the picture is wonderful. The greater number of the scenes are out-of-door and the locations selected for the action of the picture are as perfect as though built to order. Artistic is the word that fits the opening of the screen version of "The Trail." A wonderful vista with a single giant pine stuck right in the center of it, is the introduction to the picture. Then the four principal characters are brought into view one at a time. The Sheriff of the county in which the Tollivers hold sway, is certain that they are running a still for the production of illicit whiskey, but he cannot pin them down and obtain the evidence, so he has applied to the Federal authorities and John Hale is sent into the mountains to assist the sheriff and run down the case. Hale starts after the moonshiners, but they have been tipped off that he is coming and plot his capture, so that they will have time to remove all signs of their "still" and the other evidence. June offers to lure him into the plot, and on receiving the consent of her "Pappy" she feigns a wrenched ankle and the revenue officer assists her to the Tolliver cabin where he is captured. Later he makes his escape and leads a posse against another hiding place of the "moonshiners." While his men are attacking he tries to enter the place from the rear and is discovered by June who holds him prisoner at the point of a gun. But it is here that they discover that they love each other. Later when Hale is severely wounded it is June that saves his life by insisting that a doctor be called for him and when the Tolliver cabin is surrounded by the posse and there is no possibility of escape, Hale, who is lying wounded inside, consents to the freeing of Old Judd Tolliver and his clan providing there will be no further "moon-

shining" on their part. When Hale has recovered sufficiently to leave he and June plight their troth and he promises to return for her. "The Trail of the Lonesome Pine" is a corking story exceedingly well told in pictures. Wilfred Buckland, who had charge of the artistic side of the production, should be credited with having evolved some very distinctive and effective lighting effects. Fred.

THE UPSTART.

The story of "The Upstart" written by Tom Barry, falls more signally as a feature film than it did as a speaking stage piece. It's childish in its writing and silly in construction, too much so both ways to even command the least tithe of respect from film fans. The short five reels of this Rolfe (Metro) feature becomes quite tiresome long before the finale, and this was mostly due the vehemence displayed by George LeGuere in his playing of a "nut" role. Mr. LeGuere is co-starred with Marguerite Snow. While casted for a nutty role, Mr. LeGuere overplayed even that, and has plenty of company for nearly all of the principals did the same thing, from James Lackaye, who overworked his rotund laugh to the young man taking the chauffeur, who did the same with love making though the latter was mostly the scenario's fault. Better direction would have built up the picture. It would seem from this feature none of the Rolfe executives could have watched any part of it run off until completely finished. If they had seen strips at a time as made they might have called attention to the mild strength developing and turned what became a poor feature into a good one. In technical direction was a rain storm on an open field, the rain falling within a radius of four feet, while before, beyond and on the sides the ground could easily be seen to be perfectly dry. This rain effect was also carried to the porch of a house before which some of the principals were made to do slapstick comedy for laughs that won't be cut by it. The only laughs are those secured by captions sarcastically alluding to Mr. LeGuere's character. He dreamed one night the married state could be revolutionized if all married people confessed to their mates when in love with another. Did the husband then graciously release his wife in order she should be happy with the other, the wife, according to the theory, would remain with her husband, out of regard for his nobleness of self-sacrifice if nothing else. In the morning (and the scene shows husband, wife and baby in bed) Mr. LeGuere dressed hurriedly, almost forgot to kiss his wife goodbye, and rushed into the world to readjust unhappy families. He was ever rustling, struggling or pulling after that. It led him to the home of a justice, also the residence of a minister (the justice's son) who demanded a certain dignity in the relations with his wife. He would not permit her to

call him "Jim"—it must be James, so the wife fell for the chauffeur, finally returning to her husband with a better understanding by both after a series of mishaps that nearly resulted in an elopement. And when the reformer returned home he found a note from his wife saying that following his theory she had run away with his father's chauffeur. That's about the limit in the writing score of this feature-chauffeurs. Miss Snow, if anyone might be credited with the best work, but that would be minute credit indeed. Sims.

MERELY MARY ANN.

A five-part William Fox feature is the picturization of Israel Zangwill's comedy drama "Merely Mary Ann," inherited from the legitimate stage where it was played by Eleanor Robson. The filming was directed by John G. Adolfi and Vivian Martin has the title role. It is the familiar story of the slavey suddenly being apprised she is a person of wealth and who in the end marries the man who befriended her when she was poor. We have had numerous such plays with more or less of a variation in plot, such as "Peg O' My Heart" and others antedating "Merely Mary Ann" by many years—if not generations—and most of them have enjoyed profitable careers. In any event the central characters were always "fat" roles, bringing fame to the actresses portraying them. Vivian Martin's screen playing of Mary Ann is no exception to the legitimate impersonations of that type that have gone before and she will add to her reputation with this feature. On the other hand—and this is no reflection upon Miss Martin's talents—any screen ingenue could have played the part and scored with it. The Fox production is adequate—as usual—and the director has surrounded Miss Martin with a competent acting company, which includes Harry Hilliard, Laura Lyman, Isabel O'Madigan, Sidney Bracy, Niles Welch. Jolo.

WILD OATS.

Roy Wilson.....Malcolm Duncan
Jessie Wilson.....Alma Hanlon
James Wilson.....Wm. Anker
Richard Carew.....Herbert Hayes
Graham Madison.....Frank Belcher
Cleo.....Ruby Hoffman
Malcolm Duncan and Alma Hanlon are the co-stars in this five-part Kleine feature released through the Kleine-Edison Service. "Wild Oats" was directed by Campbell Gollan, who has turned out a fairly consistent tale in film form. There are one or two spots where the story would be clarified by judicious cutting. Roy Wilson is the black sheep of the

family. He has been gambling heavily and Graham Madison, his father's business rival, holds the boy's I. O. U. for considerable money. Wilson's father and Graham Madison are both bidding on a railway contract and the latter forces the son to steal his father's bid, so that he can underbid. Jessie Wilson is in love with her father's chief consulting engineer, but the parent refuses them permission to marry because of the girl's youth. When the theft is discovered the older Wilson accuses his engineer of the crime. In the meantime Roy has still been going at a fast pace and has become deeply involved with Cleo, the mistress of Madison. She has a craving for expensive jewelry, and when Roy finds that he cannot borrow enough to buy a necklace he goes to his home and robs the family safe. In making his escape he is discovered by his father. The shock of discovering his son a thief kills the old man. Richard Carew, the engineer, is accused of the crime, but is freed by the confession of the brother, who has decided to travel alone straight and narrow in the future. The picture is rather cheaply done, the majority of the scenes being laid in two office and one home interiors. Nevertheless, the story gets over with conviction in spots, while in others there is a slight vagueness that needs clearing up through titling. Fred.

THE IDOL OF THE STAGE.

A Mutual Masterpicture in five reels made by Gaumont with Malcolm Williams starred. The picture, described as a drama of theatrical life, is not one that holds the interest throughout. The picture on a whole is rather below the Masterpicture standard. The plot hinges around an actor whose wife becomes ill and he is forced to leave her to take a position in stock in a distant city. There he gets in trouble with a young woman who has him put in prison. His wife recovers and comes to where he is waiting for his release. She is taken away by an ex-convict before her husband is released. Upon gaining his freedom he makes no attempt to find his wife, thinking she is unfaithful. A son is born to her and a few years later the child, who sells papers to help keep his mother and himself, meets the actor, who in the meantime had given up the stage and is enthroned in a commercial line. The man takes a liking to the child and meets the mother, who he recognizes as his wife. He then believes that the little boy is the son of the other convict. His wife assures him that it is his own son and a happy ending brings it to a close. Outside of the star this picture lacks real weight, although Williams looks after his end of the acting. The production just about suffices.

WILLIAM FOX

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THE SPIDER.

Valerie St. Cyr.....Pauline Frederick
Joan Marché.....Thomas Holding
Julian St. Saens.....Frank Losee
Count Du Polssy.....

"The Spider" seems to have been scenarioed by William H. Clifford to St. Pauline Frederick. The audience was regrettably neglected. It's a Famous Players (Paramount) feature, released last week and shown in New York at the Broadway. "The Spider" is such a story as you may have seen under a slightly different guise as "The Siren," "The Adventuress" or any of those features wherein was detailed the inner life of a "woman of ease." "The Spider's" single difference, as far as any lay interest is concerned, is that Miss Frederick, "the siren," takes a dual role, but (and one might add thank Heaven) without a double exposure that brings the two characters simultaneously upon the scene. This is unique picture making in these days, when the possible tricks by the camera are seldom overlooked. It's a feature almost wholly made in the studio, thereby proclaiming itself as an inactive playing film, although Valerie St. Cyr sirenized herself to the gullibility at the conclusion. She was rolled over to her death under the knife in the presence of a regiment of infantry that stood at attention, making the affair look like

a national event, though the audience does not see the decapitation. Then to remove the gruesomeness this scene suggests (the director made it an anti-climax), it goes into the climax with the usual mush stuff. Earlier views show St. Cyr, the wife of a struggling violinist in some country where there is plenty of snow, dissatisfied with her lot, leaving her husband and a baby daughter to fly with a man waiting about who had a very nifty looking sleigh. Years passed and St. Cyr was mistress to the Count Du Polssy. In another part of presumably Paris was a young flower girl, in love with and engaged to an artist (painter). Yes, this flower girl was St. Cyr's daughter, but St. Cyr knew that not. Saint wanted her portrait in oil and asked the sweetheart of her daughter to paint it. He refused on the ground he only painted gentlemen. That was some slap thought Saint, so she wagered the Count 5,000 francs he would yet paint her. The Count felt for the wager, and Saint in what she thought was lowly garb, but in reality was quite modish for tailor-made applied to the painter as a model. He had her pose for Cleopatra, and during the posing terms, Saint fell in love with the artist. At the last sitting she threw herself at him, but he threw her away, for Joan had looked in the door as Saint was hugging Julian. Julian raced after Joan to tell her about it, and while he was absent Saint cut the Cleopatra painting to ribbons.

Meanwhile the Count had been going beyond the boundaries. He saw the flower girl, liked her, gave her a gold piece, the painter made her give it back to him and when the all around connection became clear to the Count, the Saint asked him for revenge upon the painter, saying the artist had insulted her. The Count had the flower girl abducted, taken to his apartment where the flower girl stabbed him to save her honor probably or perhaps she just didn't like the looks of the Count, those French people are so funny. Saint afterward connected the Count's apartment and when the police came she was holding a dagger. Saint confessed she committed the murder, which much surprised Joan upon hearing about it, so that is why St. Cyr hit the gullibility on schedule time. Miss Frederick looked very nice as the siren and made up for the flower girl by allowing a poor looking wig with curls to hang around her head. Mr. Losee gave an excellent performance as the Count, something that could not be said for Mr. Holding as the artist. Robert C. Vignol, who directed, might be commended for what he did not do rather than for what he did. The feature is not strong enough for Miss Frederick, there is not a tithe of novelty in the tale, it makes one unwholesome and "The Siren" is a poor example of the Paramount standard. Sims.

TENNESSEE'S PARDNER.

Tennessee.....Fannie Ward
Jack Hunter.....Jack Dean
Romaine.....Charles Clary
Kate Kent, Tennessee's Mother.....Jessie Arnold
Bill Kent, Tennessee's Father.....R. Bradbury
Gewiliker Hay, Proprietor of the Sudden Stop Hotel.....Raymond Hatton
The Padre.....James Neill
A Lanky fatuopic photograph standpoint one of the best ever released by that firm. The story is easy to follow and dovetails nicely into a strong dramatic climax with plenty of action incorporated in its several reels. Tennessee is deserted by her mother when still an infant, the parent leaving her husband and child to bile off with Romaine, a friend of the family. The father follows, but Romaine disposes of him with a well-aimed shot, and Tennessee becomes practically an orphan. Her father's last wish is that she become the pardner of Jack Hunter and accordingly she is placed in a convent by that individual, known only to her associates as Tennessee. She remains here for fifteen years or more, during which time Hunter strikes it rich in the northwest. He sends for Tennessee and she journeys across country, expecting to meet her father. On the way the stage is held up by none other than Romaine and his followers, Romaine having blossomed into a big time highwayman by this time. Romaine, upon sight of the girl, becomes infatuated and determines to make her his wife and in order to do so properly, he hastens to the first stopping point of the stage and induces Kate Kent, his mistress, to win the confidence of Tennessee and then introduce him as her brother. Kate is unaware of Tennessee's identity and unknowingly plans to trap her own daughter. The meeting takes place and a subsequent visit arranged. Romaine and Kate at later date travel to Hunter's home to visit Tennessee, but Romaine is recognized and arrested. Hunter is absent but is notified of Romaine's capture and hastens home. Upon his return he finds Romaine has escaped, taking Tennessee with him, Kate having induced Tennessee to liberate the outlaw telling her Romaine is her own father. When Hunter returns he recognizes Kate and acquaints her with Tennessee's real identity. A searching party eventually locates Romaine and promptly hangs him to a tree. The usual finale shows the reconciliation of Kate and Tennessee and the future intentions of the girl and Hunter are not left much in doubt. The story is decidedly interesting, cleverly constructed and directed in expert fashion. The exterior scenes are pretty and the interiors appropriate. Its a good feature. Wynn.

THE FINAL CURTAIN.

Ruth Darrell.....Alma Hanlon
John Lord.....Arthur Hoops
Jane Lord.....Florence Coventry
Herbert Lytle.....Herbert Hayes
John Banks.....Frank Belcher
Mary.....Beryl Mercer
Henry Cole.....W. C. Carlston
George Robbins.....Frank Norcross
The Marvelous Sylvesters.....Crimmins & Gore
Channing Pollock is responsible for the scenario of "The Final Curtain" which has been produced as a five reel feature by Kleine and released through the Kleine-Edison Feature Service. Alma Hanlon and Arthur Hoops are starred in the picture which proves itself to be a feature of but ordinary quality that will not particularly please in the better class of houses. In the first place Mr. Pollock's scenario does not carry a convincing tone, for as "The Final Curtain" is a story of stage romance, with which Mr. Pollock is exceedingly familiar through actual touch at first hand, and he could at least have his picture play carry conviction. The acting is at times quite worth while, both Miss Hanlon and Mr. Hoops giving worthy performances, however, the minor characters in the cast fall considerably short at times. In an effort to get comedy into the picture Mr. Pollock has taken the liberty of borrowing and reproducing Helen Green's Actors' Boarding House, perhaps with the necessary permission, but this feature does not get the laughs that it should. Ruth Darrell is the leading lady with a one night stand "rep" show when she is discovered by Herbert Lytle (Herbert Hayes), a Broadway star, who is "wild-ent" between a couple of "week stands." He immediately wires his manager in New York asking permission to sign up the "find."

Ruth comes to New York, where she immediately makes a hit in a big musical spectacle that the manager produces. In the audience on the opening night is John Lord (Arthur Hoops) with his sister, a spinster who is his housekeeper. Lord is a wealthy woolen manufacturer. In the little star of the show he discovers the girl he had admired when he was a country yokel and she playing kid parts with her father's company. An introduction is brought about and finally the two are married. Lord, however, is wrapped up in his business and finally his wife leaves him to return to the stage. The husband believes that she is in love with Lytle, the leading man, and vows that he "is through forever." Later, he learns that his impression was erroneous and tries to find the girl, who has since left the stage. He is unsuccessful. In the meantime his business affairs have taken a precarious turn and the Trust, which wanted him to become one of its producing manufacturers, is tightening its clutches on him and framing to bring about his ruin. Ruth, who has become a telephone operator in a down town exchange, overhears the plot on the wires and sends an anonymous message to her husband. The warning arrives in time for Lord to defeat the plans of the Trust, and when he searches out the tipster he discovers that it is his missing wife and a reconciliation is effected. Fred.

THE HEARTBREAKERS.

This three-reel feature is labeled with the brand of "The Knickerbocker Star Features" and has been released through the General Film Co. Jackie Saunders is featured as the heiress who is trying to escape matrimony through the medium of the fortune hunters who are on her trail. In this particular picture there is a quartet of pursuers and each has the great American dollar, as represented by Jackie's income as his goal. Jackie in a fit of devilment, accepts all four of them and then to escape them runs away to the home of her aunt at the seashore. Here she meets with a "cub" reporter who mistakes her for the maid to the heiress and falls in love with her. The youth scents a story in the arrival of the heiress and trusts that his sweetheart will give him inside information on the subject of the engagement so that he can beat the rival papers to the story. This the girl promises to do after she has returned to town and the boy is told to call. While he is waiting in the reception room for a special interview with the heiress which has been arranged for him, he believes, through the maid acting as intermediary, the girl is in another part of the house informing her quartet of fortune hunters that she has been disinherited. As they leave her she returns to the youth that she has fallen in love with and tells him that he "can beat the town" by announcing that the heiress is going to marry him. It is a rather clever little comedy that amuses and interests. Nothing out of the ordinary pictorially, but it will serve on any program. Fred.

THE DRIFTER.

Five-part Gaumont (Mutual) Edition de Luxe Feature, starring Alexander Gaden and Lucille Taft. A drama of the revivistic calibre that should hold strongly before a "pop" audience. A divinity student falls into disgrace through his gambling proclivities and is driven from college. He has a precarious existence about the race tracks and finally pulls himself together and determines to return to his clerical studies, due in large part to the faith in him of his sweetheart. This role is played by Mr. Gaden and is a sort of dual personality from the fact that he is seen as a gambler and later, when ordained, as a serious-minded spellbinding cleric. At one time after he has taken his Orders he is once more tempted by a mercenary adventurer to entrust her with the church funds for a "fyer" at the track. Just as she is handing the money to a bookmaker, he rushes up and secures the precious lucre. It all comes right in the end and he "lives happily ever after" as the faithful husband of his sweetheart, charmingly impersonated by Miss Taft. Well staged and acted, but commonplace in plot. Jolo.

JUST PLAIN FOLKS.

King Stander.....William C. Dowlan
Silas Beton.....V. T. Henderson
Mrs. Benton.....Helen Wright
The Orphan.....Gloria Fonda
Constable.....Frank McQuarrie
The reel Laemmle (Universal) rural comedy drama, written by Leonora Leonoworth, produced by William Dowlan, featuring Dowlan and Gloria Fonda. Proprietor of a small country hotel is married to a widow. Each has a son (youths). Man's son steals and wife's boy is accused and arrested for it. Neither boy is wicked, the father's boy merely luring gotten into bad company, associating with the pool shark who is a "ringer" for Chris Brown. Father is stern and unyielding, while the heart-broken mother pleads for her boy. When the tables are turned, wife soothes husband and says his boy wasn't really wicked, only led astray. The star part is a cigar salesman, who uncovers the mystery of the robbery and makes everybody happy. Numerous bucolic types, very well impersonated. Good program picture. Jolo.

VIRGINIA NORDEN

Vitagraph Co.

"A SCREEN TRIUMPH"

EDWIN MILTON ROYLE

one of America's foremost playwrights says "Miss Michelena's work on the witness stand in

"THE UNWRITTEN LAW"

is the most real and convincing emotion I have ever seen in pictures. Real grief, as we know is grotesque and distressing, if not ludicrous, but Miss Michelena is so restrained, so free from exaggeration that it approaches artistic perfection. It is a very great triumph."

To be released on the State Rights Plan

A trade showing of "The Unwritten Law" will be held in New York City on Thursday, Feb. 24th, at Wurlitzer Hall, at 10 A. M. and 2.30 P. M.

California Motion Picture Corporation
San Rafael, California.

BEATRIZ
MICHELENA
"THE UNWRITTEN
LAW"

OLD TIMERS LOSING OUT.

General opinion about seems agreed that the old time picture manufacturers, those who were first in the field and made their money out of the "daily release" service, have been left behind in the procession of the progressive feature makers.

This week there has been reported an offer of the sale of interest by a member of a very big "daily release" concern, while another old time firm has received notice none of the men connected with it and who made millions in the past will advance one dollar to keep the firm going, leaving it to stand by itself, and still another story is that the American Tobacco Company people have purchased the Lubin plant in Philadelphia. Lubin's has been reported as on the market for months.

A feature maker, who stands about at the head of his division, in commenting upon the changed conditions, said the other day: "Those old timers are what would be called the A. K.'s of the picture business. They are through and can't come back. The daily release is a thing of the past and the concerns famous for their daily releases of a single reel each can't get out of their rut. "The proof is," he continued, "those same firms have attempted features without success and men connected with the old timers admit their inability to compete with present day methods of picture making."

"To me it seems a matter of personality or individuality in the direction of a picture-making corporation (not the direction of the pictures). Take your Augustin Daly for example in the show business. Did any one replace him nor could any one carry on his work after he departed? And David Belasco, who can be his successor? There is none. So with the picture business, it's individuality, and the first makers of the single reels had none in themselves nor in the composition of their forces. Whenever a lone personality appeared they lost it.

"The old time manufacturers slopped along, the tide carried them, and when the tide turned they were swallowed up by it. But they were mighty fortunate to have been on the first turn and let us hope they have kept some of the immense sums made by them, for their day is past. The individuality they never had cannot be secured now by them, nor do any of them seem capable of organizing a feature department that can attract any attention.

"One of the biggest of the 'single reel' makers has had but two feature films in three years which could be termed 'good,' and both of those were produced by the same director. It tells the story of them all.

"I am not belittling the single reel manufacturer, merely mentioning facts all on the inside of the film trade know. It will be curious reading one of these days in the future how the picture business got away from the people who started it—what they tried for and the brilliant failure they made."



It is a big proposition to make your theatre make money.

You have no time to worry about selecting good pictures.
Save worry and build confidence through consistently good Paramount Pictures.
Isn't that preparedness?

PARAMOUNT PICTOGRAPHS

Paramount has made a careful study of the most successful magazines of this country and has analyzed the fundamentals of their success. The Pictographs will be a magazine on the screen.

Subjects of the most vital importance will be discussed by the leading minds of the country—like preparedness.

Subjects will be picturized in such a manner as to clearly edit the thought conveyed by the contributor.

In corroboration of this we offer:

Preparedness—Edited by Frederick Palmer and Henry Reuterdaahl, and contributed to by Theodore Roosevelt, Major General Leonard Wood, John G. Hibbens, President of Princeton University; Robert E. Peary, John Hayes Hammond, Jr., and others of national repute.
Psychology—Edited by Dr. Hugo Munsterberg. Dr. Munsterberg discusses in a practical and humorous way, the great problem of the day, "Are You Fitted For Your Job?"

Better Babies—Edited in conjunction with the Woman's Home Companion. This publication has made a great feature of this series and is picturizing what they have printed and what has caused great interest amongst mothers. Inquiries have been received by the Woman's Home Companion in regard to where these pictures may be seen, and these will be referred to us.

Science and Invention—Edited by Waldemar Kaempffert, Editor of the Popular Science Monthly. One of the early contributions will be putting a gyroscope to work by Elmer G. Sperry, inventor. Here you see an aeroplane held erect by a gyroscope, while a passenger walks out on one of the wings and the aviator holds up both hands.

Paramount Fashions—Created exclusively for Paramount by Zalud, and presented in an original manner.

It is a one reel picture which is going to make more talk throughout the country than any other ever produced. **They are their own best advertising.**

These are broad statements—but see for yourself at the nearest Paramount Exchange.

First Release date, February 7th.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK CITY, N.Y.

LAMBART OUT OF MIRROR.

Capt. Harry Lambart, chief producing director for the Mirror Film Co., confided to several people on Wednesday that he had withdrawn from that corporation. He claims to have placed a number of artists under contract for the company and that they are not yet ready to utilize their services, and an attempt is being made to repudiate these engagements.

M. P. E. L. ELECTION.

Chicago, Feb. 9.
The Motion Picture Exhibitors' League of America (local branch) held its annual election of officers Feb. 4 and the following officers were elected: President, George Henry; vice-president, John H. Freund; treasurer, William J. Sweeney; secretary, Sidney Smith; sergeant-at-arms, A. Balaban. The executive committee was named

as follows: Fred Hartman, George M. Laing, August Zillingan, Julius A. Alcock, H. Lieberthal, M. A. Choynski, M. S. Johnson.

RICHARD TRAVERS DIVORCED.

Chicago, Feb. 9.
Richard Travers was granted a divorce from Mrs. Augusta West Tibb (Tibb being Travers' right name) Feb. 5 by Judge McDonald here.



1916—CROP OF SONG HITS—1916

"UNDERNEATH THE STARS"

A Romantic Semi-Classic Ballad ★ A Wonderful Slow Fox-Trot

IT'S THE CRAZE! As Popular as the Famous "HIAWATHA" IT'S THE CRAZE!

Copyright by J. H. Remick & Co.

REFRAIN

Andante moderato



Semplice (Should be played in a quiet dreamy fashion)

PIANO



"MEMORIES"

The Ballad Beautiful

Another "Garden of Roses" Song—Just As Good As Our Famous "Dreaming"

Copyright by J. H. Remick & Co.

REFRAIN



"SOONER OR LATER" A WONDERFUL SONG FOR GIRL OR BOY

By the Writer of "Down Among the Sheltering Palms"

Copyright by J. H. Remick & Co.

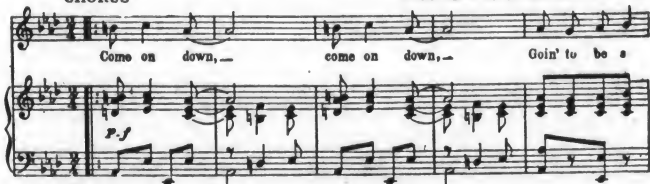


"LOADING UP THE MANDY LEE"

Everybody Likes a Fast Song—This Is a Good One

Copyright by J. H. Remick & Co.

CHORUS



"IN THE VALLEY OF THE NILE"

A New Song by the Writers of "Tulip Time in Holland"—It's a Corker

Copyright by J. H. Remick & Co.

CHORUS (Dreamily)



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SAN FRANCISCO
906 MARKET ST.

QUICK OR DEAD FOR FILMS.

"The Quick or the Dead" finally is to be picturized, and Alice Brady has been secured for the star part. The screen rights have been taken over by the Brady Corporation under arrangement with Estelle Clayton, owner of the acting rights.

Miss Clayton, it may be recalled, played the principal part in the stage dramatization of the story, when the excitement occasioned by the Amelie Rives' novel was at its height. "The Quick or the Dead" was one of the greatest literary sensations ever known in this country, and it served to make the reputation of its authoress, until then practically unknown.

The novel also worked out well in dramatic form, so that it should be readily amenable to treatment for the

screen. Miss Brady, who is at present in the North Carolina mountains acting the star role in "Then I'll Come Back to You," for the Frohman company, will not be able to take up "The Quick or the Dead" for some time to come, owing to other engagements. She has played in ten picture dramas during the past year.

A REG'LAR PRESS AGENT.

Bluebird has a reg'lar press agent in the person of Walter K. Hill. Walter takes the trouble to rephrase every press notice he sends out to the trade papers. This is probably the first instance on record in the film industry. If Bluebird happens to secure an unusual amount of gratuitous publicity the reason is not hard to find.

IMPORTANT LEGAL RULING.

The legal right to a local exchange to enforce payment of rentals on contract by annulment of service is established by decision in favor of the Mutual Film Corporation handed down by the Court of Civil Appeals, of the Second Supreme Judicial Court of Texas (Ft. Worth).

Litigation began in 1914, when Morris and Daniel brought suit against the Mutual for \$10,600.

Morris and Daniel conducted a theater at Abilene, Texas. They had a contract with the Mutual Film Corporation for service. The Mutual defended on the ground that Morris and Daniel left C. O. D. shipments in express offices and that after having become de-

linquent in payment, service was cut off.

Further, it was charged by the Mutual that payment was stopped on checks sent in remittances by Morris & Daniel.

In a suit, the exhibitors set up the claim that they had contracted for service from the Mutual to them so long as the theatre and the Mutual Film Corporation remained in existence. Mutual responded by a plea that the contract was unilateral and lacking mutuality. On this showing the case was dismissed.

A series of amended complaints was filed by Morris & Daniel and at last in a trial before a jury, they received a verdict for \$1,500. The Mutual fought the case and through appeal won the victory of the Ft. Worth decision.

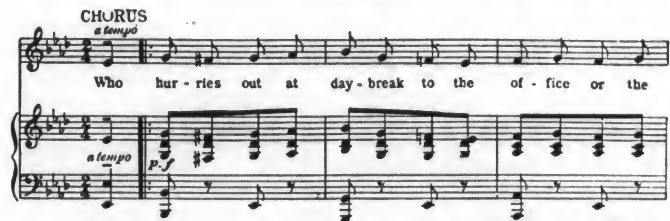
1916—CROP OF SONG HITS—1916

TWO DISTINCT NOVELTY SONGS

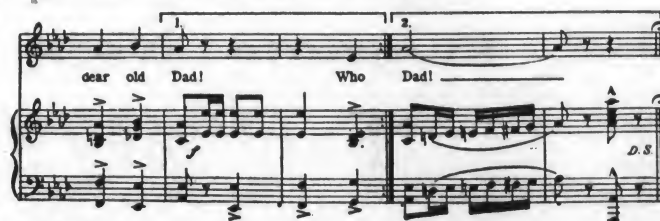
"NO ONE BUT YOUR DEAR OLD DAD"

Everybody Wants To Sing About "DAD"—All Join In

CHORUS:—WE PRINT BELOW THE FIRST PART AND THE LAST PART OF THE CHORUS



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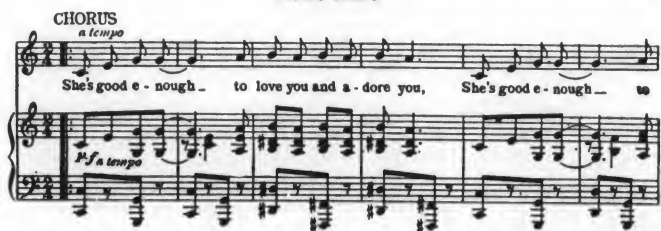


No One But, etc. 4

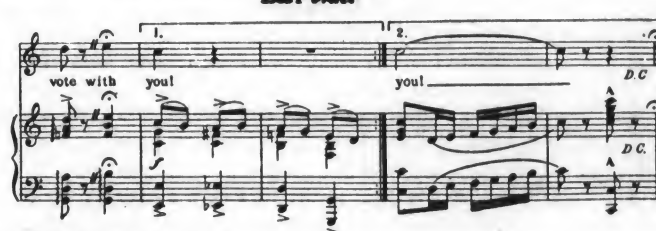
"She's Good Enough to Be Your Baby's Mother and She's Good Enough to Vote With You"

A Novel Argument on the Great Question of Today—Of Vital Interest to Every Woman

LAST PART



Copyright by J. H. Remick & Co.



She's Good Enough to Be, etc. 3

"MOLLY DEAR, IT'S YOU I'M AFTER"

Now Being Sung, Played and Whistled Everywhere

Refrain.

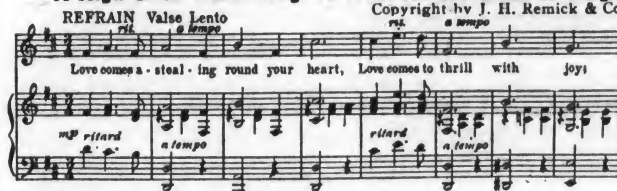
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"LOVE COMES A-STEALING"

A High Class Waltz Song—A Treat for the Classical Singers

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For High Medium or Low Voice

INSTRUMENTAL SELECTIONS

A Great Fox Trot

"THE KANGAROO HOP"

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A New and Wonderful Waltz

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AIRDOME NEWS IN N. O.

Specially Reported for this Paper by O. M. Samuel, Variety's Special Correspondent on the Scene.)

New Orleans, Feb. 9.

Due to extremely cold weather, people abounding on and abutting local airdomes have taken boards from their closures, leaving those art spaces or places open to vandals and other animals. A bull entered the Ozone today and ate several pennyweights of its gold-fibre screen.

Managers of airdomes along the river front are not worried over the rising waters. If it is found necessary patrons will be provided with cravenettes in order to make them waterproof.

All of the mirrors in the dressing rooms of the Dew-Drop-In have been

smashed. Owner has been busy the past week figuring the number of years' bad luck he has incurred. Latest computation shows he cannot possibly live long enough to ever be lucky again.

The manager of the Sunlight has married a fortune teller, which is nothing if not fortunate.

Lee N. Perrin, the saucy manager of the Misty Maze, is roofing his place. Charging the roof to overhead expense.

Several of the managers who raised garden truck in their places over the winter months report unusual success. A combination of cold cream, cork and make-up has proven an excellent fertilizer.

A lot of impresarios, however, refused to raise anything because they were just naturally prejudiced against "plants" of any kind.

The Unique is to have another projection, a bed of quick-sand having been discovered lurking 'neath its operating booth, causing the pictures and patrons to flicker. Quite a project projecting a projection that projects properly.

The Bee is busy placing, or rather, replacing seats. On its closing night a young man stood outside selling roasted acorns. The patrons bought and ate them, throwing the shells under the seats. During the winter months oak trees grew up through the seats, splitting them to pieces.

Manager Spruce, of the Elm, who formerly operated a theatre but quit when his physician advised him to do something that would keep him out in the open, has swapped his two vacuum cleaners for a couple of lawn mowers.

The Skyteria has instituted an innovation in the shape of a footman. He is presumed to be very charitable because he gives everybody who drives up a lift.

Manager Tardy, who has been coming down early of late, booked in for next week inclusive, a feature, extra and added attraction in Gunn and Locke Smith. One is a sharpshooter and the other a jailbreaker.

Triangle Releases of February 6th

For real forceful pictures—photo plays that impress the public to the extent of producing the highest praise, the TRIANGLE PLAYS this week are supreme.

Orrin Johnson, the popular actor who already has so many successes to his credit, will star in "D'Artagnan"—a thrilling and exciting filmization of that well-known story, "The Three Musketeers." For real adventure, quick action and tense moments there are few pictures that will equal this one. Exhibitors and public alike will appreciate and applaud.

"Acquitted" is the title of the play in which Wilfred Lucas has the principal role. The terrors of the terrible third degree which is imposed upon suspected criminals is one of the many absorbing scenes that make you hold your breath. Your warm sympathy is aroused for the kindly old man in his troubles and you boil with anger at the injustice of his plight.

For the Keystones, the two this week are great. "His Hereafter" and "Fido's Fate." Both keep the audience doubled up with laughter and furnish more than their share of merriment. Real laughs—Big laughs predominate throughout.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

CHAPLIN HERE LISTENING.

Charles Chaplin came to New York this week and has been busily engaged in "listening." Practically every film manufacturer in the business has sought his ear with some kind of a proposition and the comedian has been weighing most all of them.

Meantime the Fox people have made him an offer of something like a guarantee of \$7,500 a week, with figures to show that there is every likelihood his "take down" will be double that sum. Others have come forward with varying offers of flat salaries down to percentages of profits and shares in companies. The best offer to date is \$10,000 weekly salary, \$100,000 as a bonus

upon signing the contract and fifty per cent. of the net profits his pictures return.

The thing that appeals strongly to Chaplin is the forming of his own company, offering stock to the general public and relying on his personal popularity for its sale. He has been advised by friends this will not be as easy as he imagines.

Essanay issued 300 prints of each Chaplin comedy, charging nearly as much as an exhibitor would have to pay for a feature one day. One Chaplin returned to the Essanay at least \$160,000. The expense was Chaplin's salary, which, if figured at \$10,000 weekly, would be \$40,000 (figuring his guar-

antee of one picture a month—though he could make two) and incidental expenses \$20,000 more, making a total gross expenses at the most of \$60,000, leaving a net profit of \$100,000 on every picture Chaplin turns out. He directs his own pictures and the production expense of each is comparatively meagre.

Essanay could have even gotten more money out of the Chaplins if it had not stood in with the G. F. to force the G. F. service along with the Chaplins. Essanay in this way hoping to rebuild up their daily release program, a scheme that never fully worked out to the satisfaction of the G. F. or its manufacturers.

METRO HEARING FEB. 16.

The Vitagraph Co. has preferred charges to the Board of Trade against Metro, accusing them of unethical conduct in negotiating for the services of Mr. and Mrs. Sydney Drew while the artists were still in the employ of Vita. Metro demanded a full hearing and the case will be heard Feb. 16.

As nearly as can be learned, there is not even a suggested agreement, nor was there any conversation that could be construed as an understanding between members of the Board of Trade that bears upon the case. The nearest thing to it in the by-laws reads as follows:

"Any conduct that may be considered by the Board of Directors as injurious to the best interests of the corporation (Board of Trade) or its members, and of the trade at large."

The Drews asked for a contract from the Vitagraph people six months prior ploy, and when it wasn't forthcoming to their withdrawing from Vita's entered into negotiations with a number of other film manufacturers.

If the Board of Trade attempted to interfere with artists and manufacturers negotiating when an artist was employed by another concern, such action might come within the meaning of the Sherman Law. It would give the old manufacturers, who are not progressive, a monopoly on their film actors at their old salaries, as the actors would be debarred from seeking employment elsewhere.

PATHE SHORT OF FILM.

Pathe's recent notification to exhibitors it might be compelled to cancel service at short notice is occasioned by its scarcity of raw stock.

Pathe manufactures its own raw film in France, and hence has been at loggerheads with Eastman for a long time.

The French war department recently commandeered all the raw stock for use in making respirators, and fearing absence of future shipments, Pathe sought to protect itself with the cancellation notice to its clients.

EXHIBITORS MUST WAIT.

The management of "The Birth of a Nation" evidently doesn't look for any immediate diminution in the demand for its masterpiece, and propose to continue it as a traveling attraction in the legitimate houses for at least another year before renting it to exhibitors.

One exhibitor in Brooklyn offered them \$1,000 for its use for a week at an airdate next summer, but the tender was declined.

PROCTOR'S FREE TICKETS.

Proctor's 23d Street theatre this week distributed a quantity of cards admitting two persons to its portals for the evening performances.

RANKIN OPERATED.

John W. Rankin, publicity representative for the Fox Film Corporation, was operated on at the Audubon Hospital for an organic ailment on Monday, and is reported to be getting on nicely.

COAST PICTURE NEWS.

BY GUY PRICH.

George Barnes, well known headliner of English vaudeville, has joined the Universal.

Mae Murray was marooned on Church Rock off Catalina island for eight hours before she was rescued. She is recovering from her terrifying experience.

Anita King has returned from Tacoma and Seattle.

The film men are happy now that the local censor board has been given the official hook.

Billie Leslie is recovering from her recent illness.

Carlyle Blackwell expects to return from Jacksonville, Fla., early in March.

Byron Gay is to write a song and dedicate it to the Actor's Fund, which movie players are lending aid to raise.

Motion picture producers met at the Alexandria here on January 21.

Marguerite Nichols' chief hobby is coloring photographs.

Harry Williams is sticking pretty close to scenario writing and consequently the musical world is not hearing from him often.

William Wolbert, snow bound near Truckee for several days, is back, none the worse for his experience.

Bill Desmond is quite handy with his "defenders," as several movie players who have mixed with him in scenes are willing to admit.

D. W. Griffith, David Horsley, Jesse L. Lasky and Frank Garbutt were in a measure responsible for the quick action in dismissing the censor board. They left out such a bow that the city officials figured "a stitch in time would save nine—or more—companies leaving town."

The West Side Christian Church of San Francisco recently showed a seven-reel film entitled "The Life of Our Savior," which is said to have been a hand-colored Pathe product. No admission was charged as the film was used to arouse interest in Biblical history and increase church attendance.

At the annual meeting of the Film Exchange Board of Trade of Frisco held on Tuesday evening, Jan. 18, officers for the ensuing year were elected. The board and officers represent most every big film manufacturing concern in the country.

Edward Ferguson is to start work on the producing staff of the Universal's studios.

The Christie comedy companies have been installed in their new quarters in Hollywood. They will continue to make Universal releases although they are no longer in the employ of the Universal.

George Cochrane has been placed on the producing staff of the Universal western studios.

Phin Nares plans to make his home in California. He has been acting in Casino Star Comedies for Gaumont.

Mary Boland, who formerly supported John Drew, appears for the first time on the screen in "The Edge of the Abyss," produced here.

W. J. Butler, for six years with the Biograph, will make his initial bow as a Gaumont character actor in "The Dead Alive."

The railroads prominent on the coast recently made an announcement that after Feb. 1 all motion picture films would have to be shipped according to the laws laid down by the Interstate Commerce Commission, because according to the railroads, films were too bulky and combustible to carry in passenger coaches. However, the E. P. in response to the many protests of film exchanges, has decided to postpone the date when the order goes into effect until March 1. Meanwhile the film men hope by that time to have the Railroad reconsider its action and not put the order into effect.

Immediately, so the announcement says, the work of constructing another new film theatre will begin. The house is to be erected on the west side of Mason within a half a block of Market street, Frisco, and have a 75-foot front. The building will be reinforced concrete and have a seating capacity of 1,000, while the estimated cost of the structure is quoted at \$85,000. When complete the theatre will be handled by the Mason Street Theatre Co., which has leased the property for a term of 15 years at a total cost of \$225,000.

Forrest Stanley is vacationing until the Moscoro Film Company finds another leading man job for him.

Lancer Bartlett, now writing for the Triangle, is one of the leaders in a campaign to persuade picture companies to give authors full credit on films.

Bennie Zeldman, of the Fine Arts, has the distinction of being the Mutt of the picture publicity men's crowd—physically, not mentally.

Dot Wilson is no longer in pictures, having fallen for a flatterer cabaret offer.

Several motion picture companies tried to inveigle Frank Gotch into posing for the camera during the wrestling champ's stay here.

J. A. Quinn, recently ousted from the Superba, has made no affiliations as yet. Quinn ought to get a life salary, for he was the prime mover in the war on the local censorial body.

Marie Wolcamp is back at Universal City, having left Henry McRae's company by mutual arrangement.

Frank Elliott, here for the movies, denies that he brought the floods with him. "I may be a jinx to pictures," he says, "but don't accuse me of plotting with the weather man."

Bob Watson, manager of the Republic, turned over his stage one night last week to Robert Leonard for several Universal footlight scenes.

Lucille Young has fully recovered and is prancing "on the lot" once again.

Forde Deebe is pounding his old-reliable typewriter pretty hard to grind out two film stories a week.

Local papers are carrying editorials by prominent film manufacturers on the injustice of censorship.

Some unkind, evil-minded individual stole Jack Emerson's automobile the other night, and to date the police have been unable to soothe the actor-director.

SHUBERTS FORMING ANOTHER.

It was reported this week the Shuberts are about to form another film producing company, apart from the one bearing their name, which releases through the World. They have been in consultation with a number of directors and artists to that end.

BALBOA TO MAKE NEW SERIAL.

Capt. Leslie T. Peacocke has completed the scenario for a new serial to be produced by Balboa and which will be released through Pathe. E. D. Horkheimer is in town, engaging the company, which he will take west with him.

UNIVERSAL WANTS PLAY.

Universal thought they had the picture rights to "He Comes Up Smiling" this week when they purchased same in good faith from the American Play Co., representing the authors, Byron Ongley and Emile Nyitray.

Not so. They neglected to consult with the producer, A. H. Woods, who is producing his plays in picture form through Pathe. When U received word from the Woods' office they had already made preparations to put the piece into rehearsal for featuring Carter DeHaven, for whom they needed a scenario. On Wednesday it looked as though Woods and U would come to an understanding. It was then only a matter of money.

ANDREW ROBINSON BURNED.

As an aftermath of the fire staged at the California Motion Picture plant at San Rafael, California, during the production of "The Unwritten Law," Andrew Robson who played the part of Larry McCarthy is now in the St. Lukes Hospital, San Francisco, suffering from the injuries he received at that time.

Because of having been cast for an important role in the next "California" feature, "The Woman Who Dared," Robinson fought the idea of going to a hospital to recuperate from his burns as long as possible. The seriousness of his condition, however, finally made the course practically necessary. The doctors declare that he will not have recovered for at least six weeks and this means that someone else will have to take his place in the coming production.

B. S. MOSS

PRESENTS

The Sensational, Fascinating Love Drama,

"ONE DAY"

A Modern Romance, Burning With
Passionate and Resistless Love

IN FIVE PARTS

Sequel to Elinor Glyn's
Famous Story

"THREE WEEKS"

Only authorized version—All infringements prosecuted.

A distinct success on its initial presentation at the Regent Theatre last Tuesday.

A stupendous production—Alluring title—Fascinating story—Splendidly staged—Superbly acted—Pulling paper.

Millions of people have read the book and seen the play. They will want to see the picture.

The wiseacres declare that "One Day" will be the greatest money-getting feature ever produced, and that it will smash all previous box office records to "smithereens."

Passed by the National Board of Censorship.

Will be Released on the State Right Plan.

OFFERS INVITED.

"The Salamander"

Owen Johnson's Greatest Success

This splendid feature has scored a smashing hit, and in many instances is playing return engagements.

The Amalgamated Photo Feature Booking Corporation of New York City has collected over \$5,000 worth of booking in thirty days.

A few remaining states which were held for a price still open.

Wire, Phone, Write. Get Busy. Now Is the Time.

B. S. Moss Motion Picture
Corporation

Times Square, New York City

COMING SOON—"The Undertow," by Eugene Walters,
Author of "Paid in Full," "The Easiest Way," etc.

DRIVEL OF THE FILMS

By J. A. MURPHY

(Mr. Murphy is the author of the famous "Adam Sowerguy" series published in Variety some years ago.)

Twenty-two actors and four directors were engaged by the Ephemeral Co. last Monday.

Oha Ohehee and her troupe of Hawaiian Troubadors are engaged for the carnival scene in "Frolics in Old Japan."

Five directors and 28 actors were released by the Ephemeral Co. last Tuesday.

The Bovolopus Co. announces it is now in a position to handle the product of independent manufacturers on the endowment plan.

The difference between the Hydrophobia and the Ephemeral companies have finally been adjusted and an arrangement effected whereby in future the Hydrophobia will release one feature weekly on the Sciatica program under the Raspberry brand, and the Ephemeral will take up the release on the Avalanche program abandoned by the Gimick. The Hydrophobia will occupy the Ephemeral studios in Southern Majolica, for which a weekly rental will be paid to the Sciatica under the terms of the lease held by the Avalanche. This will enable the Ephemeral to absorb the stock of the Hibiscus Co. and release all of the Assofoetida Features through the Bovolopus Exchange.

Two preferred extras have been added to the list of the Ochre Co. Forty Irish Indians appeared in the "Red Men of the Forest," produced by Handel Maul.

Last week it became necessary to clean out the artificial lake used for water stuff by the Hibiscus. When the water was drained off the property man found enough toupees to thatch all of the Zulu huts used in the jungle scenes.

The bursting of a water main flooded the basement of the Angora studio and destroyed fifty thousand dollars' worth of scenarios. Many of these scripts had been under consideration for months and now no decision can be reached until the water recedes and interested parties ascertain to what extent they have been soiled.

The Idle Hour theatre, running continuously from 9 a. m. until 11 p. m., has secured first run of the educational film, "Sifting Ashes on Mount Pelee."

We glean from one of our exchanges that after the run of the six-reel feature in which Gertie Gimnotis played the lead Gertie appeared before the audience "in the flesh." It does not state, however, that Miss

Gimnotis had never before appeared on the speaking stage or "in the flesh," and when the lights were turned on her flesh began to creep and before she could deliver her address all of her flesh had crept into the wings.

Edw. Priff has signed with Shiveley's Superlative Stars of the Shimmering Screen. Mr. Priff will be Director in Chief of the new corporation and Raoul Handegrinde, camera man, will accompany him.

Hobbies of Prominent Screen Artists.
Flytie Gadder has a hobby for practicing on the bass viol while the director is trying to explain the business of a scene.

Edw. Priff is very fond of rye whiskey. Also Bourbon and Scotch.

Osaki San, with the Avalanche, is partial to portraying Japanese characters.

Winnie Twoshank always nibbles a lump of coal before playing an important scene.

Handel Maul wears a pink toupee.

Millie Lanude is making a collection of directors' lead pencils.

Edwin Rumpf carries a live turtle in his hip pocket for a mascot.

Uncle Sammy Popf wears his suspenders outside of his vest.

Allie Plumdaff forgets the spirit gum on outdoor locations.

Yvonne Goehegan writes all of her scenarios with her left hand.

Wyndon Strings, associate director with the Gimick, plays 20 different musical instruments with equal skill.

Bertha Gillicuddy always whistles "Pop, Goes the Weasel" while rehearsals are in progress.

Wynan Songe gets all of his cigarettes from the assistant director.

Lottie Fargonno collects uncanceled postage stamps from different members of the company.

Gearin Cogs, camera man with the Sciatica Co., reports the following interesting experiment. Setting the diaphragm at three-quarters and shooting against the light, with a flare placed behind the camera at F.3.5 and a fassett in front of the lens, he used a five-eighths sump to accentuate the bevel on the segment and turned 14 instead of 16. When the negative was developed, he found he had photographed a picnic party, behind a barn half a mile to the right of the camera. When the camera was opened to remove the retort, a cheese sandwich was found under the aperture plate. It is a matter of conjecture as to whether the same result could have been obtained with a ham sandwich. Mr. Cogs is of the opinion that any thing less opaque than cheese would fog the lens. The New Stephen Gaser camera was used for the experiment.

THE

Du Barry

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Another Du Barry 2nd Floor Shop

—Right in the Heart of the Theatrical Section

Popularizing the Successful Du Barry Idea:

Trimmed Hats \$5, \$7.50 & \$10

Blouses and Lingerie AT EQUALLY POPULAR PRICES

HIGH PRICES FOR SMART APPAREL
NEED RULE NO LONGER

Opening Week SPECIALS

300 Trimmed Hats at \$5.00

SPRING'S LATEST MODELS
MATERIALS AND COLORINGS

200 Blouses - at \$2.95

OF EXQUISITE SILK AND LACE COMBINATIONS
GEORGETTE CREPE AND CREPE DE CHINE
ALL COLORS ALL SIZES

WOOD'S FIRST A BIG HIT.

The very first feature film production bearing the name of A. H. Woods as the sponsor is a certain success. It is "New York," a melodramatic film, first shown in the city it's named after, last Saturday, also at the Loew theatre of similar title.

The opinion seemed to be unanimous "New York" is one of the season's best screen products. It is released through the Pathe service. The New York theatre broke a house record Saturday with it.

The next Woods picture, also to go through the Pathe exchanges, is "Big Jim Garrity" from the Woods play of like name. It will star Robert Edeson and be ready for the market in about

two weeks.

The Woods office feels more sanguine now of its feature films than it did over the "New York" one. Members of the Woods staff modestly said before "New York" was publicly shown that they thought it might turn out to be a fair picture but looked for nothing sensational. When the reports came in they were agreeably surprised. This impression was clinched upon Marcus Loew informing Woods "New York" was the best feature he had shown at the New York theatre this season. Mr. Loew also mentioned he regretted the one day policy at the New York prevented him from holding the Woods feature a week.

JACK CURTIS

With Pauline Fredericks and Lydia Gilmore.
Next release, Florence Reed in the "Woman's Law."

8 Years Old

4 Feet High

Blond—Pretty

and

AN ACTOR

Phone Bryant 1636



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To Theatrical & Moving Picture Artists
Ladies' Fine Evening and Street Gowns
Opera Coats, Furs, Etc., at Less Than
One-Half Regular Prices
GOWNS, WRAPS, ETC., RENTED
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Management

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Knickerbocker Theatre

NEW YORK

Proclaimed by Press and Public—A FINISHED ARTIST

BERT HANLON

Vaudeville's Most Versatile Entertainer

ALHAMBRA and ROYAL THIS WEEK (FEB. 7)

Direction, **HARRY WEBER**

GEORGE O'BRIEN, Sponsor

FILM FLASHES

Director S. L. Rothapfel, of the Knickerbocker theatre, has inaugurated a Greater New York news service of his own for the exclusive use of that playhouse. An equipment of moving picture photographic apparatus, flashlights, etc., has been installed and a big automobile stands at the door with "steam up" day and night. When the tip flashes over the wire that some unusual news development is taking place a squad of snap-shooters sally forth and dash pell mell for the scene which is projected on the Knickerbocker screen within 24 hours. H. S. Martin, an expert moving picture operator and former newspaper (N. Y. Evening Sun) photographer, has been engaged to take charge of this service.

Jones-Linick-Schaefer have closed a deal with Paramount whereby its features will be shown in their Studebaker and La Salle theatres, Chicago. The Triangle films heretofore offered at the Studebaker will be exhibited at the Colonial, following the Pavlowa picture engagement there. The La Salle starts the Paramount service Feb. 12, the opener being the Mary Pickford picture, "Little Palmita." The Studebaker Paramount program starts Feb. 28. J-L-S plan to install augmented orchestras in both the La Salle and Studebaker.

One of the embryo "film" concerns practically died a-borning when Judge Neuberger, in the Supreme Court of New York, denied a petition for an injunction against the American Correspondent Film Co., Inc. Certain men who had acted in the capacity of agents in presenting "The Battles of a Nation" at the Park theatre felt that they had thereby obtained a monopoly on the war picture output of the American Correspondent Film Co. and sought to restrain this firm from exhibiting "The Warring Millions."

In one of the scenes of the William Fox \$1,000,000 Annette Kellermann picture now being made in Jamaica, Herbert Brenon, the director general, handled 10,000 persons with a New York policeman's whistle for his signal apparatus. And he did the job with the ease that the big six-footers of the New York police department handle the crowds at 42d street and Broadway at night when the Metropolitan Opera House and neighboring theatres are pouring their audiences into the streets.

The Chicago police heads and Dr. William H. Reid, city smoke inspector, did some tall censoring Feb. 4, when they were shown "The Right to Live," made by the United Photo-plays Co., and decided to postpone granting a permit to the film being shown locally. A scene dramatizing certain incidents bearing on Chicago's Sunday closing order, in which Mayor Hanson in the film is photoplaid signing the campaign pledge of the wet, this is taken as a direct slam at Mayor Thompson.

Along the rialto in Frisco Feb. 3, it was said that Raymond Whitaker was leaving for Los Angeles, where he would begin playing out a year's contract with the Universal Company. Another rumor was that the same company had placed Lena Baskette, an eight-year-old San Mateo girl, under contract for the next seven years. Little Miss Baskette, so the story goes, is to be starred by the Universal in juvenile comedies.

Shots created furore at the Argyle theatre Feb. 4. Police arrested Michael Bantenders, 24, a Chicago picture machine operator, who was caught running away from an alley alongside the house. Loaded revolver also found

in same alley. Police informed that there has been trouble between two factions of the M. P. O. U., and are investigating.

With the week of Feb. 14, the Mutual's new six features a week policy, three Mutual Masterpieces, De Luxe Edition, and three three-reel features, will start, although a departure from the rule will be made in the release of "Silas Marner," a seven-reel feature, instead of the usual five-reel length.

Niles Welch, who recently joined the Fox forces to play the leading role in "Merely Mary Ann," has again resorted to Metro. He has begun work on a prominent role in "The Kiss of Hate" in which Ethel Barrymore is starred.

George Orth, the young executive of the Pluragraph Company, got married last week. He says the film world will hear of some big things from him in the very near future. This company has started work on "The Argyle Case" and "The Dummy."

Two Chicago picture theatres, the Ziegfeld (624 South Michigan avenue) and the Orpheum (112 South State street) face damage suits, City Prosecutor Harry Miller alleging they exhibited "The Misleading Lady," Jan. 14, without a permit.

Willmuth Merkyl, regarded as one of the foremost of the younger leading men of the stage or screen, has been engaged by Metro and will make his bow under Metro auspices in "The Soul Market," in which Mme. Petrova is starred.

Ruth Stonehouse is no longer with Essanay. She is making a tour of some of Chicago's picture theatres and giving a short talk where feature plays in which she starred are being shown. She is being sought by Chicago agents for a vaudeville sketch.

Constance Collier, who recently entered the motion picture field under the direction of Oliver Morosco, will once more appear on the stage as leading lady to Sir Herbert Beer-bohm Tree.

Aaron Hoffman, who was one of the most successful authors of musical comedies and vaudeville sketches, is now engaged in writing all the photodrama in which Mme. Petrova, the Metro star, appears.

Harry Watson of Bickel and Watson, has returned to work and will be busy during the next few weeks. Watson, six weeks ago, was seized with illness that necessitated a surgical operation in a Montreal hospital.

"A Little Sister of the Poor" was stopped at the Heyburn Theatre, Evanston, Ind., by Mrs. Grace Brooks, one of Evanston's trio of M. P. censors last week, Mrs. Brooks declaring the picture was immoral.

"He Fell in Love With His Wife" will be released on the Paramount program Feb. 17, produced by Pallas, with Florence Rockwell in the principal part.

The Brady Picture Plays Co. has secured from Estelle Playton the rights in Amelia River's "The Quick or the Dead" and Allice Brady will be starred in it.

Arrangements have been made for Mutual pictures to be shown hereafter at the Strand, Chicago. The house, since its opening, has been exhibiting Paramount films.

KLEINE-EDISON TO QUIT.

If any confirmation be desired of the allegations published in VARIETY a few weeks ago that the film market is suffering from a surfeit of feature releases, it can be had from the decision of the Edison and Kleine companies to abandon their regular feature releases after Feb. 23. The last Edison feature will be "When Love Is King," and the final Kleine one, "The Scarlet Road."

It is the intention of these manufacturers to handle their old releases, with the Kleine people devoting their immediate activities to the new Billie Burke serial. Edison has a few features in the making, which are to be state-righted.

Kleine estimates that it costs about 20 per cent. of the total receipts from features to operate exchanges for handling them, which is altogether too much to return a profit.

FOX HAS BERTHA KALISCH.

William Fox has placed Bertha Kalisch under contract for his film company, to pose in a series of heavy dramatic productions, commencing almost immediately.

BUNNY RE-ISSUES.

Vitagraph is about to reissue its former successful John Bunny comedies through V-L-S-E.

The feasibility of reissuing pictures, the dominant figure of which is a dead man, is questionable.

PARKHURST AFTER INFORMATION.

A story was around this week that the Rev. Charles H. Parkhurst, a noted reformer in his day, had written picture exhibitors asking if it were true only "lewd pictures" were drawing business to their theatres.

The exhibitors are said to have replied asking Doctor Parkhurst where his advices came from, further informing him the "lewd picture" as he likely had in mind could no longer find a place in a reputable picture house, having thoroughly proven their uselessness by a number of howling examples in the past.

TRIBUNE DISLIKES SCREEN CLUB.

The New York Tribune has no love for the Screen Club. It seems the Club gave the newspaper a verbal agreement to issue an exclusive souvenir program for the forthcoming ball, on the strength of which the Tribune secured 25 columns of advertising from the film manufacturers, got up special interviews and "write-ups," and was about ready to print a special film edition to be issued on the day of the ball and distribute same on the floor of Madison Square Garden.

Later, the Tribune learned a somewhat similar privilege was given the New York American, the "franchise" being officially granted by the Screen Club and the Motion Picture Exhibitors' League.

Lee A. Ochs, president of the M. P. E. L., when asked about it, declared he knew nothing of the Tribune's claim and when confronted with Edgar Mels, editor of the Trib's motion picture department, reiterated the statement.

Meantime the Tribune isn't printing a line about the ball.

RAMONA PRODUCED.

Los Angeles, Feb. 9.

W. H. Clune's film production, "Ramona," based on Helen Hunt Jackson's famous novel, had its premiere here Monday. The film in its present form is much too long, being about 14 reels, but it will be cut. The picture, which is a revelation, breathes the life and spirit of California and exposes the brutality of the white man towards the Indian. Donald Crisp, who directed it, introduces several innovations that will amaze the film world. It has a tremendous appeal and being a novelty in construction should rival "The Clansman."

ARTHUR DEAGON'S NEXT.

Now that Ned Nye started Arthur Deagon in the single reel comedy, "Mother Hubbard," working in several vicinities, Mr. Nye proposes to turn out another Deagon single reeler, of a comedy nature and entitled "Mabelle Estelle."

A NEW COMBINATION WITH AN OLD REPUTATION

Lee P. Muckenfuss and Jack Henry

OUR NEW OFFICES

309 PUTNAM BUILDING, NEW YORK CITY

BOOKING EXCLUSIVELY

WITH UNITED

BILLS NEXT WEEK.

(Continued from page 15.)

San Antonio.
MAJESTIC (inter)
Novelly Cliftona
Evelyn Cunningham
Carson & Willard
Max Bros
Blossa City 4
The Gaudachmidt

San Diego.
PANTAGES (m)
Barnold's Dogs
Ten Toozoonas
Maurice Samuels
Princeton & Yale
Hazel Kirke 3

San Francisco.
ORPHEUM
(Open Sun Mat)
Howard & Chan
Corelli & Gillette
5 Kitemurus
Lambert
Smith & Austin
Cantor & Lee
Rilly McDermott
Toney & Norman
Brandon Hurst Co
Beale Clayton Co
EMPRESS (sc&abc)
Jacob's Dogs
Carroll & Fay
Florence Modena Co
3 Alverett
Wally Brooks Co
Fairman & Archer
Geo Alexander Co
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Singing Parson
O'Neill & Winsley
The Bremens

Saskatoon, Can.
EMPIRE (wva)
Bert Coleman
"The Fashion Shop"
Honey & Long
Davies Romanelli
2d half

Yonkers.
The La Tours
Knicht & Moore
General Piasco

Savannah, Ga.
RIJO (wbo)
Jacksonville Split
(1st half)
Tom Kums
Foster & Lovett
Adams & Gilbert
"School Playgrounds"
(1 to 5)
Schneider, N. Y.
PROCTOR'S
Judge & Gale
King & Ward
John Clarkson Co
Diers
Copeland Draper Co
Frazier Bence & M
"Lionous Romance"
2d half

Pelham & Thelma.
Ward & West
Frankie Murphy
Arthur Sullivan Co
"Fashion Show"
Hartley & Pecan
Rae & Benedetta

Scranton, Pa.
POLIS (ubo)
(Wilkeharne Split)
(1st half)

Deodata.
Rogers & Hart
Flo Irwin Co
Howard & Ross
A B C Girls
(One to 5)
(2d half)
Hamilton Bros
Burke & Walsh
Beaumont & Lawrence
Juliet Dike
"Girl from Kokomo"
(One to 5)

Seattle.
ORPHEUM
"Fashion Show"
Fitz & Marshall
H Gormaine 3
Frankie Murphy
Arthur Sullivan Co
Stevens & Falke
Reisner & Goren
EMPRESS (sc&abc)
Aren & Dulitz
Karmi
Kerr & Davenport
"Radio 100 Co"
Mr and Mrs Murphy
Rob Warren
McGloths & Tate
ATHAMIRA (wva)
Stroud Trio
Victorians & Forrest
Day & Brown
Le Clair Samson
2d half

Harring & Florence.
Westman Family
Thomas Trio
PANTAGES (m)
"Bachelor's Sweet-
hearts"
Will Ward Girls
Maidie De Long
Burns & Kissen
Cavana Duo
Shreveport, La.
MAJESTIC (inter)
Randalls
Leroy & Tostler
4 Melodious Chaps
3 Maroons

St. Louis.
Rouhle Sims
Follett Wicks & La
Santon & Hayes
Santucci Trio
St. Louis City
ORPHEUM (wva)
"Max Bloom Co"
Laypo & Benjamin
Wilson & Wilson
"So Porch Party"
The Canibons
St. Louis Falls, S. D.
ORPHEUM (wva)
Leo Fuller
Tuxedo Comedy 3
Elliot & Mullen
Everetts Monks
2d half

Max Bloom Co.
St. Louis, Mo. & Ind.
ORPHEUM (wva)
Greene & Parker
Storm & Marston
Baron Lichter
"Earl & Girls"
Victorine & Zolar
2d half

Brooks & Raven.
Florence Bell & Co
Jewel Comedy 3
Hanson Bros Hanlon
(One to 5)

Spokane.
PANTAGES (m)
Norton & Earl
Al Fields Co
"Board School Girls"
Reed & Wood
Cook & Rothert
Springfield, Ill.
MAJESTIC (wva)
Richard Wells Co
Morris & Allen
Jas Thompson Co
Adair & Adelphi
"Neptune's Daughters"
2d half

Swan & Swan.
Kikenny
Rae McCauley Co
Chief Capouillon
Dorch & Russell
Springfield, Mass.
PALACE (ubo)
Yoshi Bros
Bislow Campbell & R
Oberlita & Gila
Dunbar's Ringers
"Fortune Hunters"
(2d half)
Model de Luxe
Silver & Duvall
Eva Shirley
Baker & Janis
(One to 5)

Springfield, Mo.
JEFFERSON (wva)
3 Omers
Ren Smith
Simmons & Simmons
2d half

Dingley & Norton.
Mancos Co
Brooklyn Comedy 4
Springfield, O.
SUN (sun)
Hodges & Tynes
2d half

The Nellies.
Josephine Honhardt
"Smiling Girls"
Smith & Glenn
(One to 5)

Superior, Wis.
PROCTORS (wva)
Mack Williams
I. & E. Brown
Great Sentinel Co
2d half

Clifton Sisters.
Pritzkow & Blanch
(One to 5)

Syracuse, N. Y.
TEMPLE (ubo)
Rawie & Von Kaufman
Edmonds & Farrell
(Two to 5)

Falls & Falls.
DeWolf & DeForest
Frazier Bruce & M
(Two to 5)

CRESSENT (ubo).
Grace Wasson
Geo N Wilson
Myrtle Hanson 3
Demarest & Collette
2d half

La Paloma & Bro.
Mercedes Rock Co
Rori & Betty Wheeler
Carleton's Dogs

Tacoma.
PANTAGES (m)
"Cannibal Maids"
Frank Rush
Immerlich Troupe
Grace McCormack
Steiner Trio

Terre Haute, Ind.
HIPP (wva)
"Cabaret Girls"
2d half

Cummins & Seabam.
Webster & Elliott
The Coads
Long Tack Sam
Mae Curtis

Toledo.
KEITH'S (ibo)
McRee & Clegg
Sherman & Uttry

The Sharrocks.
Wilmer Wallers
"Fashion Show"
Al Herman
Flying Martins
PALACE (sun)
Smith & Glenn
DeRossis Models
2d half

Minter & Palmer.
"Cabaret Girls"

Spokane, Kan.
NOVELTY (inter)
Garlandett Bros
Parison Trio
Broughton & Turner
National City 4
(One to 5)

Joe Kennedy.
Claudius & Scarlet
Roach & McCurdy
Emmy's Pets
(One to 5)

Toronto.
HIPP (ubo)
Wood's Musical 3
Challie & Lambert
Archer & Belford
Leona Lamar
Miner & Courtney Co
Adroit Bros
YONGE ST (loew)
Reddington & Grant
Roy L. Royce
Seaville Dancers
Marie Fenton
Blondel Co
Clark & McCullough
Tuite's Collegians

Troy, N. Y.
PROCTOR'S
Lynch & Zellet
Brooks & Harris
Ash & Young
Rogers & Alada
Chas Wilson
"Everybody"
Jolly Wilde & C
Velde 3

Stanley & Lambert.
Rickett Hoover & M
Rogers & Wood
Rawlin & VonKaufman
3 Laves
"Bank's 1/2 Million"
Frank Mullane
Braxner Bros

Tulsa, Okla.
EMPRESS (inter)
Chas. Pett & Mabel
Edith & Eddie Adair
Marion & Murray
Dudley Trio
(One to 5)

Amorous & Mulvey.
Hawley & Hawley
Musical Gormans
Arthur Rigby
2 Franks

Vancouver, B. C.
PANTAGES (m)
Dairy Maids
"Mystic Bird"
Yates & Wheeler
Wright & Davis
Anello Armitano Bros

Victoria, B. C.
PANTAGES (m)
Carmena Minstrel
Andy Lewis Co
Henry Sisters
Grace Cameron
Betty Scola

Walla Walla, Wash.
LIBERTY (wva)
Carl Rifter
Mr and Mrs Bennett
Jack Polk
"Musical Matinee"
2d half

Math Bros & Girl.
Kline Black Face
Jewel City 3
Musical Venus

Washington.
KEITH'S (ubo)
The Grazers
Turner & Tann
M. Montgomery
Mr & Mrs Voelker
Bert Melrose
Joan Heather Co
Waher & Fields
(One to 5)

Washburn, Conn.
POLIS (ubo)
Lords & Dora
Dickinson & Deagan
Silver & Duvall
"Tavlanders"
Dady & Allman
Dewitt Donahue T
Mercedes Rock Co
Yoshi Bros
Worsley & Ashton
Allen & Lowe
Dady & Allman
Oxford & Allman
Oxford Quintet
(One to 5)

Waterloo, Ia.
MAJESTIC (wva)
Willie & Jordan
Erland & Downing
Fay Fay
(Two to 5)

2d half.
"Sentimental Morn"
Wentworth, Ill.
BARRISON (wva)
2d half

"A Little Wives"
Wheeling, W. Va.
VICTORIA (sun)
The Dunnigans

"Dr Joy"
Doc O'Neil
Flying Lordons
(One to 5)
2d half

Anthony & Adele.
"Style Review"
Gruett & Gruett
Gold Dust
(One to 5)

Wichita, Kan.
Princess (inter)
Amorous & Mulvey
Hawley & Hawley
Musical Gormans
Arthur Rigby
2 Franks

Garlandett Bros.
Parison Trio
Broughton & Turner
National City 4
Emma Carus

Wilkes-Barre, Pa.
POLIS (ubo)
(Scranton Split)
(1st half)
Hamilton Bros
Burke & Walsh
Beaumont & Lawrence
Juliet Dike
"Girl from Kokomo"
(One to 5)
(2d half)

Deodata.
Rogers & Hart
Flo Irwin Co
Howard & Ross
A B C Girls
(One to 5)

Williamsport, Pa.
FAMILY (ubo)
Marino Sis
Joe Towle
"Meadowbrook Lane"
Elenore & Carlton
Rice Sullivan & Scott
2d half

Whitney's Dolls.
Edwin George
"Honey Girls"
Kelly & Pollock
Namba Bros

Winnipeg, Can.
ORPHEUM
Gara Zora
Bert Wheeler Co
Harry Green Co
Natalie Sisters
Harry Hines
PANTAGES (m)
Volant
Roe Lloyd
"Hold on Dixie"
Land
Harr. Taude
Pearson & Goldie
STRAND (wva)
G & E Forrest
Hickman Bros Co
Troy Comedy 4
Emmett's Canines

Woonsocket, R. I.
RIJO (ubo)
The Warranos
Frank Garfield
Vic. Treilach
Victor's

2d half.
3 Creighton Girls
Patricia & Meyers
Albert Cutter

Worcester, Mass.
POLIS (ubo)
Arthur Ward
Baker & Janis
Eva Shirley
J J Corbett
(Two to 5)
(2d half)

Hizle Girls.
Dickinson & Deagan
Parish Bros
Dunbar's Ringers
"Fortune Hunters"
PLAZA (ubo)
"The Hero"
Marshall & Tribble
(One to 5)
(2d half)

Quinn & Laffery.
Oberlita & Gila
(Two to 5)

York, Pa.
OPERA HOUSE (ubo)
Whitney's Dolls
Bertin Green
"The Con"
Baby Helen
(One to 5)
(2d half)

Marino Sis.
Harry Rona
"Female Clerks"
O'Donnell & Blair
Raymond & Henry
(One to 5)

Youngstown, O.
HIPP (ubo)
Pierlot & Seinfeld
Adeline Francis
McKay & Ardine
Nan Halerlin
Madden Ford Co
Odier
Frank North Co
Martinet & Sylvester

Paris.
NOUVEAU CIRQUE
M. Semay
Dials
Laurent & Kiko
William Barford
Carroll & Antonio
Anna Thibaud
Andrews Vallejo

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

S. I. Harrison is now managing the Orpheum, Des Moines.

Fox Reilly has changed the name of his "Globe Trotters" tab to "Oh, You Daddy".

Fanla was billed as the "extra" with "The Parisian Widows" at the Haymarket this week.

The husband of Mme. Marguerite Beriza, Chicago grand opera company, is now with the forces along the French front.

"Betty and the Baby" is going on tour again if William A. Cornish carries out present plans.

An injury to one of the Cycling McNutts caused the act to lay off last week. They resumed this week.

Chester Wallace swears business has picked up considerably at the Warrington stock house in the past fortnight.

Dora Mitchell, formerly with the road show, "Happy Helms," has joined the Princess Musical Comedy Co.

The Buch Brothers were out of the Academy bill the last half, Thornton and Corlew billing in.

Mr. and Mrs. W. B. Patton are stopping at the Ontario Hotel here for the present. Patton recently closed his tour of "The Good Samaritan."

Jay Barnes, representing for Oliver Morosco, hit Chicago last week to rile things up for the opening of "So Long Letty" at the Olympic Feb. 13.

W. A. Greeves ("the Shanty Irishman") formerly with "The Globe Trotters," joined the "Crackerjacks" at the Gaiety last week, taking Pop Gordon's place.

Donald Robertson, actor-playwright, in a lecture before the Irish Fellowship Club Feb. 4th, advocated the establishment of municipal theatres.

In Iowa hereafter no children under 14 years of age will be permitted to participate in theatrical performances unless chaperoned by their parents.

Robert Brister, juvenile, with the Princess stock, Des Moines, Ia., all season, severs his connections with the company next Saturday, and will return to Chicago.

Everything is in readiness for the National to inaugurate its new dramatic stock policy Feb. 18. The company is now in rehearsal under Frank Livingston.

CORRESPONDENCE

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

The Wallace, Peru, has been taken over by Scott & Loomis, who will play road shows and pictures.

M. J. McGowan will again be attached to the Barnum & Bailey sideshow executive staff next summer.

The Grand, Terre Haute, Ind., has cut out its picture policy and will hereafter play stock companies and legitimate combinations.

Nip and Tuck have cancelled the rest of their time out this way and left for New York Monday afternoon.

The Orpheum, Sioux Falls, management, So-lari Brothers, which has been playing V.M.A. vaudeville, switches to a stock policy Feb. 21.

The Chicago Elks, 450 strong, banquipped in the gold room of the Congress Hotel Feb. 5. Some of the theatrical members attended.

Wilbur F. Starr, lecturer and concert singer, was drowned recently while attempting to ford a creek near Chester Hill, O.

"Can a Woman Be Good?" is the title of a new play Halton Powell will produce over the new International Circuit next season.

Grace Fletcher, prima donna, of the stock burlesque company at the Haymarket, has left the troupe and has been replaced by Mae Vyhl.

Lillian Slegar, at the Academy the last half of last week is playing this week at the Woodlawn Cafe. Next week she plays her home town, St. Louis.

"The Evil Hour," William Anthony McGuire's new sketch, has as its principal player, Mrs. McGuire, who is making her stage bow in it this week.

The brother and sister of Mrs. Gascoigne (Royal Gascoigne) are expected to arrive from the other side Feb. 20, and will hereafter reside in Minneapolis.

Sindey Channock, a Chicago lawyer, had Arthur Whitman, of Ziegfeld's "Follies" arrested in St. Louis Saturday night, alleging the latter borrowed \$110 and left town without repaying.

Fred Ballard, author of "Young America," has planted some of his royalties in a ranch near Newcastle, Col. Ballard, following university graduation, once punched cattle in Colorado.

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VARIETY

NEW YORK NY

MR GEO SILVER EXTENDS A CORDIAL INVITATION THROUGH THE VARIETY TO THE PROFESSION TO MAKE THEIR HEADQUARTERS AT HIS NEW CAFE THE FRIARS INN NORTH EAST CORNER VANBUREN ST AND WABASH AVE WHEN IN CHICAGO WHERE A HEARTY WELCOME AWAITS THEM

GEO SILVER.

Weston and Leon deny that sickness prevented them from playing McVicker's last week. They said the management wanted them to open the show and that they refused. The girls went east from here.

Becker Brothers, a local concern, attached "The Four Husbands" at the Avenue the last half of last week and the tabloid management averted litigation and a tie-up by settling the account Saturday night.

The Strollers plan to hold their second annual revel in a local theatre to be selected later, the date to be between April 2 and 9. The revel last year at the Studebaker netted something like \$2,000.

Flo Nundgren, professionally known as Flo Beatty, is suing Al. W. Beatty, musical director, for a divorce on the desertion allegation. Miss Nundgren is with "The Night Clerk" (tab).

The Otis L. Oliver stock company remained in Davenport three days and Mr. Oliver, not liking the outlook, immediately transferred his company to Muscatine, Ia. He had planned to remain in Davenport all winter.

Willie Solar returned to Chicago Feb. 4 from a trip to Cuba. Willie's going to stick around and play Association time. His contracts forbid him playing any of the local houses aside from the Majestic and Palace.

Charles Brooks, for years owner-manager of road troupes down east, breezed into town last week ahead of the Harry Steppe burlesque show. This company brings to town a new prima donna in Virginia Wilson.

John E. Kellard wrote in from Indianapolis last week to A. Milo Bennett, asking him to engage a woman for his Shakespearean company. Kellard reported business encouraging on the road.

W. L. Cairns (Cairns Bros.), ill in a hospital in Decatur, Ill., is getting along as well as could be expected. Until his recovery the Cairns brothers will postpone their road show activities.

For the third time this year the Jimmy Hodges-Jean Tynes musical comedy company played Lexington, Ky., the first half of last week, going to Hamilton, O., the last half. The company is putting in this week (entire) in Columbus, O.

Joseph Kessler, the Jewish actor, playing the Empire last week with the Sarah Adler company, rehearsed a big vaudeville act which he plans to play over the Orpheum Circuit, according to report. It's a war sketch having nine parts.

Albert Phillips, a local stock favorite, has married for the fourth time. His latest bride is Janet Allyn. They were married in St. Louis a few days ago. At present they are living in Chicago, Phillips being "at liberty."

Helen Lackaye, in private life the wife of Harry Riddings, manager Cohan's Grand Opera House, has been prevailed upon by the Orpheum Circuit, to rehearse her former act,

SONG WANTED!

The newspapers all over the country are talking about a song that is in the air, and yet no one seems to know much about it, except that wherever sung, it is a sensation.

We like sensational songs—and we admit that the title of this song,

"ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE"

appeals to us.

We think we can put it over quick.

We would like to get in touch immediately with the writer or writers of this song, whoever and wherever they may be.

We don't care if they ever wrote a song before or not.

We don't care if they are the best known song writers in the game, or if they are amateurs.

They will get a run for their money and quick action, if they will get in touch with us at once.

We admit it is unusual for a music publisher to advertise in this way, but this seems to us to be an unusual song and to require unusual methods.

If the song is half as good as the papers say it is, we can no doubt put it over in a "jiffy." Here, Mr. Song Writer, is your chance for glory and dollars. Grasp it!

According to the papers, the words of the chorus are about as follows:

"Have you kept your promise to her
That you made when at her knee?
Can you truly say you're half the man to-day
That she always thought you'd be?
Is she proud to be your mother,
Is it joy or sorrow in her eyes you see?
Are you all she planned and prayed for,
All she raked and scraped and slaved for,
Are you half the man your mother thought you'd be?"

Leo Feist President

LEO FEIST, Inc.

Executive Offices
231-235 W. 40th Street New York City

"Overtones," which she will offer here at the Majestic.

Cholly Stutzman (who has adopted the stage name of Cbolly for good instead of his right first name) has received his new act, "In Tall Grass Valley," which he debuted in at the Plaza Sunday. Tom Powell's handling the act.

"Adele," direction Walter Turner, has changed its road route and instead of playing the time in the west and northwest laid out for the company, jumps east following its Burlington, Ia., stand Feb. 4. It is booked for Toledo week Feb. 28.

"The Lure," "Hello, Bill," "The Little Lost Sister" and "Lavender and Old Lace" were leased last week for stock use in both the Oliver Stock Co.'s, one at Muscatine and the other at Topeka, Kan. The latter is being managed by Ed. Williams.

A trio of traveling stocks send in favorable reports of business on their present tours to

the Chicago booking offices. The Frank E. Long stock is playing through Wisconsin, Jack Bessey's stock is in Indiana and Frank Winkler's Players are touring the northwest.

May Brown lost a wolf last week. The actress was considerably worried lest the animal get killed or get mixed up with male "loop bounds," but a policeman captured the wolf Monday and carted him back to Miss Brown in a gunny sack. Miss Brown's an actress.

Ray Monde, booked to sail Feb. 8 on the Sierra with the Ben J. Fuller acts out of San Francisco, was unable to leave, wiring Roy D. Murphy here from Kansas City (Feb. 3), that his mother was seriously ill in New York and that he was leaving that night for her bedside.

The electricity gave out at the Little theatre during a performance last week of "The Charity That Began At Home." Until the juice was turned on again Maurice Browne, who's associated in the theater management,

invited the audience to the tea room adjoining the auditorium where in the glow of candle-light luncheon was served.

Manager Schwartz, of the Windsor, has a letter from a Windsor patrolman Strong who panned the life out of a cycling act that recently played the Windsor. The man says the act was undeniably indecent. The act in question has been playing bereabouts for years and this is the first complaint ever registered against it.

Only one cancellation reported on the Montana-Canadian route Feb. 5, the act not making connections being the Guiois Trio. Paul Goudron remained at his desk overtime Saturday night and landed General Pissano, a suitable substitute. The General got away in time to make the Monday opening at Grand Forks, N. D.

Eleven people were engaged via Bennett & Byers' dramatic exchange to take part in musical comedy productions at the Majestic, Birmingham, under W. B. Sutherland's direction. They left Chicago Sunday. Milo Bennett also shipped six people to Joseph M. Shepherd's stock at Cape Girardeau, Mo.

Cecil King did not play Friar Lawrence during the entire week. Phyllis Neilson-Terry, enacted two scenes from "Romeo and Juliet" at the Palace. Eugene McMillan was specially engaged here and did highly efficient work in his character. McMillan at one time was stage director of the old Bush Temple and College Theatre stocks.

Aaron Jones, who's mixing politics with theatricals and so far apparently enjoying it, was host at a big party Feb. 4 at the President theatre when the folks of the Sixth Ward, which A. J. wishes to represent in the city council, assembled at 2 p. m and enjoyed a special vaudeville and picture show.

The Avenue show the last half of last week was all switched around in the running. The Davis Castle Trio were changed from third position to opening, the Clairmont Brothers (revolving ladder), originally booked to open, placed in the closing spot while "The New Leader," slated for the last position, were placed in the middle of the bill.

The father of Bennis (Kid) Troubles is trying hard to locate his son's whereabouts. Troubles, senior, once a clown with the biggest of "white tops," is in destitute circumstances. He was with Al. Ringling during the days of '83.

Since the Orpheum, Fort Madison, Ia., started playing tabs and vaudeville the last half of each week, offering pictures the first half, reports reach Booker Richard Hoffman that so far there's profit for the v. and t. form of entertainment.

Ruth Stonehouse, whose contract with Esanay expired this week, was booked by Eddie Shayne (W.V.M.A.) as a feature act for the Wilson Avenue all next week. The Esanay plant's a block away from the Wilson Avenue and consequently Manager Mitch Localis anticipates capacity business.

"Making Good," the new Swedish play, which has Olive Martin, featured and also includes Doris Burr, Charles Siddons, B. M. Turner and O. M. Williamson (engaged via Harry Sheldon) made its Chicago bow at the Victoria Sunday. Other weeks assured are the Imperial, Chicago, and then St. Louis. It's the plan of William Lynch Robert to route the show over the Stair-Havlin circuit next season.

"Seven Keys to Baldpate," direction Rowland & Clifford, opened Sunday at the Crown and in turn will play the Victoria and Imperial. The company is headed by Helen Gleason, late leading woman of the Empress stock, Fort Wayne. Others engaged are Fannie Matbias, Jack Pratt, George Salisbury, Fred Monley and W. J. Baxter. The stage director is Lon Howard.

Plans have been drawn by Architect Thomas R. Bishop for a new theatre seating 1,100, to be built at East Garfield boulevard and Michigan avenue (southeast corner), by Harris, Kusel & Co. The property has been leased for 90 years from the Sidney A. Kent Estate. The average rental will be \$4,747.47. It will be a one-floor theatre and an 18-apartment building, estimated cost being \$175,000.

An echo of the New Year's Eve "movie ball flivver" was heard in Judge Heap's court yesterday when the judge discharged Benjamin B. Grosse, charged with having mulcted two girls, Marie Balzarine and Aili Huevlnen, who claimed they were "contract partners" in the affair and were entitled to their money being returned. Lack of evidence, said the judge, freeing Grosse.

The Orpheum, Clinton, returned to life Sunday with a five-act show booked by Dick Hoffman of the W. V. M. A. For the present Messrs. Kehoe & Lannigan, Clinton merchants, who have taken over the house, will have the house management looked after by H. K. Moss. Mr. Lannigan was in Chicago Monday and visited the Association agents.

Charles Strony, French director Chicago Grand Opera Co., nabbed as a German spy, suspected of knowing something about the recent burning of the Parliament building in Ottawa last week, was later freed. Strony, upon returning to Chicago, Feb. 5, stated that he would bring suit against the Canadian government. Strony's a Belgian by birth.

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STUTZ (6-cylinder—Roadster)	700
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(When you want to get a car that is a Car, and not junk—see me.)

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New York City

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In "ROBINSON CRUSOE, JR."

Direction, MESSRS. SHUBERT

Minstrels come and minstrels go—but—

NORINE CARMAN'S MINSTRELS go on forever—(Now in 8th year)

Norine Carman's

Minstrels

The Acme of Minstrelsy

Headlining on the **PANTAGES CIRCUIT**

Sam Thall gave "This Way Ladies" his personal attention at the Lincoln Sunday and reports the tab is in much better state than some of the reports had been submitted on the opening weeks. Some changes for the better have been made in the principals. One of the recent acquisitions is a Mr. Baker. The tab returns to the Logan Square Feb. 20 (one day only).

For sticking to their elevator motors and helping the pupils of the Barrett Shorthand and Typewriting School get safely out of the Majestic building during the recent fire, Frank Seyter and William were given \$5 each by Charles R. Barrett. Mrs. Theresa Krall, janitress of the Majestic building, who proved herself a heroine by running one of the ele-

vators through smoke and water, was also rewarded with a five.

McVicker's show up to Tuesday was a jumbled-up affair, but once the acts were all in and the scenery set the management was enabled to arrange the running order of the show. Charles Gibbs and George Mamie Brown reported two hours late Monday, with Gibbs working the morning show and the Browns showing at night. Captain Sorcho finally got his stage apparatus set up in time to work in the night shows.

L. F. Allardt, James Wingfield and William Clifford are thanking Dame Fortune that they were born under lucky stars. During the storm last week the trio were riding in Clifford's machine when the same was steered into a lamp post in Lincoln Park, owing to

\$12 PER WEEK ROOM & BATH FOR 2

5 Minutes from all the Theatres—Overlooking Central Park

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Light, Airy, with all Modern Hotel Improvements

REISENWEBER'S HOTEL 58TH STREET AND COLUMBUS CIRCLE, N. Y.

COLE, RUSSELL and DAVIS

U. B. O. and KEITH TIME Dir. MAX GORDON

the blinding snow, and in the smashup the theatrical men were severely shaken up. Beyond some black and blue marks the party is none the worse for its stirring experience.

Fred Byers is in Oklahoma spending a fortnight with his "The Frame-Up" Co. He's making a change in the company. Barry Townsley having given his notice. During his absence from the Bennet-Byers offices here, Mrs. A. Milo Bennett has been helping her husband run the place. Mrs. Bennett, by the way, is a pupil of Donald Robertson and also studied dramatics under the Gerson school instructors.

Unless present plans fall, the Aurora (Ill.) Zouaves will play a full route in vaudeville,

starting next September. The Zouaves, fourteen in number, include Roy Hollon, color sergeant; Archie Murray, Harry Keeley, Carl Swanson, William Muschler, Lester Schler, Charles Pirangle, Larry Lora, Warren and Louis Boyle, Fred Lohman, Frank Vaghy, Frank L. Sprague and Capt. John M. Heck (in charge). Mr. Sprague, now in Chicago, is getting the vaudeville tour lined up.

James Matthews said Monday the newly formed Chicago United Theatres Co., which has Matthews, A. E. Whitbeck and Harry Farnham as its sponsors, would build two new theatres in Chicago and would play Pantages vaudeville as soon as completed. Matthews said that ground would be broken for one house at 47th street and Ashland and another

Opened this week (Feb. 7) at the City Theatre and scored a Big Hit.

Feb. 10, 11, 12 and 13 at the Bedford, Brooklyn

Little Caruso and Co.

Presenting
"A Night in Venice"
THE CAST CONTAINS FIVE PEOPLE
THREE MEN AND TWO WOMEN
CARRYING SPECIAL SCENERY
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HERE AGAIN! YOU CAN'T HOLD US DOWN!

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The world's famous
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Direction,
ABE FEINBERG

An Acknowledgement

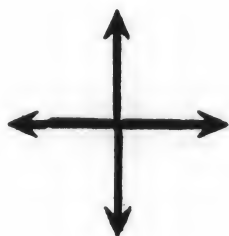
We take this opportunity to extend our heartfelt thanks to the profession in general and the professional singers of songs in particular for their many kind expressions of good will and good wishes since our recent amalgamation, and it gives us great pleasure to announce our catalogue is rapidly forging to its proper position at the extreme top of the current song market.

Look Over This List!

Here we offer the greatest collection of HITS ever assembled under one roof, a combination of every conceivable style of song. You can comfortably fit the entire lot into a single repertoire, for there is not a conflict in the complete list. You will eventually have to consider us as an important factor in the distribution of the day's hits and in selecting your routine, so begin now and you will become an established patron at once.

"IN THE GOLD FIELDS OF NEVADA"

A quaint Western ballad
with a sure fire melody and
a lyric that lingers



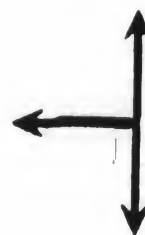
"AMERICA, I LOVE YOU"

The greatest semi-ballad ever
published. It has made many
an act. It may help yours.



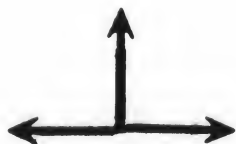
"Is There Still Room for Me 'NEATH THAT OLD APPLE TREE"

The banner song of our list.
It compels applause. It can
feature the best singing act
in vaudeville. Get it now!



"LONESOME MELODY"

It stands without an equal
anywhere. The kind of a
song you just can't describe.
Don't be without it.



"MIDNIGHT CAKE WALK BALL"

The rag that will live for
years. It will add that essen-
tial pep and life to your turn.
Send for it!

KALMAR-PUCK and ABRAHAM'S CONSOLIDATED

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AN IMAGINATION IN THREE SCENES AND SEVEN CHARACTERS

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EVER SEEN IN BIG TIME VAUDEVILLE

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Pretty Girls

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HARRY WEBER

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HAZEL BOYD

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A. E. MEYERS

OF WEST AND BOYD—VAUDEVILLE'S SPEEDIEST DANCER. WATCH THE FUTURE

at 63rd and Halsted as soon as the weather would permit. The houses will likely be named Pantages.

Mrs. Frederick Allen, whose husband died Jan. 24 while the Allen act, "She Had To Tell Him," was playing the Empress, St. Paul, has arranged to continue the act. Mr. Allen played with the act almost up to the very moment he became ill with pneumonia and his body was cremated in deference to the wishes of the deceased actor. Allen once studied law and had been a trustee of Olivet College, Michigan. Mrs. Allen is now in Chicago with her three-year-old daughter, Mary. Lee Kraus is her agent.

AUDITORIUM (Bernard Ulrich, mgr.)—"Spring Fashion Show" opened Monday night by Mayor Thompson. Good advance sale for Diaghileff's "Ballet Russes" opening Feb. 14.
BLACKSTONE (Edwin Wappler, mgr.)—"The Ohio Lady" opened Monday night to big business.

COHAN'S GRAND (Harry Ridings, mgr.)—"Young America" doing handsomely (4th week).

CHICAGO (John Reed, mgr.)—"Ruggles of Red Gap" (Ralph Herz) had its Chicago premiere Monday night. Advance sale nothing to brag about.

COLONIAL (Norman Field, mgr.)—"The Dumb Girl of Portici" (Anna Pavlova) film, drawing fairly. House adopts Triangle feature policy the latter part of month.

COLUMBIA (William Roche, mgr.)—"Twentieth Century Maids."

CORT (U. J. Hermann, mgr.)—"His Majesty Bunker Bean" attracting lively box-office business (14th week).

CROWN (Edward Rowland, Jr., mgr.)—"Seven Keys to Baldpate."

ENGLEWOOD (Louis Quintman, mgr.)—"Girls of the Folies."

FINE ARTS (J. Cuneo, mgr.)—Concerts.
GARRICK (J. J. Garrity, mgr.)—"Experience" shows box-office strength 7th week.

GAIETY (R. C. Schonecker, mgr.)—"The Gaiety Girls."

HAYMARKET (Art H. Moeller, mgr.)—"The Parisian Widows."

ILLINOIS (Augusta Pitou, mgr.)—"Chin-Chin" (Montgomery and Stone) selling out at each performance (2d week).

IMPERIAL (William Spink, mgr.)—"A Pair of Sixes."

LA SALLE (Harry Earl, mgr.)—Feature films with Paramount policy installed Feb. 12.

LITTLE (Elma Pease, mgr.)—"Little Theatre Company."

NATIONAL (J. T. Barrett, mgr.)—"Under Cover."

OLYMPIC (George L. Warren, mgr.)—"Potash & Perlmutter" closing local engagement Saturday night. "So Long Betty," the new Oliver Morosco play, opens Sunday night.

POWERS (Harry Powers, mgr.)—David Warfield in "Van der Decken" playing profitable engagement (3d week).

PRINCESS (Sam Gerson, mgr.)—"A Pair of Silk Stockings" doing very big (5th week).

STAR & GARTER (Charles Walters, mgr.)—"The Girl Trust."

STRAND (Eugene Quigley, mgr.)—Feature films.

STUDEBAKER (Louis Jones, mgr.)—Triangle pictures.

VICTORIA (John Bernero, mgr.)—"Making Good."

ZIEGFELD (Alfred Hamburger, mgr.)—Feature photoplays.

ACADEMY (Joseph Pilgrim, mgr.; agent, W. V. M. A.)—Business fairly good last Friday night in face of a heavy snowfall. As the papers had predicted a snow storm earlier in the day there was little sidewalk activity around the house. According to Joe Pilgrim, if you don't see 'em flitting to and fro on the walks they are not packing the popular-priced theatres in the neighborhood. The first audience seemingly enjoyed the show judging from the applause it bestowed. The principal picture was the Harry Vokes film, "Beauty in Distress." Rowland and Laswell Sisters offered a dancing act that's built around the Texas Tommy style of work, with the trio

MISS FREEMONT BENTON AND CO., in "Handkerchief No. 15"

Assisted by RICHARD CARROLL

This Week (Feb. 7), Bushwick, Brooklyn.

Next Week (Feb. 14), Flatbush, Brooklyn

Direction,

Thomas Fitzpatrick

The ONLY and ORIGINAL ALLEN'S "CHEYENNE MINSTRELS"

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DIRECTION HARRY SPINGOLD



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KEELEY BROS. AND CO.

In one of vaudeville's real absurdities, entitled "Fun in a Sporting Goods Store" in which they offer singing, dancing and bag punching. Their songs are carefully selected from the Waterson, Berlin and Snyder catalogue.

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Whose pronounced success at the Great Northern Cafe in Chicago secured them a season's routing in the west.



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Dir. Pete Mack Next Week (Feb. 14), Orpheum, Brooklyn



LADY SEN MEI

This Week (Feb. 7) Alhambra, New York.

doing some pretty lively stepping at the finish, one of the girls doing acrobatic stuff with the red-haired young man that was well received. As a comedy bit the r. h. y. m. has a trick coat, the sleeves and pants-tails being pulled loose during the closing period. The girls also doff their wigs showing black hair beneath the phony head coverings. Act best suited for the split week houses. Lillian Sieger combined her cornet playing and vocal selections to big applause returns. Miss Sieger looked well in her pink outfit and must be commended for having such clean arms and hands as some of the musical women seen of late appeared to be wearing gloves when in reality they were covered only by dirt. Miss Sieger entertained immensely. Dixon, Bowers and Dixon got away slowly but rounded into favor with their "hoke" music and tight wire walking by Anna Burt. Act shows close to the old, old days of vaudeville. Thornton and Corlew sang entertainingly. Act made impression on its appearance and songs struck a happy medium. Some of the talk went exceptionally well when one recalls how some of the "smart patter" generally goes over their heads at this house. The American Florence troupe closed the show and pleased with a diverting routine of ground acrobatics and shoulder-to-shoulder somersaulting and twisting in midair. Act dressed better than the average and outfits looked clean.

AMERICAN (E. Louis Goldberg, mgr.; agent, W. V. M. A.).—Good show last half. Business off owing to inclement weather. It seemed a pity the snow scared 'em away Friday night. The American is one of the prettiest pop vaudeville houses in this section and has a lobby somewhat similar to that of the Strand in New York with floral decorations. The Six (acrobatics) opened with nifty acrobatic tricks and have several tests cleverly executed. Four men, a boy and a woman form this troupe which carries a pleasing stage dress representing an Olympian game amphitheatre.

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The acrobats were dressed in neat and nice fitting orange-colored outfits which appeared to be dirty in spots. One of the men needed a hair trim while another could have curled his moustache without doing his face any damage. Act pleased. Willing and Jordan were a hit. They rely mostly on songs with the woman showing pep and comedy byplay at times that hit 'em a twister. The woman is there with the enunciation and the team harmonizes splendidly. Barring a sameness of numbers the act more than took care of its spot on the bill. E. D. Borg offered "The Co-Eds" and it was very well received. One of the principal men has a sweet, pleasing voice and uses it advantageously. This boy also dances. There's a fat boy comedian who ad libs at will and in a monolog worked in some timely gags. He is funny although inclined to overdo. The girls make some pleasing changes and show some stepping evolutions that bespeak of hard work in rehearsal. Act will meet big approval hereabouts. Bixley and Lerner scored their usual hit. Audience just ripe for Dixey's style of funmaking. Paul Kielst closed the show and held attention until finish.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—It's not the best show the Majestic has ever had, nor the worst. One could pick it apart and say it didn't show a perfect balance all the way and another could say it was too quiet for vaudeville, while still a third might opine it was only reasonably entertaining. The Monday afternoon crowd appeared to get a lot of satisfaction out of it. It was not a sell out Monday, but business was splendid despite the fact that the legitimate profession was called upon to furnish most of the show. From the lefts were Henry E. Dixey on "No. 6," Laura Nelson Hall and Co. "No. 7," and Grace Dunbar Nile heading the "Petticoats" sketch. In the third position. And there was also Amelia Stone and Armand Kallaz, of the defunct "Two Is Company"

show, and Cook and Lorenz, who have figured in Broadway musical productions. Stone and Kallaz were "No. 5," while Cook and Lorenz held down the next to closing position. Chaiking up about the biggest hit Monday afternoon was Carl McCullough, who appeared in the fourth spot. The young man was in fine fettle, sang in excellent voice and his imitations were especially well received. McCullough's a natural entertainer, having the personality, voice and immaculate stage appearance that count. Opening the show in a pleasing manner was Roy Harrah and band of skaters. Edward Miller and Helene Vincent found favor, the voices of the pair bringing them substantial applause returns. "Petticoats" is a mixture of farce, comedy and mock heroics, the blending as far as the Majestic folks Monday were concerned was all to the laughter. This little skit runs the gamut of vaudeville imagination, yet has a touch of the philippic, with the young doctor in pajama attitude at the unshaded windows of the young lady's boudoir and showing her to what vehement lengths a man will go in order to make a girl love him. Miss Nile is one of those pleasing, rather soft-toned stage workers who grows upon one as the little absurdity unfolds itself a la Parlane. The acting as a whole could be improved upon, but nevertheless the present outfit as a whole seemed sufficiently capable to make them like it Monday afternoon. After McCullough appeared the Stone and Kallaz combination, who made their best impression with the vocal demonstration. There are too many dancing acts in vaudeville nowadays begging for time that can circle the S-K team forty ways. But on the voice show, Miss Stone and Mr. Kallaz are right at the top. Dixey was the same old Dixey, suave, polished of stage manner, and there with the old English and the bag of stage tricks deftly and gracefully revealed. Miss Hall appeared in "Demi-Tasse." Miss Hall is no stage novice. She has been in dif-

ferent shows, her best work probably being in "Everywoman." Miss Hall does not tear up any of the stage planks in her dramatic moments. Neither does she rave nor rant. She speaks plainly and distinctly and makes an effective, gripping character of the woman who planned a clever coup to find out if her husband really loved her. Miss Nelson is good to look upon and in "Demi-Tasse" she has a vaudeville vehicle that should serve her well. A dramatic act to be sure, but one that has the women sitting tight in their seats and the men squirming. Following Cook and Lorenz's comedy hit appeared Mazie King in a dancing turn that pleased immensely. Miss King was capably assisted by Ted Doner. Miss King has improved her style and in her new offering shows progressiveness and a willingness to do the right thing by vaudeville.

Mark.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Beats the band how they jam them in at McVicker's and the indications Monday at 2 p. m. pointed to another banner week with the management declaring that the previous week's receipts were the biggest since Jones-Linick & Schaefer inaugurated pop vaudeville in this old legitimate house. Nellie de Onsonne (Nell of the Cabaret), the Spanish singer, who won the heart and hand of the millionaire's son (Herbert Uptide) with her quiet stage ways and sweet-toned voice, is the big draw, this being her second week. When Frank Q. Doyle first booked Nellie for McVicker's she was considered nothing more than a "freak act" through the notoriety and first-page publicity she received in the Uptide murder plot story. But Nellie not only proved a big box office attraction, but she fooled them with her voice. Sans the make-up expected of one long accustomed to late cabaret work on the west side of Chicago, and working demurely and holding the devilish-carefree manner of cabaret workers under perfect control, Miss de Onsonne captured McVicker's again Monday. Her program varies little from the first week, although she has added "I'm Simply Crazy Over You," but retaining "Don't Rite the Hand That's Feeding You" and "M-O-T-H-E-R" for her closing numbers. When the little dark-haired, white-frokked woman closes her McVicker's engagement she will be able to play any of Doyle's prospective bookings and get away with them without a bit of trouble. Cabaret Nellie appeared at 12:13 o'clock and worked 12 minutes. The Folins Sisters and Lerrow opened the show as the audience was noisily fling in for the morning session. They made the best impression with their dancing. Ford and Truly were next carded, but a change was made and Cabaret Nellie appeared. Ford and Truly followed. This act comprises a man and a dog, the man singing fairly well and the dog being a wonderfully trained acrobatic canine worker. After the Selig-Tribune Weekly Charles Gibs offered imitations of birds and beasts and ended with some well received instrumental

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MAR. 6—PROSPECT, BROOKLYN
MAR. 13—BUSHWICK, BROOKLYN
MAR. 20—KEITH'S, BOSTON

imitations with his voice. Gibs is no youngster, but is not too old to acquire more showmanship than he displayed Monday. His act has long lost its novelty, but there's sufficient entertainment in the divers ways he works to make split time keep him working for many, many weeks. Harry English and Company, including a man and a young woman, offered William Anthony McGuire's newest vaudeville offering, "The Evil Hour." There's a chance for this hitting the big time maybe, but it will have to have some alterations and a different cast. The act deals with the devil in human form acting as a butler and servant to the rich gink who leads his latest feminine conquest of girlish face and virgin figure into his net. The dialog is of

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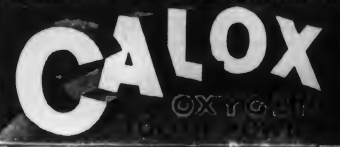
MANAGER FENTON, of the PEKIN, says: "IT IS ONE OF THE BIGGEST HITS I EVER PLAYED."

an interesting sort, although so far-fetched and improbable that the imagination must stretch considerably. Some of the speeches the devil makes are "two dollar" stuff and some of it sounds much more logical than some of the cabaret editorials appearing in the Chicago papers. Viola DuVal fooled them. She sang operatic selections in good voice and then sang some of the topical type of songs just to show her versatility. Miss DuVal isn't sure-fire on her low tones, but she hits the top notes with enough volume and power to equip some of the other singers needing such vocal requisites. Williams and Rich, doing a sort of Conroy and LeMaire act in burlesque, and doing some of the latter's style of routine though not "copying" in the sense that some might infer from this comparison. Williams and Rich were applauded for their work and their comedy came in opportunely on a bill that was not maintaining any kind of a balance since opening. Captain Louis Sorcho didn't show at the morning per-

formance, being unable to get his stage apparatus set up until later in the day. A Triangle picture, with Weber & Fields as the stars, was shown following the blackface turn. The program was also augmented later by the arrival of George and Mamie Brown, who were two hours late in reaching Chicago from Oshkosh. Captain Sorcho passed up the two day shows, but appeared at the night performance.

PALACE (Harry Singer, mgr.; agent, Orpheum).—The Palace show when laid out by the bookers may have looked like a great show on paper but in the running Monday night was off form. And there was a reason. In the first place the bill was saturated with "single women" and again there was entirely too much toe dancing. Women ran rampant and consequently the bill yawned for comedy. What funmaking was revealed was snapped up by that audience like a hungry bass goes for a live minnow. There wasn't enough comedy by a long shot, but what can you expect of a

bill that was topheavy with singing and dancing women? Carolina White headlined. She was granted the topnotch line by reason of her having been the prima donna with the Chicago Grand Opera Company. Miss White can sing. She has a high register and swings into her top notes without much effort, but there seemed to be something amiss Monday night. Her voice sounded sharp and shrill and there was not the musical tones that one expects of an opera singer of Miss White's calibre. It may have been an off night for the operatic nightingale, but several times it was noticeable that she was off key, especially so in the "Mother Macree" number at the close. It may also be possible that the pianist made no effort to cover up, but we dare say Miss White breathed easier when her turn was finished. Miss White was applauded when she appeared but, strange to say, there wasn't a single bit of applause when Marie Nordstrom (Mrs. Henry E. Dixey) appeared as "No. 4," although the program had her for the "No. 1" position. Miss Nordstrom went quietly to work and in a modest, unassuming manner won her audience completely. So cleverly and effectively did she put over her vaudeville tidbits that she garnered more applause than any of the other single women on the bill. This also takes in the headliner, Miss White. The other "single" feminine entertainer was Mignonette Kokin, of plumpish proportions who talks a little, danced a little on the impressionistic order and then topped it off with a toe dance as she said Pavlova might do it. Miss Kokin takes a lot for granted on her style of vaudevilism but they appeared to like her work, and little else matters when the time comes to receive the pay envelope. She offered an imitation of Sarah Bernhardt, or rather an "impression" of the famous actress, singing "Get Out and Get Under" in French. She also offered a combined dancing "impression" of Eddie Foy, George M. Cohan and Fred Stone. These would be hard to "get" were it not for the fact that one of them is still dancing for a living. Lulu Coates and Her Crackerjacks (nick) opened. Miss Coates may never win any prizes with her voice or dancing but she carries a trio of hard-working, fast-dancing, acrobatic negro boys that should keep the act busy for some time to come. "Dinkelspiel's Christmas," with Bernard Reinhold, has been seen here repeatedly but the war muddle abroad makes the German-French phase of the act more appreciated. Act rather worn but still good for the results. Following Miss Nordstrom's unqualified hit and Miss White's vocal jabs, appeared Ball and West. Unquestionably a comedy hit. Spot a soft one and they made



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pair has worked up along newfangled lines.
Appreciated much. It looked like profes-
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act closed the show and held nearly every-
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seen hereabouts. "The Bachelor Dinner," a miniature musical comedy with a cast of 13, went well. Billy McDermott liked in the closing spot. John R. Gordon and Co. in "Knight and Day," good. Cantor and Lee, bit. Mang and Snyder, good opener. Major Mack Rhoades, the boy violinist, was greeted with liberal applause. Frank Fogarty in his second week proved as big a bit as ever. Brandon Hurst and Co. did not appear.
EMPRESS.—"The Ruling Passion," a William Fox feature, good film entertainment. "The Enchanted Forest," heading the vaudeville division, closed the bill in good style.

Tom and Stasia Moore, liked. Frank Shields, with his lasso, opened the show satisfactorily. E. Holland and Co. in "Twist Matinee and Night," very ordinary. Hearn and Rutter, very good. Freehand Brothers, liked. St. Clair Trio, passable. Two clever little girls in songs and dances also appeared.
PANTAGES.—Headed by Haverman's Animals, this week's Pantages bill frames up satisfactorily. The big animal turn closing the show did very well. Bertha Gardner, classy. Roberts, Stuart and Roberts, went well. Lewis, Belmont and Lewis, well liked. The Heuman Trio closed the show O. K.

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A SENSATION

AT THE COLUMBIA THEATRE, NEW YORK, SUNDAY NIGHT (Feb. 6)

PERSONAL DIRECTION

MR. GENE HUGHES

Booked Solid Orpheum Circuit

UNTIL JULY 12

CORT (Homer F. Curran, mgr.).—La Scala Grand Opera Co. in repertoire (2nd week).
COLUMBIA (Gottlieb, Marx and Co., mgrs.).—"Motherhood" (1st week).
ALCAZAR (Belasco & Mayer, mgrs.).—Stock. Lytell-Vaughan Company (28th week).
SAVOY (Homer F. Curran, mgr.).—Dark.
WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players.
PRINCESS (Bert Levey, lessee & mgr.; agent, Levey).—Vaudeville.
WIGWAM (Wm. Ely, mgr.; agent, W.S. V.A.).—Vaudeville.

The Republic is breaking its picture policy to play vaudeville on Sundays.

Mme. Meiba, the Australian songstress, has been giving a few concerts hereabouts.

While playing Oakland last week, the "Twin Beds" company gave a matinee, the proceeds of which went to the Jewish war sufferers' relief fund.

On Feb. 1 the Oakland Museum of Fine and Applied Arts, which occupies a portion of the Municipal Auditorium, was thrown open to the public.

All the foreign Exposition exhibits, which were allowed to come here duty free, must be out of port by Feb. 15 or, so the custom officials say, the owners will be charged the regular duty.

The second meeting of the newly-organized Branch No. 12 of the White Rats Actors' Union and Associated Actresses of America took place in Assembly Hall Thursday night, Feb. 3.

The Pollard Opera Company is going East after having played 25 weeks in the State of California during the present winter. Of course, the organization had to play return dates and one and two night stands to reach such a total.

Adolph Ramish, who is interested in the Los Angeles Hip, was a visitor here last week. Mr. Ramish's presence here and his many conferences with Messrs. Ackerman and Harris was interrupted by many as being the forerunner of a new deal, but no announcements were made.

Frank Evans SUGGESTS QUALITY VAUDEVILLE Togan and Geneva

In a brainy display of athletic achievement which only youth and ability can accomplish. A new way to work on a wire.

Portland, Me.—Keith's

"Post-Telegraph" says:

"Togan and Geneva presented the classiest wire act ever seen in Portland. Their steps on the high wire are difficult and Joe Togan's backward somersault on the wire proved a sensational finish."

Boston—Keith's

Boston "American" says—

"Togan and Geneva win heavy applause on a high wire with daring mid-air dancing."

Pittsburgh—Davis

Pittsburgh "Press" says—

"Togan and Geneva presented a terpsichorean revel on a wire that is a wonder."

VARIETY says—

"Togan and Geneva, two young people, a boy and girl, do a neat wire turn, the boy clinching the act at the finish by a fast somersault on the thread, much faster and more swiftly backward than is usually accomplished, most wire walkers taking the turn high to come down straight. The boy dances on the wire and is thoroughly at home there. There is personality to the couple. They talk and kid a little while working."—Sime.

Feb. 7—Bushwick, Brooklyn
Feb. 14—Colonial, New York
Feb. 21—Alhambra, New York
Feb. 28—Orpheum, Brooklyn

Mar. 6—Keith's, Philadelphia
Mar. 13—Allegheny, Philadelphia
Mar. 20—Keith's, Columbus
Mar. 27—Shea's, Buffalo

Apr. 3—Shea's, Toronto
Apr. 10—Majestic, Milwaukee
Apr. 17—Palace, Chicago
Apr. 24—Empress, Grand Rapids

May 1—Keith's, Toledo
May 8—Keith's, Indianapolis
May 15—Hippodrome, Cleveland
May 22—Temple, Detroit
May 29—Grand, Philadelphia

LEW COOPER in BLACK FACE

Dora Morris, actress, recently swore out a warrant for the arrest of one J. W. A. Hansen, whom she accuses of having stolen jewelry belonging to her, valued at \$5,000, which she kept in a Bank of Italy safe deposit vault.

A local attorney is making every effort to induce George Bernard Shaw, the noted London author and playwright, to make a lecture tour of America. In a recent letter Mr. Shaw did not agree to come nor did he exactly refuse, but rather left the matter in abeyance until some future date when he could see his way clear to make a definite decision.

The Oakland City Council voted on Feb. 3 in favor of leasing a portion of the Oakland Auditorium to John Cook and associates who propose installing ice skating in the big arena. The promoters will pay a rental of \$750 per month and will have the use of the arena for skating from November to March during each of the next six years.

When the La Scala Opera Co. failed to arrive here in time to open on Sunday night, Jan. 30, per schedule, it was not known that Alice Nielson, who had been announced as the prima donna for the opening, was storm bound just outside of Los Angeles. On Monday evening the company opened, but Mme. Zotti was substituted for Miss Nielson, who did not arrive until the following Tuesday.

"Foghorn" Murphy, who during the summer wears a baseball uniform and rides about town on a horse announcing the baseball games, has become a soldier of fortune. Since the war film craze the lusty-lunged crier has worn about all the uniforms representing the warring European nations and instead of announcing baseball from the back of his trusty steed he plugs the war film that secures his services.

Another rumor coming from a southerly direction had it that Charles Alphin, formerly

a local producer, but of late located in Los Angeles, where he is directing the productions at the Century theatre, has been made the defendant in a suit instigated by Leah Alexander, until recently of this city. Miss Alexander, who obtained considerable notoriety around here two years ago, when acquitted for having killed a man, alleged at the hearing, that one Dick Lucas held her back on the Century stage while Alphin punched her until he dislodged some teeth and blacked one eye. Furthermore, the woman alleges that Alphin did this because she resented his advances. Both men pleaded not guilty and the case is to be retried because of a technical error in the complaint.

It looks as though the de Pasqualia plan of pageant grand opera at prices from 10 to 75 cts. will become a reality. At any rate, the committee of supervisors appointed to consider his plans to put "pop" price opera in the Exposition Auditorium voted in favor of the project on Tuesday afternoon, Feb. 1, and despite the protest of the Theatrical Managers' Association, recommended that the Board of Supervisors give de Pasqualia a lease on the building at a \$100 nightly rent for the months of May, June and July. The city will have to spend about \$6,000 before the Exposition Auditorium will be in shape to house the proposed entertainment. Just what attitude the Managers' Association will take is problematical, but it's safe to assume that the Association will continue to fight the project.

BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Laran, mgr.; agent, U. B. O.).—Cressy and Dayne, using "One Night Only" top a spappy bill. The McIntyres in their sharpshooting act opened with an ideal act, followed by Maurice Burkhardt in a novel turn which has verve that might be improved as to meter without injuring the comedy. Jack Wyatt's Scotch Lads and Lassies went well, and Clara Morton proved a real surprise. Harry Tikhe and Sylvia Jason offered their unique act, followed by Oliver and Oip in their morality sketch, "Discontent." Sam and Kitty Morton continue to improve with age and Tyrell and Holt close with basket ball on bicycles, getting quite a walk out.

BOSTON (C. E. Winston, mgr.).—Policy of house shifted from straight pictures to pop

EDDIE DOWLING

Vaudeville's youngest emotional star

New Act in Preparation

BILLY

EVELYN and TOMMIE

SMITH and TILLER SISTERS

A COMEDY PIANO ACT IN "ONE."

At the front on the firing line for Marcus Loew

Thanks to Mr. JOE SCHENCK

W.M. SISTO

Aided by a Feature Billing, Broke the House Record for a Sunday Performance at the Star and Gaiety Theatres, Brooklyn, Last Sunday (Feb. 6).

SISTO has been doing this for some time past and will continue as long as new topics of notoriety appear in the newspapers.

Sisto's Material is Original, Clean and Up to Date, and is also Inoffensive

vaudeville and pictures Monday at a 25 cent top. Should put the "Big T Co." back on its feet, although the public did not respond as was hoped.

HIPPODROME (agent, U. B. O.).—Boxing and wrestling weekly.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop vaudeville with freak acts and white slave pictures featured by heavy advertising. Big gross and fair net.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—New house, seating 3,400, doing capacity and hurting territory for three blocks in every direction. Sylvester Schaeffer featured this week. His last appearance here was as a heavily advertised Keith headliner.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop vaudeville. Excellent.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pop vaudeville. Good.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pop vaudeville. Excellent.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop vaudeville. Good.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop vaudeville. Good.

PARK (Thomas D. Soroire, mgr.).—Pictures.

SHUBERT (E. D. Smith, mgr.).—Last week of E. H. Sothorn in "The Two Virtues." "The Passing Show of 1915" underlined for next week.

MAJESTIC (E. D. Smith, mgr.).—Stella Mayhew in "A Mix-Up" opened Monday night. Fair. William Hodge in "Fixing Sister" underlined for Monday night.

WILBUR (E. D. Smith, mgr.).—"It Pays to Advertise" going big and apparently in for run.

BOSTON OPERA HOUSE (E. D. Smith, mgr.).—The Russian Ballet has scored big here, despite Pavlova's financial bloomer here in combined opera and ballet earlier in the season.

HOLLIS STREET (Charles J. Rich, mgr.).—Henry Miller in the new production of "Daddy Long Legs" opened Monday matinee with a benefit for a local charity. Old production was burned out in Tremont theatre fire two weeks ago. Resumed run should be good for another month.

COLONIAL (Charles J. Rich, mgr.).—Miss Hajos in "Pom Pom" has had her booking continued here with an indefinite postponement of "Madame Tra-La-La."

TREMONT (John B. Schoeffel, mgr.).—House partially destroyed by fire. Rebuilding has started already.

PLYMOUTH (Fred Wright, mgr.).—"The Eternal Magdalene" with Julia Arthur holding up well on indefinite engagement.

PARK SQUARE (Fred Wright, mgr.).—Rolling Stones" opened Monday night. Good.

CASTLE SQUARE (John Craig, mgr.).—Stock. Premiere of annual Harvard prize play Monday afternoon.

GRAND (George Magee, mgr.).—Pop vaudeville.

HOWARD (George E. Lothrop, mgr.).—"Beauty, Youth and Folly."

CASINO (Charles Waldron, mgr.).—"The Kissing Girls."

GAYETY (George Batchelder, mgr.).—"The Gay New Yorker."

Charles J. Winston will sever his connections with the Boston at the end of this week, after inaugurating a vaudeville policy to bolster up the pictures.

BULLETIN 11 (Chicago)

"I LOVE YOU THAT'S ONE THING I KNOW"

This last one makes it TRIPLETS in one year. A different style from "ADAIR" and "DREAM GIRL," but just as POSITIVE a hit. Chicago performers flocked to it like depositors to a defunct bank. "YOU CAN BE PROUD of this one, Wolfe," I heard on all sides, "It's another 'HE'S MY PAL,' etc., etc. Think I'll stay in 'Chi' a few more days.

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A. Washington Pezet, diplomat, author and former manager of the Toy theatre here, was refused a marriage license to wed Helen Leghorn of Brookline, Mass., Tuesday. Pezet's father is the Peruvian ambassador to Washington.

The Shawmut theatre in Roxbury opened Monday night with the Ben Craig Players, who will play split weeks in stock, opening with "The Yellow Ticket." Cast will include Doris Olsen, Frederick Ormonde, Augusta Gill, Car-

ney Christie, Frederick Murray, Florence Chapman and Jennie Ellison.

HONOLULU, H. I.

By E. C. VAUGHAN.

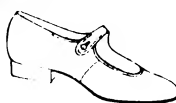
BIJOU (J. H. Mason, mgr.).—William Fox production, "A Fool There Was," featuring Theda Bara.

EMPIRE (Mr. Parsons, mgr.).—Pictures.
HAWAII (J. C. Cohan, Jr., mgr.).—Films and Reine Davies.

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and Pink Satin. All
Sizes in Stock.

YE LIBERTY (J. C. Pedrick, mgr.).—Paramount Film Service, Eisle Janis in "Nearly a Lady."

ROYAL HAWAIIAN OPERA HOUSE (W. D. Adams, mgr.).—The De Folco Grand Opera Co., first week. Business bad.

NATIONAL (R. W. Hughes, mgr.).—Vaudeville direct from Australia. The Musicals Coolmans and Harry Winter. Feature films, "The District Attorney" and "New Adventures of Wallingford."

The opening week of the De Folco Grand Opera Company has been a very bad one financially, owing to the weather. The company itself is well worth being patronized by the music loving public of Honolulu, and it is up to the islands to make good their boast of wanting first class productions here with the prospect of making their expenses.

The Popular theatre has gone out of business; the New National takes its place, and opens with vaudeville and pictures. The house is to be managed by Mr. R. W. Hughes, and will be run as a vaudeville and picture house.

All the houses controlled by the Honolulu Consolidated Amusement Company have been doing good business during the month. The Sunday movie has come to stay, in fact the Sunday crowd is the big one during the week.

The Young Roof Garden is putting on vaudeville as an attraction for its hotel patrons, also Heine's Tavern (on the beach at Wai-kihi).

The Raymond Teal company arrived from Hilo, Hawaii, Tuesday, Jan. 18. The company intended leaving the steamer at the Island of Maui, on the trip from Hilo, but owing to the storm at sea, the steamer could not put her passengers ashore. They were unable to get the shore boats launched in the heavy sea, so the company had to return to Honolulu. They sailed Friday, Jan. 21, on the S. S. Claudine for Lahaina and Kahului on the Island of Maui. They return to Honolulu Feb. 1 for a return season at the Bijou.

LOS ANGELES.

By GUY PRICE.

With the state assisting in the alleviating of food conditions, theatrical troupes are again moving with fair regularity. San Diego has been cut off for several weeks, with very few professionals entering or leaving.

Lester Fountain, Hippodrome manager, says that during the summer he is going to equip his roadster with pontoons in order to be ready for an emergency when the floods come again.

The Majestic and Burbank theatres, the latest to adopt a picture policy, are making money for their owners, D. W. Griffith and Mack Sennett. Those who scoffed at the plan of the movie managers are now calling to pay their compliments.

Margaret Illington drew so well at the Wednesday matinee that Manager Wyatt of the Mason was forced to chase the orchestra into the basement and resurrect a half hundred extra chairs, which sold at \$1.50 per.

ROGER GRAY and CO., Promoters of Mirth

William Barrows

Lillian Ludlow

Marion Milnor

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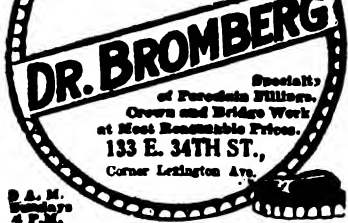
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Juanita Hansen has recovered from her threatened attack of appendicitis.

W. H. Clune, Lloyd Brown and R. H. Poole leave for the East next week to do the path-finding work for "Ramona." Clune's new film depicting California life

James Spencer has ceased to be a motion picture professor. He's sticking pretty close to the biatronic end of the profession.

Willis Ervatt, treasurer at the Durbank for eight years and recently transferred to the Morosco, frequently forgets and reports at the former house. He says he hopes to be acclimated to his new job before another year.

Beth Perkins of the Garrick is now booking the Mutual. He has temporarily shelved his Revue idea.

Bill Ham Cline is handling publicity for the Mutual as a sideline to his Orpheum job.

Carroll McComas will make her first local appearance in stock at the Morosco in "Inside the Lines."

Florence Rockwell, Morosco leading woman, goes East after the close of "He Comes Up Smiling."

Earl Carroll is here to write lyrics for a new Morosco production.

Bob Yost is back at Morosco headquarters after several months ahead of "So Long Letty."

NEW ORLEANS.

BY O. M. SAMUELS.
ORPHEUM (Arthur White, mgr.).—Walter C. Kelly and Nellie V. Nichols divide honors currently; Devola and Livingston, started things pleasantly; Donovan and Lee, added

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Celtic tinge: Long Tack Sam Company, submitted customary Chinese feast; Clifton and Fowler, aptly played "Salt and Sinner" from dramatic viewpoint, possesses thematic originality and might be elaborated into play; Toots Paka Company, closing, distinctly approved.

TULANE (T. C. Campbell, mgr.).—John Drew in "The Chief."
CRESCENT (T. C. Campbell, mgr.).—Pictu-

DAUPHINE (Low Rose, mgr.).—Stock burlesque.
TRIANGLE (Ernst Boehringer, mgr.).—Pictu-

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

"On Trial," advertising the Chicago cast and not the original, comes to the Tulane next week. "Sari," following, advertises the original New York cast, which is not the case. Cuban and Harris are more to be commended in this comparison than is Henry W. Savage.

The local T. M. A. lodge gives its annual ball this month at the Athenaeum.

Helen Renstrom is singing at Kolb's.

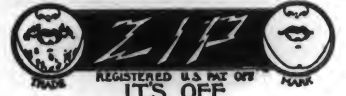
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P. J. Schaefer, of Jones, Linick & Schaefer, has been vacationing in New Orleans, and, incidentally, trying to beat the races. Schaefer leaves this week for Havana.

The Charles Cassimus Stock is now known as the Grace Linden Players. The company opened this week at the Majestic, Montgomery, in "Within the Law."

Mildred Gilmore, last of the original Dauphine stock company, left that organization last week to accept another engagement.

New Orleans is assured of a Strand theatre. It will be patterned something after the original, flanked in front by stores. The theatre proper will cost 1,800.

Jake Miller's picture theatre in Canal street will be called the Empire.

The Boston Grand Opera repertoire includes "L'Amore dei tre re," "Butterfly," "Pagliacci" and "La Boheme." The Lyric season here has been the greatest in the town's history.

Emmons and Colvin were added to the revue at the Grunewald Sunday.

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Antoinette Evans, representing various merchants with a fashion show, adds her sartorial display to the Crescent's program this week.

ST. LOUIS.
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OLYMPIC (Walter Sanford, mgr.).—"Kick In," first time here, opened to good house. Characterised by local critics as old time melodrama with modern settings, well acted. Cast is fair and should play to good receipts. Next, "Watch Your Step."
SHUBERT (Melville Stolts, mgr.).—Despite former engagement "A Pair of Sixes" drew capacity audiences. Declared by many "the funniest farce in the world," and well presented by capable company.
COLUMBIA (Harry D. Buckley, mgr.; U. B. O.).—Grace Van Studdiford headlined with success; Williams and Wolfius, were a big hit; Charlotte Parry, excellent; Ray Samuels, good; Walter V. Milton and Co., rare entertainers; Mack and Vincent, were applauded; Ben Beyer and Co., are clever; The Aurora of Light, pleased; pictures close.
GARRICK (M. Stolts, mgr.).—Showing "Battle Cry of Peace" to its 24th thousand and in third week of engagement. Heavily advertised and results realized.
GAYETY (Don Parry, mgr.).—Law Hilton and Lester Allen in "Million Dollar Dolls," playing to capacity. Next, "Maid of America."
STANDARD (Leo. Reichenbach, mgr.).—"City Sports" opened good. Extra attractions build up business. Next, "Blue Ribbon Bells."
PARK AND SHENANDOAH (Jim Haggerman, mgr.).—Playing stock, presenting respectively "Baby Mine" and "Flordora," to big business. Location in residential district assures to restricted class of patronage enjoying good productions at popular prices.

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Ziegfeld's "Follies" is said to have done \$20,000 last week.
The Princess, at Grand and Olive, is now playing traveling road shows at popular prices. "The Winning of Barbara Worth" is doing fair. Next week, "The Girl Without a Chance."
The San Carlo Opera Company will open a two week's engagement at the Odeon theatre next week. "Aida," "Thais," "Faust" and "Tales of Hoffman" are to be presented.

ADDRESS DEPARTMENT
Where Players May Be Located
NEXT WEEK (Feb. 14)
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.

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Conlin Ray Variety N Y
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Dares Alex & Gina Variety Chicago
Dayton Family (12) care Tausig 104 E 14 St N Y
De Lyons J care F M Barnes Chicago
Demarest & Collette Variety N Y
Devina & Williams Orpheum New Orleans
Duprez Fred Variety London
Elinora Kata & Williams Sam Northport L I
Evans Chas Keith's Boston
Fatima Orpheum Omaha
Fern Harry & Co Orpheum Salt Lake
Florence Ruth Variety San Francisco
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Gauthier & Devi Orpheum Salt Lake
Girard Harry & Co care Harry Weber
Gordon Jim & Elgin Mary Variety San Francisco
Gordone Robbie Keith's Cleveland
Hagens 4 Australian Variety N Y
Hart Billy Bob Manchester Co
Hawthorne's Maids Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Keith's Philadelphia
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Auto Girls 14 Academy Jersey City.
Beauty Youth & Polly 14 Gilmore Springfield.
Behman Show 14 Colonial Providence 21 Gay-
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Ben Welch Show 14 Gayety Montreal 21 Em-
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Big Crase 14 Yorkville New York.
Billy Watson's Beef Trust 17-18 Park Bridge-
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Blue Ribbon Belles 14 Standard St Louis.
Bon Tons 14 Casino Boston 21 Columbia New
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Bostonians Burlesquers 14 Gayety Boston 21
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Broadway Belles 14 Gayety Philadelphia.
Cabaret Girls 14 Star Brooklyn.
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Cherry Blossoms 14 Trocadero Philadelphia.

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Ryan & Lee Orpheum Salt Lake
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Gay New Yorkers 14 Columbia New York 21
Casino Brooklyn.
Girls from Follies 14 Gayety Milwaukee.
Girls from Joyland 14 Columbia Grand Rapids.
Girl Trust 14-16 Berchel Des Moines 21 Gayety Omaha.
Globe Trotters 14 Gayety Toronto 21 Gayety Buffalo.
Golden Crook 14 Casino Brooklyn 21 Empire Newark.
Gypsy Maids 14 Empire Albany 21 Casino Boston.
Hasting's Big Show 14 Orpheum Paterson 21 Empire Hoboken.
Hello Girls 14 Howard Boston.
Hello Paris 14 Lyceum Columbus.
High Life Girls 14 So Bethlehem 15 Easton 17-19 Grand Trenton.
Howe's Sam Own Show 14 Grand Hartford 21 Jacques O H Waterbury.
Lady Buccaneers 14-16 Park Youngstown 17-19 Grand O H Akron.
Liberty Girls 14 Empire Newark 24-26 Park Bridgeport.
Maids of America 14 Gayety St Louis 21 Columbia Chicago.
Manchester's Own Show 14 Empire Hoboken 21 Casino Philadelphia.
Majestics 14 Casino Philadelphia 21 Palace Baltimore.
Marlon's Dave Own Show 14 Gayety Kansas City 21 Gayety St Louis.
Merry Rounders 14 Gayety Omaha 21 Gayety Kansas City.
Midnight Maidens 14 L O 21-23 Bastable Syracuse 24-26 Lumberg Utica.
Military Maids 14 Gayety Baltimore.
Million Dollar Dolls 14 Columbia Chicago 21 Gayety Detroit.
Mischievous Makers 14 Engelwood Chicago.
Monte Carlo Girls 14 Cadillac Detroit.
Parisian Flirts 14 Penn Circuit.
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Tango Queens 17-19 Majestic Wilkes-Barre.
The Tempters 14 Star St Paul.
The Tourists 14 Empire Brooklyn 21 Colonial
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Tip Top Girls 14 Empire Cleveland.
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Balkans 2
Barry & Wolfert
Bayard Victor
Beall James A
Beane George (C)
Beck John C
Bell Arthur
Benrimo H J
Berliner R (C)
Bimbos The (C)
Bingham Neal
Blissett & Scott
Bordly C T
Bonner Alf
Booker Mrs
Boothe & Boothe
Bowen Clarence (C)
Bowler Carlos H
Boyce Jack

C
Brandhoff Louis
Brayley
Broderick Larry
Bronner Cleve
Bronson's Models
Brown Dorothy
Brown Hank
Burnell May (C)
Burns Eddie (C)
Burton & Jones
Byman Yorks (C)

C
Campbell Jennie (C)
Cantillio Henry
Carey James T
Carliele Grace (C)
Carney Don (C)
Carney Don (C)
Carvel Dick & M
Case Charles
Cathcart Wm
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Chien Han Ping
Chin Tun Troupe (C)
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Crenas Bros
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Curson J W

D
Dalbeane Geo
Damerel Geo (C)
Damond Eugene (C)
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E
Edwards Ruth (C)
Elias Edna
Elmer Lillian (C)
Emerson James E
Eppstein Walter
Escardo Chas (C)
Escardo Maude
Eas Alice
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F
Farlowe Edna
Farrell Wm
Fay Kitty
Faye Elaine (C)
Fennel Ed
Fernandes Tony
Ferner Marie
First B Mrs
Forbes Marion
Ford & Hyde
Ford Anetta (C)
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Gibbons Madeline
Gillon & DeMott
Girard Billy
Glose Augusta (C)
Goddings The
Golet (C)
Graham Clara
Graham N L

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Harvey Girls
Harvey Lyle
Haynes D P
Hearn F (Reg)
Hefferman Herbert
Hetsell Mlle U
Hergott F
Herman Jay
Hense Sisters
Hewitt Harry
Hill Eddie
Hillyear Evelyn
Hodges Musical
Holby Vail N
Holman Harry
Holmes W J
Holy Alf
Howard Clara
Howard & Fields
Howard Joe (C)
Howard Mabel
Howatson & Swaybelle
(C)
Howard Wm B
Hyatt Dan

I
Ireland Chauncy
Irwin Charles (C)

J
Jackson Annie
James Frankie
Jannleys Four
Jewel Lillian
Johnson & Johnson
Jones Edith (C)
Jordan Rose
Jordan Nellie
Jordan Girls 3

K
Kall David (C)
Kalluhl Geo (C)
Kay Maudie S
Keller Wm (C)
Kelly Ed B
Kelly H S
Kelso Bros
Kennedy John
Kennedy & Vincent
Kent Annie
Kett J Ward (C)
King Anita
Kirkgaard Letts
Knowles Dick
Krieger James

L
Lacey Madelaine
LaMont Alice C
Lamont Bros
Lang Eleanor
LaPearl Roy (C)
Largay & Snee
Laughlin & Isman

D'LEIR

DEXTEROUS YOUNG
MASTER ACCORDIONIST.

Direction
ALF. T. WILTON

Lawrence Harry (C)
Lawson & Manning
Leavitt Geo (C)
LeGrange Lester
LeClair Maggie
LeMaire George
LeMaire Ralph
Leo Byrnes
Leonard F
Lester Wm
Liang Hugh
Livingstone B J
Loughlin & Gaxton
Lovett Eddie
Lowe John
Lowny Jeanette
Lucille Mlle
Ludwig B E
Lynch Eva

M
MacDonald Donald
McHenry C F
McKinley Neil
Macy Viola
Mack Robert B
Mae Gertrude
Manion Jack
Mann & Franke
Manning Sisters
March Verna
Marcuon E
Marceus Mike
Martiyn & Florence (C)
May Evelyn C
May Jessie
Mayo Florence
Mayo Louise (C)
McAdam A H
McAvoy Dorothy
McAvoy Dick A
McConerty P
McCart Wm H
McCarthy John (C)
McClennan Kenneth
McGrath Page
Medora Irene
Meelan Larry
Melverne Babe (C)
Merideth Carrie
Merrill Blanche
Mets Arthur
Miller J
Miller Fred
Montgomery Wm (C)
Montrose Edith A
Moore Frank F
Moore Florence
Moore Tom & S (C)
Morris Bernard
Morrell & Joeger
Morse Eddie
Mortimer R M
Moss F A
Moss Richard
Murdock Lew
Murray Marion

N
Nelson Maura
Nicholas Sisters (C)
Nickerson Ed
Noss May C
Nosses Musical
O'Brien J A
O'Keefe John
Olga Princess
O'Neil & Galager
O'Neil Emma
Osborne Teddy
Otto & Oliver
Page Jack
Paka July
Palmer Gaston
Parker Kittle (C)
Parsons George
Paul Steve
Pelletier Dora (C)
Percival Walter
Phillips Golf
Piazza Ben (C)
Polk Jack
Powers Jack
Prenatal Dolly
Price Chas
Primrose Helen
Purviance C M
Raabier Sisters
Ratcliffe E J
Raymond Geo R
Reading Fred (C)
Red Feather Princess
Reeves Alice
Reynold Nola
Relf C A
Reinach Louis
Rhoda & Crampton
Rice Andy
Rignold Nina
Roberts Worth M (C)
Roble & Roble
Robinson Tommy
Rockwell Maude
Roan Wm
Ronaghan Viola
Rossall Ruby
Rose Amelia (C)
Rose Ike
Rosemond C C
Rose Ed (C)
Rose Eddie
Roussle & Martin (C)
Rousby E
Roy Phil (C)
Russell Dan
Russell Flo
Russell & Clifford (C)
Ryan Margaret

S
Santell
Sawyer Dora
Schaeffer Bros (C)
Slet M L

CLASS CLASS CLASS CLASS CLASS CLASS CLASS CLASS CLASS
A NEW KIND OF WIRE WALKER

PAUL GORDEN

21st CONSECUTIVE WEEK AT THE
ZIEGFELD "MIDNIGHT FROLIC"

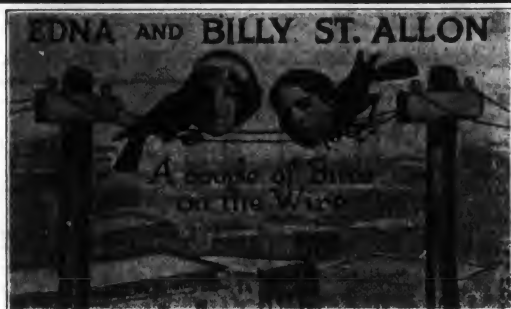
Charge D'Affaires
SAM SHANNON

Having appeared with the former show and last week opened and scored triumphantly with the new show.

At the same time appearing at B. F. Keith's New York Theatres.

A big hit at the Orpheum, Brooklyn, This Week (Feb. 7)

Next Week (Feb. 14), Alhambra, New York



STILL PLAYING IN THE WEST

THREE DANCING MARS

Considered by Managers one of the prettiest acts in Vaudeville

In Their Original Dancing Novelty

"ALL FOR A KISS" A Fantomimic Dance

Play with Scenery

Direction, FRANK EVANS

SOFA

GENE HUGHES Presents
THE PINT-SIZED PAIR

ELECTRIC
LIGHT

Joe Laurie and Aleen Bronson

In (Copyrighted)

"LOST AND FOUND"

Not BIGGER—But BETTER than ever
(Orpheum Circuit)

BERT SOMERS and JOE MORSE

Playing U. B. O. Time

Direction, H. BART McHUGH

JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes.

[NOTE—Written as an object lesson to Matt Greene]

Rae
and
Wyn

So far ahead of
other sister
teams we're
lonesome.

Booked Solid



AMETA

Parisian
Mirror
Dancer

Next Week (Feb. 14)

Prospect, Brooklyn



ETTA CONLEY HARRY
"AT THE OLD CROSS ROADS"
S-C Time

PHIL ED
BAKER AND JANIS
THE ORIGINAL RAGTIME MELODY BOYS
BOOKED SOLID—UNITED TIME
Direction, BERNARD BURKE

CARLOTTA STOCKDILL

VOCALIST

Permanent Add., 1661 Blair St., St. Paul, Minn.
PLAYING -S-C CIRCUIT

EVELYN DARE

SINGING COMEDIENNE
Playing S-C Circuit with Success

TED and CORINNE BRETON

"THE MOVIE MAN"

That Tale Telling

Twister
Jimmy
FLETCHER

Writes
Home:
Dear
Mother:
I can now
double up
without the
aid of
green

apples.
JIMMY
Regards to
Freddy James

Direction
Mark
Levy

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

George Harada

WORLD'S FAMOUS CYCLIST
Direction, PETE MACK

Laughs Upon Laughs And Then Some More Laughs
SURE-FIRE SHOW-STOPPING SKETCH
Played by

MELLIE A. KINGSBURY and ROSCOE E. MUNSON

Booked by MARK LEVY

HELENE DAVIS

In Eleven Minutes of Daintiness called
"PAST AND PRESENT"

Direction, HARRY WEBER

PLAYING U. B. O. TIME

Scheffell Joe	Sira Norbet	T	Tully May (C)
Schmidt Harry (C)	Smith Henry K (C)	Taylor S (C)	Turner Allen
Schollen	Snow Edith	Taylor Florence	Turness Alice
Scott J (C)	Solar Willie (C)	Taylor Harry	Twoedy John F
Sicken Ida (C)	Spellman Jeanette	Taylor Margaret	V
Seely Minnie	Stedman Al	Terre Willard (C)	Vedette Villa
Selman Harry	Stewart E & J	Tetelward Japs (C)	Valdare Ida
Senique Bert	Stewart Marge	Thomas Ed (C)	Valerie Sisters
Serrels Geo	Stewart Sisters	Thompson Happy	Van & Davis
Scheffer Clyde	Stewart 3	Tighe Harry	Vance Arthur D
Scharrock Harry	Stiner Paul	Tonke Lucy	Venus Electrical (C)
Shaw Edgar (F)	Stuart Anston	Toomer H B (C)	Verden Lew (C)
Shaw Jack	Sutherland Jessie	Tower & Darrell	Victorine & Zolar (C)
Sheldon Beltine	Sutton Geo	Townsend Beatle	Vincent Helen (C)
Sickels Walter	Swan Bert	Trainer Jack	Vogelin Aida

IN AN EXCLUSIVE REPERTOIRE OF SONGS

DOROTHY HERMAN

THIS WEEK (Feb. 7), EMPRESS, ST. LOUIS AND MAJESTIC, SPRINGFIELD, ILL.

Booked Solid W. V. M. A.

Direction, HARRY SPINGOLD

ELECTRICAL VENUS AND CO. Featured on U B O Scientific Enigma of Wonder and Fun Featured on W V M A



ONE OF THE BIGGEST LAUGHING ACTS IN VAUDEVILLE
OUR MOTTO—ORIGINAL COMEDY
Western Representative, LEW GOLDBERG

ROGER HUGH L. MARCELLE
IMHOF, CONN and COREENE
NEXT WEEK (Feb. 14), MAJESTIC, HOUSTON
Booked solid United Time by MAX E. HAYES

ROXY LA ROCCA
ARRANGING FOR PASSPORT. WILL SOON SAIL

BUCK **PIELERT and SCOFIELD** ABBBIE
(MR. AND MRS. BUCK PIELERT)
IN THEIR ORIGINAL COMEDY OFFERING **"HELPING HUBBY"**
Booked Solid U. B. O.
Direction, MAX GORDON This Week (Feb. 7), Keith's, Canton, O.
Next Week (Feb. 14), Keith's, Youngstown

HARVEY and DE VORA TRIO
Playing U. B. O. Time

CLAUDE CLARA
GOLDING and KEATING
In **"THE YOUNGER GENERATION,"**
Copyright Class D, XXC, No. 38336
Commencing a Return Tour on the Loew Circuit Jan. 31, 1916.

F. BARRETT CARMAN
(Late with Trixie Friganza) NOW DOING A MONOLOGUE.
Yes. It is hard sailing, but I am a good sailor.
Direction Stoker and Bierbauer. Address care VARIETY, New York

W
Waldt Grace (C)
Walters Harry (C)
Wallace Jack
Ward & Howell
Warren Florence
Warren Sybil (C)
Watson W W
Watkins J P
Welch T (C)
West Lillian
Westebbe Mae

Western Billy (C)
Weston Bobbie
Weston Dolly
Weston Wm
Wheler Charles
Whipple Dayne
White & Moore
Wixon Nax
Wolf Hope B (C)
Wong Geo (C)
Wood Bros
Wood Swan (C)

MOSCONI BROS.
Direction, MAX HART

Wood Swan
Wood Josephine (C)
Wurnelle (C)
Y
Young Jean (C)
Yvonne (C)
Zartons The
Zabino The
Zell H (C)
Ziras (C)



HARRY COOK
Harpologist
"The Man With a Jag"


CAROL PARSON
Leading Lady with
VICTOR MORLEY CO.
Next Week (Feb. 14), Orpheum, St. Paul
PHYLLIS GENE
Curwood and Gorman
NOW IN VAUDEVILLE

LUCILLE and COCKIE
The Human Bird,
"COCKIE"
ENORMOUS SUCCESS With
HARRY LAUDER ROAD SHOW

FRANK WARD
AND HIS
FAMOUS FINGERS
Direction Jesse Freeman, W. V. M. A.

MIGNON
DAINTY LITTLE MIMIC
Direction, ARTHUR KLEIN
JUNE ROBERTS
SOLO DANCER
13th Week at Churchill's
Direction, BILLY CURTIS
SAM J. HARRIS
Featured with
"PULLMAN PORTER MAIDS"
U. B. O.—Booked Solid

Edward Marshall



Sam Barton
THE SILENT TRAMP
Orpheum Circuit



A couple of nifties
JIM DAN
FOLEY and O'NEIL
Direction HARRY WEBER OFFICE



Morin Sisters
In a Variety of Dances
Next Week (Feb. 14), Majestic, Chicago
Direction, HARRY WEBER



LANGFORD HARRY
(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

GEORGETTE LELAND
With **"IT PAYS TO ADVERTISE"** Co.
Management Cohan & Harris
LEW-JANE-BEN
Morton Jewell
TRIO
CARE VARIETY, NEW YORK



ALICE COLE
The Girl Tenor
"Whose voice is a joy forever, whose personality is as effervescent as a spring day."
Direction MARK LEVY.

Flying Werntz Duo
ORPHEUM CIRCUIT.

ALICE LYNDON DOLL and CO.
THIS WEEK (Feb. 7), ORPHEUM, MEMPHIS. EN TOUR ORPHEUM CIRCUIT IN A MUSICAL OFFERING

THE CRISPS
Just signed to play Interstate Circuit to follow Orpheum Tour.
This Week (Feb. 7), Orpheum, Denver
Thanks to FRANK EVANS
Palace Theatre Building New York
We will protect our wooden soldier novelty



BUSTER SANTOS and JACQUE HAYS

In Their New Act,

"The Health Hunters"

By John P. Mulgrew



TRANSFIELD SISTERS

Refined Musical Act

With Dwight Pepple's All Girl Musical Revue



BILLY LLOYD and GEORGE BRITT

In "A Mixture of Vaudeville." By Ned Dandy

Feb. 7. Alhambra, New York.
Feb. 14. Royal, New York.
Feb. 21. Bowdoin, Brooklyn.
Feb. 28. Prospect, Brooklyn.

Direction, HARRY FITZGERALD

How to Make Money in Vaudeville.

Take several talented and experienced persons, invest a couple thousand dollars in wardrobe, scenery and instruments, rehearse and work the act several years, then yet a job selling shoe laces.

McINTOSH

and "Musical Maids"

Victor Morley

in "A Regular Army Man"

Next Week (Feb. 14), Orpheum, St. Paul
Direction, FRANK EVANS



THE SMALL-SALARIED LARGE-FAMILIED MAN OFTEN TREMBLES AT THE OUTCOME OF HIS INCOME

BILLY BEARD

"The Party from the South"

BERTIE FORD

Dancing a la Tanguay on the wire, says:

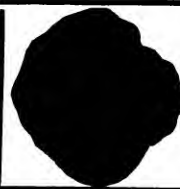
Scientists claim that a wire walker's equilibrium is governed by the brain. You know, I wondered what made me fall off so much. Falling This Week (Feb. 7), Temple, Detroit. Next Week (Feb. 14), Temple, Rochester.



Bluch Landolf COMEDIAN

Featured with Bud Snyder Co.

S-C CIRCUIT
Season 1915-16



K C

KENNETH CASEY

"The Vitagraph Boy"

Direction, JOE PINCUS
Pat Casey Agency

JAMES TEDDY

Champion Jumper of the World
Direction, H. B. MARINELLI

Max Ford June Irma

DANCERS SUPREME

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

WALTER WEEMS

STARRING IN AUSTRALIA.
"TIVOLI FOLLIES."

JIM AND MARIAN HARKINS

Tiv.-Syd.

A Novelty Act That Entertains Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)
En Route S-C Tour

CHAS. Geo. K. Weber and Elliott

ORPHEUM CIRCUIT
Direction, MAX E. HAYES

PAUL RAHN

Artistic Character Singer and Light Comedian
"Merrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite



COY de TRICKEY

Sydney, Australia



FRANCES CLARE AND GUY RAWSON

VARIETY, New York
"Would like to hear from all my friends."
Oswald, Woodside Kennels, Woodside, L. I.



NOLAN and NOLAN

Just Jugglers

Hugh D. McIntosh Time.

MAYME REMINGTON AND COMPANY

New Act. Booked Solid U. S. O.

3 STEINDEL BROS.

ORPHEUM-UNITED TIME

Educated Roosters

Orpheum Circuit Direction MORRIS & FEIL



PAULINE SAXON

"The Sis Perkins Girl"
Direction JOHN C. PEEBLES

ALFREDO

Feb. 7—Palace and Woodgreen, Empire, Eng.



4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN

The most sensational success of the season
NEXT WEEK (Feb. 14), MAJESTIC, HOUSTON

Direction HARRY WEBER Address VARIETY, New York

"It makes a difference whether 'glasses' are used over the nose or under it"
FRED (HANK) HARRY (ZEKE)

FENTON and GREEN

(AND CAT?) IN "MAGIC PILLS" Fully Copyrighted

GARCINETTI BROTHERS and MONA

Just finished a tour of the Orpheum Circuit. Open on the Interstate Circuit Feb. 10 for 8 weeks.
NEXT WEEK (Feb. 14), Novelty, Topeka, and Princess, Wichita, Kans.

Direction, BERNARD BURKE

"THE TALE OF AN OVERCOAT"

JULE—BERNARD and SCARTH—FLORENCE

This act is copyrighted—
We have proven that.

HOUDINI

ORPHEUM CIRCUIT

NEXT WEEK (FEB. 14)
NEW ORLEANS

"Wherever You Go You See 'VARIETY'"

—VALESKA SURATT

once said Valeska Suratt, upon returning from a tour all over the country in a musical comedy.

"Whether it was the smallest 'tank,' " said Miss Suratt, "there was a VARIETY around somewhere, either hanging in the window of some store or at the depot."

"I hadn't made many of those kind of towns before I commenced to think what a wonderful advertising medium VARIETY was, and if I had known as much before I started with that show as I did when I left it, I would have taken the front page of VARIETY with nothing on it but 'Valeska Suratt' in type. It would have given me more publicity in that way all over the world than I could have secured through spending \$100,000 to plaster my name on boards."

Not alone in the first sight publicity Miss Suratt had in mind when speaking of VARIETY'S cover for a display type advertisement, but VARIETY gives the same kind of publicity to every advertisement in it for the show business. From that comes the value of a VARIETY advertisement. It covers the whole field. An advertisement in VARIETY carries as far and as thoroughly as though an advertisement were placed in all of the theatrical publications.

VARIETY goes all over—it is read all over, and is the acknowledged theatrical trade paper and authority around the world, holding a unique position in this respect never previously attained by a theatrical publication.

The prices below are quoted for players only.

In mailing orders, write instructions clearly and make all remittances payable to VARIETY.

½ inch One Column	
12 Weeks	\$12.50
24 Weeks	\$23.00

On a Strictly Cash Prepaid Basis

(For Players Only)

Full Page, One Insertion	\$125.00
Half Page	65.00
Quarter Page	35.00
Eighth Page	20.00
(Preferred position 20% Extra)	

1 inch One Column	
12 Weeks	\$20.00
24 Weeks	37.50

½ inch Two Columns	
12 Weeks	\$24.00
24 Weeks	\$45.00

1 inch Two Columns	
12 Weeks	\$35.00
24 Weeks	65.00

2 inches One Column	
12 Weeks	\$35.00
24 Weeks	65.00

TIME RATES

¼ page, 3 Months	\$175.00
¼ page, 6 Months	325.00
4 inches, 3 Months	905.00
4 inches, 6 Months	120.00
2 inches, 3 Months	325.00
2 inches, 6 Months	65.00
½ inch across 2 columns, 3 Months	\$24.00
½ inch across 2 columns, 6 Months	45.00
1 inch, 3 Months	\$20.00
1 inch, 6 Months	37.50
½ inch, 3 Months	\$12.50
½ inch, 6 Months	23.00

2 inches Two Columns	
12 Weeks	\$65.00
24 Weeks	120.00

ONE INCH ACROSS PAGE

12 Weeks	\$75.00
24 Weeks	140.00

LARGER SPACE PRO RATA

At B. F. Keith's Royal Theatre Next Week (Feb. 14)



EDITH CLIFFORD



Edith

Clifford

Jack

.....
and
.....

Mack

Direction, **Harry Weber**

TEN CENTS

VARIETY

VOL. XLI, No. 12

NEW YORK CITY, FRIDAY, FEBRUARY 18, 1916

PRICE TEN CENTS



SHIRLI RIVES AND BEN HARRISON

in

Their Original Travesty on Present
Day Bench Acts

Entitled

"Another Bench Act"

By JIMMIE BARRY



SHIRLI RIVES



BEN HARRISON

PRESS CRITICISMS

SAN FRANCISCO

Shirli Rives and Ben Harrison in "Another Bench Act," have a classy stock act, composed of up-to-date chatter and songs. Both are adepts at putting the "stuff over" and to her work, Miss Rives adds the attraction of a pretty face and figure and a knowledge of how to dress.

Shirli Rives and Ben Harrison present a bench act. They are gifted vaudevillians, these two. They chatter and sing and chatter and sing some more till the audience wishes they did not have to give way for some one else.

Shirli Rives and Ben Harrison prove that a bench is not really necessary to put over a first-class bench act. Ben has a good line of "nut stuff" and Miss Rives is the pretty possessor of a most contagious laugh and a charming voice. Jimmie Barry, who wrote their act, balanced their talents up with some witty lines. They apparently have a lot of fun and so does the audience.

OMAHA

Shirli Rives and Ben Harrison in "Another Bench Act," by Jimmie Barry. Harrison is extremely funny throughout, and gets over some "good stuff," while Miss Rives' work is no less important to the success of the offering.

SALT LAKE

Shirli Rives and Ben Harrison in "Another Bench Act," invoke the aid of the leader and the theatre property man, though they do not especially need it. Their turn is of the laughing-singing girl and the straggled-voluble-boy variety and rattles along with spirit.

A strikingly attractive brunette in the person of Shirli Rives and a blonde young gentleman of most engaging ways, Ben Harrison, have an amusing bunch of chatter.

DENVER

Shirli Rives and Ben Harrison in "Another Bench Act" provide no end of amusement.

DENVER

Shirli Rives and Ben Harrison have a new bench act in which full opportunity is afforded for display of the ability and versatility of the couple. Miss Rives is one of the most beautiful girls in vaudeville and Harrison is a really funny comedian.

KANSAS CITY

Shirli Rives and Ben Harrison return with a dainty little bit of patter entitled, "Another Bench Act," that is bright and pleasing.

MILWAUKEE

Rives and Harrison know how to entertain and that is because they have "good stuff" and know best how to put it to use. Miss Rives sings with strength and sweetness.

MINNEAPOLIS

Shirli Rives and Ben Harrison in "Another Bench Act," offer patter and songs of the best.

OAKLAND

Shirli Rives and Ben Harrison are responsible for the greater part of the comedy of the week's bill with their bench act.

Shirli Rives, a favorite, returns with a young male partner of such radiantly blond complexion that he may be marked exhibit "A" of the new bill.

LINCOLN

Song and comedy chatter of the snappy variety were temptingly produced by Shirli Rives and Ben Harrison.

NEW ORLEANS

Shirli Rives and Ben Harrison present a song and patter combination that is almost a classic of its kind.

MEMPHIS

A striking improvement over acts of its kind, is the song and comedy combination of Shirli Rives and Ben Harrison. These two have something more than good looks and youth to recommend them. There is something like class in their work that lifts them above the ordinary.

LOS ANGELES

The bench act marked "G." reveals Ben Harrison as a decidedly blond and boyish, contagiously merry, with an exceptional artistic feminine partner. Both are bright and interesting and Miss Rives sings well.

CHICAGO

Shirli Rives and Ben Harrison have something new in the way of a bench act. Miss Rives is one of vaudeville's prettiest girls and Mr. Harrison is a comedian of unctuous methods.

ST. LOUIS

Shirli Rives and Ben Harrison put some "pep" into their little sketch and also into the entire bill. Ben Harrison is a sixty horse power edition of Bert Fitzgibbon and Miss Rives can sing. The act is one of the most entertaining on the bill.

B. F. Keith's Bushwick Theatre Next Week

(Feb. 21)

Direction,

HARRY WEBER

VARIETY

VOL. XLI, No. 12

NEW YORK CITY, FRIDAY, FEBRUARY 18, 1916

Copyright, 1916
By VARIETY, Inc.

PRICE TEN CENTS

MARCUS LOEW GOING SOUTH; TAKES IN ATLANTA AND MACON

**Shuberts' Grand Theatre in Each City to Play Loew's Popular
Price Vaudeville Policy Commencing About March 1.
First Time For Loew's Vaudeville So Far South.**

Atlanta, Ga., Feb. 16.

The Marcus Loew Circuit has taken the Grand theatres in this city and Macon, Ga. It will commence playing its popular-priced vaudeville in both houses about March 1.

Loew secured the theatres from the Shuberts. The local Grand seats about 1,600; the Grand, Macon, about 2,200.

The Loew Circuit is booking nothing between Philadelphia and these points.

This is the first time that the Loew Agency has ever contemplated an invasion of the South. Outside of New York there are Loew houses in Philadelphia, Washington, Baltimore, Boston, Toronto and Rochester. With their booking affiliations they have a chain complete to Chicago.

GARDEN "SPEC" HARVEST.

The speculators made a clean up on the Al Jolson Winter Garden show scheduled to open last night. The seats for the opening performance were issued without date and the price ruling at the box office was \$5 per ticket.

The speculators seemed to have all the seats wanted and all were in front of the S. and T. rows. The specs were asking anywhere from \$25 to \$50 a pair for the opening.

The Shuberts have sold out to the specs for eight weeks on a guarantee that the outside brokers take \$1,250 worth of tickets nightly for that length of time. Wednesday, the night before the opening, the price for lower floor seats still remained in the neighborhood of \$25 a pair.

DARING THE PUBLIC.

Cincinnati, Feb. 16.

The newspaper advertisements for "Town Topics" at the Lyric next week

are headed "Proclamation." It tells the show is the "only \$100,000 production in the world and another will never be made."

Further it gives the scale (top \$1.50) then adds:

"If you don't 'buy' this show the Lyric theatre will never want your money again. Then be a movie fan and stay away from the \$100,000 feast on the \$1.50 plate."

After a consultation with the Mayor yesterday the press agent for "Town Topics" stated 180 pairs of tights had been ordered to cover the bare limbs of the show's choristers.

George Puchta, the mayor installed Jan. 1 last, has a decided aversion to bare legs in Cincinnati. His ideas have reached "The Follies," also due here next week.

The booking system for legitimate attractions seems to have gone the limit for this town. The current week two Willard Mack plays are here, "Kick In" at the Grand, and "Jane O'Day" at the Lyric. One is a comedy drama, the other a rural comedy.

Next week with "The Follies" at the Grand and "Topics" at the Lyric, Manager Royal of Keith's has put in a big bill headed by Sam Bernard.

REMICK'S BUYS A SONG.

The song hit of "The Girl From Utah," "They Didn't Believe Me," was purchased this week by Jerome H. Remick & Co. from the T. B. Harms Co. Many music trade people believe "Believe Me" is the most popular production number on the market.

The Remick concern also purchased another "Girl From Utah" hit some time ago. It was "Molly Dear, It's You I'm After."

HARROLD IN OPERETTA.

Following a short run in a return to vaudeville, after the grand opera season, Orville Harrold, under the direction of Gus Edwards, will become the star of an Irish romantic operetta production that is to make a road tour.

From this it is anticipated Mr. Harrold will be elevated to the heights of the Irish singing ranks in the Chauncey Olcott-Fiske O'Hara, et al division.

"VATERLAND'S" BAND TOURING.

The Vaterland Band, comprised of 40 musicians who are interned here with the German liner, "Vaterland," have been booked for a tour of the Loew time opening next week at the Orpheum, New York.

ONE NIGHTERS STILL BAD.

The reports on several weeks of one night stands in New England and northern New York indicate that there is little there for attractions.

A standard musical piece with a reputation has been going along on about \$200 a night in those towns.

CABARET AND DANCING ON SIDE.

Chicago, Feb. 16.

When the National swung into the stock column Monday, the management as a side feature announced there would be a cabaret between the acts and dancing on the stage after the show.

To insure a success of the dancing bally-hoo Virgil Bennett is to do the instructing.

WHITNEY AFTER ANOTHER IN DETROIT.

Detroit, Mich., Feb. 16.

It is reported B. C. Whitney, who now operates the Detroit opera house, is negotiating for the Washington theatre, which adjoins the new 1,000 room Hotel Statler on Washington boulevard.

John H. Kunsly has the lease on the theatre for pictures. It is believed that the lease on the Opera House has only a few more years to run, after which time the building is to be torn down.

The Kunsly lease expires Sept. 1, 1916.

TANGUAY'S BIG ADVANCE SALE.

"The Girl Who Smiles," with Eva Tanguay, opened at the Bronx opera house this week, the Monday evening performance arriving with a \$4,000 advance sale, one of the largest if not the largest ever experienced at that particular stand. The heavy demand for seats prompted the management to schedule an additional matinee, which will be given today (Friday).

The show will jump from the Bronx to the Standard at Broadway and 90th street, playing a week at the uptown theatre and taking to the road on a tour of short jumps into Chicago.

Miss Tanguay in addition to handling the comedy role of the piece, offers her regular vaudeville specialty and several of the show's numbers. The only other vaudeville specialties in the combination are the Ward Brothers, and Nana and Alexis.

HILLIARD SHOW HOLDS UP

"The Pride of Race" management at the Elliott theatre protests against the estimate made in last week's VARIETY the Robert Hilliard show did between \$5,000 and \$5,500 week Feb. 7, also that there was any lessening of public interest in the production.

According to the best information obtainable, the management appears to be upheld in its contention, through the Elliott theatre being reported to have done around \$7,000 that same week (Feb. 7), and \$8,600 last week (Feb. 14).

"THE POWERS" CONFERRING.

There was a rather lengthy conference on between Lee Shubert and Klaw & Erlanger Tuesday.

Lee Shubert called at the Amsterdam theatre during the afternoon and was there for almost an hour on the sixth floor.

BLOSSOM SEELEY LEAVING.

The "Stop, Look and Listen" production at the Globe will be bereft of the services of Blossom Seeley, after this Saturday. She gave "notice" to the management a couple of weeks ago, and intends to re-enter vaudeville Feb. 28 at Shea's, Buffalo.

IN LONDON

London, Feb. 2.

Early in the summer a new London theatre will be opened. It is to be of small size, seating 800 and adjoins the Ambassadors. It will be known as St. Martins.

"The Spanish Maw" was withdrawn from the Apollo Jan. 27 and followed by a splendid revival 29th of January, of "The Taming of the Shrew," with Oscar Asche and Lily Brayton.

When Robert Courtneidge plays the musical play "Vivien" to the Shaftesbury at the end of February it will be renamed "My Lady Frayle."

In accordance with Miss Hoeniman's policy "The Parish Pump," which has caught on, will Feb. 7 be replaced by a new play "The Joan Danvers," recently produced in Manchester. The author is Frank Slayton and is based on the revolt of the younger generation against the "tyranny" of the older.

Lena Ashwell has withdrawn "The Starlight Express" from the Kingsway and "L'Enfant Prodigue" has been revived there. Lena Ashwell will take Iris Intervenes on the road.

"Watch Your Step" will be withdrawn Feb. 5 for the final rehearsals of "Follow the Crowd." There are two acts and seven scenes and the English book is said to contain plenty of humor and no less than 21 musical numbers. The strong cast includes Ethel Levey, Fay Compton, Blanche Tomlin, Robert Hale, Joseph Coyne. The revue is, of course, an English version of "Stop, Look, Listen," by Arthur Wimperis and Hartley Carrick.

"Tina" the musical comedy at the Adelphi, has caught on and recently celebrated its 100th performance.

Horace A Vachells "Case of Lady Camber" has passed its 150th performance at the Savoy.

Ethel Irving is scoring a conspicuous success on her tour in South Africa with "The Witness for the Defence."

The Follies at the conclusion of the engagement at the Coliseum will tour the leading suburban and provincial theatres under the direction of Dan Everard.

The Queen has chosen Tuesday, March 7, for the mammoth matinee at the Coliseum in aid of the Princess Victoria of Schleswig-Holstein's Fund to provide concerts for the troops at the hospitals and at the front. Her majesty and other members of the Royal family will be present and Oswald Stoll, with the assistance of fellow managers, hope to arrange a record program.

"Samples" has been transferred from the Playhouse to the vaudeville where Mabel Russell is the life and soul of Harry Grattan's pretty light-hearted revue.

Charles Hawkey in conjunction with Frank Curzon will produce at the Playhouse a new play entitled "Please Help Emily," by H. M. Harwood with an all star cast.

"Mavourneen" disappeared from His Majesty's Jan. 29th. The play boomed entirely on the fact that Lily Elsie was after an absence of four years, returning. She agreed to play for eight weeks at a salary of \$750 weekly, which she did giving the entire amount to war charities. When she left at Christmas the play dropped.

Arthur Bourchie will present a new play of Australian political life at His Majesty's on Jan. 31st, entitled "Mrs. Pretty and the Premier" by Arthur H. Adams, an Australian journalist. It has already had a most successful preliminary canter in the provinces.

Charles Hawkey has been adjudicated a bankrupt with liabilities \$100,000 assets \$50. This is his second bankruptcy. He has not received his discharge from the first.

The new musical play "Vivien," by Mose Pemberton and Arthur Wimperis, with music by Howard Talbot and Herman Finck, after a most successful four weeks in Birmingham, has gone to Glasgow for two weeks before opening at the Shaftesbury about the third week in February.

Bannister Howard's lease of the Aldwych theatre expires in February, when he will take a short holiday before going to America to secure plays.

The American express train farce "Excuse Me," has been transformed into a musical farce comedy and with a strong company is playing twice nightly in the provinces under the managership of Harry Day, with music by Herman Darwesi.

Most of the London artists are indefatigable in entertaining "Tommies" both at the hospitals, in camps and even at the front. Recently George Grossmith, Leslie Henson and Henri Leoni (of the Gaiety) Henry Ainley, Lieuten and Arthur Prince (ventriloquist) journeyed on Sunday morning to France, entertained as many soldiers as possible and returned by special steamer to London in time to take up their parts at their respective theatres.

"Joyland" at the Hippodrome cost \$75,000 to produce, but the outlay is justified from a box office point of view as the receipts total nearly \$20,000 weekly.

GEO. BALLINGER DROWNED.

London, Feb. 16.

George Ballinger, an American, disappeared from London, Dec. 6, and his body was recovered from the Trent, Jan. 6.

The verdict pronounced at the inquest was "Found drowned."

A report this week that George Ballinger had recently died under suspicious circumstances in London, led VARIETY to cable its London office, with the above reply.

At the Harry Blaney office, 1482 Broadway, Monday a VARIETY representative was informed that office had heard Mr. Ballinger died abroad, but through the serious illness of his mother, the matter had been suppressed as far as they were able to, to prevent her hearing of it.

George Ballinger at one time was general manager in New York for the Charles E. Blaney enterprises and quite prominent theatrically. He left for the other side some time ago.

"CAROLINE," GREAT SUCCESS.

London, Feb. 16.

"Caroline," a comedy by Somerset Maugham, was produced Feb. 8 at the New theatre to big success.

It is under the Dion Boucicault management.

Irene Vanbrugh and Lillah McCarthy personally scored in it.

MAGICIAN "BIRDED" OUT.

London, Feb. 16.

Nevil Maskelyne, the veteran magician (proprietor of St. George's Hall) opened at the Coliseum in a magical sketch and was "birded." He closed after the first show.

Albert Whelan Coming Back.

London, Feb. 16.

Albert Whelan is booked for a return engagement in vaudeville in America and sails shortly to open in New York.

SAILINGS.

San Francisco, Feb. 16.

Feb. 9 (for Australia) Mr. and Mrs. Ben J. Fuller, maid and children, Early and Leight (and daughter Pearl), Madge Maitland and husband, Freddy James, Estelle Wordette and company, The Flemmings, Mr. and Mrs. Littlejohn, Mr. and Mrs. Alf Holt, Pearl and Irene Sans, Harry De Coy, Mildred Grover and Dick Richards (Sierra).

Feb. 19, Odette Myrtil (St. Paul).

Feb. 26, Roxy La Rocco (New Amsterdam).

OFFERING DE COURVILLE

London, Feb. 16.

Albert de Courville has received a cable from the Shuberts offering him the 44th Street theatre in New York in the event that he is unable to secure the Century. It is said Klaw & Erlanger have also been in touch with the London manager and have offered him two of their New York theatres.

It was learned Lee Shubert was the first to inform Albert de Courville that Charles Dillingham had the Century through the medium of a cablegram offering him the 44th Street theatre to house the production of "Joyland," which is to be brought to America next fall.

When Shubert learned Dillingham and Otto Kahn had talked over the matter of the Century and that the former had verbally agreed to assume the management he immediately offered his house.

In the meantime, William J. Wilson, De Courville's American representative, is still in hope of securing the Century. All he is awaiting is the return to New York of Mr. Dillingham (expected today, Friday) for a three-cornered conference with Mr. Kahn.

NORWORTH DRAMATIZING.

London, Feb. 16.

Jack Norworth has engaged with Jerome K. Jerome to dramatize the author's book, "They and I," with the idea of framing the leading role to suit Norworth's personality for a starring vehicle.

MATTER OF FILLING?

London, Feb. 16.

Lee White is leaving the Alhambra. It is putting in a legitimate star to head the female contingent—probably Marie Lohr, to be billed over Miss White.

BUTT WANTS INA CLAIRE.

London, Feb. 16.

Alfred Butt, the producing manager, has cabled an offer to Ina Claire, to appear here, commencing in May, in a musical comedy Mr. Butt will then produce.

Ina Claire is with Ziegfeld's "Follies," in Indianapolis this week.

"LADIES" COST BIZ.

London, Feb. 16.

Business at the Alhambra has fallen off. The drop came just about the time they took the "ladies" out of the promenade parade.



COLLINS' MUSIC HALL

The above is the billing of VAN HOVEN at one of London's oldest music halls, and Van surely is proud of it. Considering that only eight years ago VAN HOVEN was unable to secure an engagement and had to wash dishes in a cheap restaurant on West Madison street, Chicago, at \$5 a week, you can't blame him for being happy. Sailing soon for home. [Jack Fitzgerald, drop me a line.]

BOSTON'S POLICE CENSOR SETS VAUDEVILLE PRECEDENT

Sergeant Frank Casey from Beantown Reviews Act of Ruth St. Denis at Palace, New York. Miss St. Denis at Keith's Boston, This Week. Only Change Ordered—Drape in Tights

Boston, Feb. 16.

Boston made a precedent for vaudeville late last week when it shipped Sergeant Frank Casey of the local police to the Palace theatre, New York, where Casey "reviewed" the classical dancing act as given by Ruth St. Denis.

Miss St. Denis is at Keith's, Boston, this week. The only change in the turn from the New York appearance is that Miss Denis, also Ted Shawn in her support, have encased their legs in tights. By what system the official police censor arrived at his conclusion is unknown here, since Miss St. Denis, when giving her present vaudeville turn as a portion of a whole matinee performance by her in this town, was cruelly "censored."

It is said R. G. Larsen, the local Keith manager, applied to have the police officer pass on the St. Denis act in advance, as a precautionary step to prevent any change or notoriety following the Keith opening performance here.

MYRTIL BREAKS CONTRACT.

The St. Paul, sailing tomorrow morning for Liverpool, will carry away Odette Myrtil, and leave Flo Ziegfeld with a broken contract the girl left behind, that calls for her appearance under the Ziegfeld management for another year.

Miss Myrtil, who is French and an eccentric violiniste of much popularity in Ziegfeld's "Midnight Frolic," will open at the Alhambra, London, Feb. 28, as a vaudeville act, receiving according to report around \$400 a week.

It's just about a year since young Miss Myrtil arrived over here, imported by Charles Bornhaupt, the foreign agent, who placed the girl in a Brooklyn vaudeville theatre at \$60 for the week. Mr. Ziegfeld saw her and offered \$75. She opened on the Amsterdam Roof as a part of the midnight show and was raised to \$100 weekly within two weeks, now receiving \$200 a week from the same management (six performances weekly).

The father of Miss Myrtil travels with her. He is said to have had some influence over her abrupt departure. The idea apparently is for Miss Myrtil to remain abroad until she is of age, then return to this side for an extended vaudeville engagement. It is said the Orpheum Circuit offered the French girl \$400 a week over its tour, but Ziegfeld is reported to have refused an unconditional release from his contract (signed by the father).

Another grievance Miss Myrtil is re-

ported harboring against the Roof manager is that she was told if proving satisfactory a role in a production would be given her. Miss Myrtil says the continual fiddling the same way every night finally so wore on her nerves she could no longer endure it. Neither could she see, according to her statement, any opportunity for the coming year upon the Roof beyond what had already been given her, which was a specialty as a violin player. Being a natural performer Miss Myrtil made much of this, to the greater pleasure of the audience than herself.

MRS. JACK MCGREEVY'S ACT.

Chicago, Feb. 16.

Mrs. Jack McGreevy celebrates her return to vaudeville next week when she begins a tour of the Butterfield circuit with Jimmy Creighton (formerly of Creighton, Belmont and Creighton) the pair offering the vehicle done in vaudeville by Mr. and Mrs. Jack McGreevy.

The Creighton-McGreevy partnership was arranged by Harry Weber and "Tink" Humphrey, two of Jack McGreevy's closest friends. Mrs. McGreevy was recently robbed of all her jewels and a considerable portion of her money, the theft occurring at her home in Houston.



MME. SUMIKO
AND HER FOUR DANCING GEISHAS
The greatest novelty feature act of the season,
1916-17.
H. B. MARINELLI.

"PROFESSIONAL COPY" ABUSE.

The professional managers of the several large popular music publishing concerns are understood to be on the point of holding a conference to determine how to prevent the rapidly increasing abuse of the "professional copy" courtesy of their department.

"Professional copies" of sheet music were originally intended for advance use by singers who wished to rehearse the numbers. They are small printed sheets, carrying only the words and music without cover illustration. They are always given away.

It is claimed that at the most 5,000 of the professional copies would suffice in any music house for the most popular of the song hits, but music concerns have grown to printing 35,000, or 40,000 copies, until the subject has become a serious one to the professional manager. The latter say the artists who are entitled to ask for the professional copies and receive them do not realize that in requesting extra sets of prof. copies of songs they do not need (most often for friends outside the business, who probably asked them to secure the copies) that the artists indirectly are belittling the music publishing business.

The professional managers liken the giving away to the public of professional copies on the same basis as a theatre manager looks upon the free pass evil. Once the public secures something for nothing, it dislikes thereafter to pay for it, and moreover loses any good impression that previously may have been held, thinking that since the professional copies are so easy to obtain as a gift, popular music isn't worth buying.

Many lay people have a "bug" for professional copies. They like to have this evidence of "standing in" exposed on the piano, and if they know an artist, have no hesitation in asking him or her to bring them some.

The professional managers will probably ask the artists to co-operate with them to stop the professional copy abuse, as they say that when this phase of the matter is brought to the attention of the artists they will accept the suggestions of their lay friends in a smiling spirit and then forget about it, thereby aiding in placing the professional copy affair strictly upon a professional basis, between the music publisher and only the artists who are entitled to the courtesy.

MANAGER'S WIFE WINS.

Detroit, Mich., Feb. 16.

Charles E. Hagedorn, manager of the National, Detroit, must give his wife—a former actress—\$1,500 in cash and all the household furniture, according to the verdict of a circuit court judge before the divorce proceedings were heard last week.

Mr. Hagedorn filed the original bill of divorce, but his wife filed a counter suit and won.

Shuberts Sign Ford Girls.

Mable and Dora Ford have been placed under contract by the Shuberts for the Winter Garden production to follow the Al Jolson show.

WIDOW SUES JOE HOWARD.

Portland, Ore., Feb. 16.

Mrs. Edah Witherspoon, a widow, daughter of G. L. Reimann of 7402 56th avenue, southeast, has filed suit against Joseph E. Howard for \$50,000 alleging breach of promise, and \$300 for a trousseau she had provided for the ceremony.

Howard, in answering, says the proposal he is alleged to have made was in the nature of a joke and that he couldn't marry because Mable McCane, his vaudeville partner, is also his wife.

The suit is the outcome of an afternoon party at a local cafe March 2, 1915, at which Howard, the widow and her father were present. During the party the father is said to have expressed a wish his daughter could marry a man like Howard. To this Howard is reported to have replied he would marry her and the bargain was sealed with a kiss. The widow also alleges she has letters from the composer-actor which he wrote after leaving the city.

The plaintiff has been a widow for two years and has a son 16 years old.

NEVER LET THE SAME BEE STING YOU TWICE!

JULE DELMAR IN U. B. O.

Jule Delmar returned this week to the United Booking Offices suite in the Palace theatre building. It seemed hardly likely Mr. Delmar would be assigned any particular line of duty for a few days, until he resettled himself in the offices where he had been so long. About four years ago Mr. Delmar left the U. B. O., induced away by an attractive contract from the Shuberts.

In connection with his bookings for the Shubert attractions Mr. Delmar also interviewed acts who wanted to play on the Loew Circuit, making his headquarters for some time in the Loew general offices. Around three months ago or so he canceled his Shubert agreement.

Known as one of the best vaudeville booking men in the country when with the United, Mr. Delmar never lost his grasp on vaudeville, big or small, and went back to the big time agency fully equipped for any service he might be called upon to perform.

HIP'S SUNDAY VAUDEVILLE.

The drawing powers of the straight vaudeville bill presented at the Hippodrome last Sunday night by Charles Dillingham as a benefit for the Actor's Fund, may decide that manager to hereafter continue the vaudeville shows there.

On the poorest show night of the season, through the snow storm, the Hippodrome played to capacity, around \$6,000. The bill was made up of specialties by only players engaged in the Dillingham musical productions.

This Sunday night, at the Hip, Charlie Chaplin will be the main attraction. He will lead Sousa's Band. Chaplin is playing the single night on percentage. One-half of his proceeds will be given to the Actors' Fund of America, and the remainder donated to the Variety Artists' Federation of England.

SINGER'S MIDGETS ATTACHED IN MASSACHUSETTS FOR \$29,500

Record Amount Demanded from Vaudeville Act in This Manner. Frank Bohm, Plaintiff, Alleges Future Profits to That Amount. Has Contract With Singer Who Threatens to Retire from Stage Until it Expires.

Boston, Feb. 16.

Leo von Singer, owner of a vaudeville turn known as Singer's Midgets, was attached last Saturday on behalf of Frank Bohm, of New York, for \$29,500.

The attachment was placed against the equipment of the act then playing at Loew's St. James theatre here. Two elephants, valued at \$7,000, 15 ponies valued at \$4,000, costumes valued at \$5,000, used by the nineteen midgets employed in the turn, and all paraphernalia were levied upon.

Saturday night and Sunday performances were permitted to be given by the act at the theatre.

Thomas J. Barry, acting for Bohm in concert with O'Brien, Malevinsky & Driscoll, of New York, placed the local attachment founded on a claim of Bohm's for his share of future profits from the Singer turn under his contract with Singer which still has 80 weeks to run before expiring at the end of the '17-'18 theatrical season. It was executed March 1, 1915.

Monday, Mrs. Singer filed a third-part claim for the elephants, claiming ownership of the animals under a bill of sale from her husband. The weekly feed bill for Bohm will be about \$100 as long as he retains possession of the outfit.

It is reported Leo von Singer has recently asserted his intention of no longer playing his midget act under Frank Bohm's direction. Bohm secured the act when it first played Hammerstein's, after it had been imported in this country by S. Rachmann.

It was immediately placed by Bohm to play the Loew Circuit at \$800 weekly in New York, and \$1,000 a week outside. Afterward Bohm organized the midgets act into a road show, going on tour, and was said to have lost \$27,000 on the trip, Bohm alleging at the time Singer was an equal partner in all profits and losses.

A story this week had it Bohm intends filing suit in New York state against Singer for \$6,500 in profits due him, Bohm claims, Singer has failed to account to him for, and a further sum of \$2,812 Bohm says he holds Singer's I. O. U.'s for. There is a printing bill of \$2,400 to be adjusted between them.

It is also reported Bohm has instructed his New York attorneys to prevent Singer's Midgets playing anywhere, excepting under Bohm's direction. Bohm's instructions telling his lawyers to obtain an injunction against

Singer doing so, if that becomes necessary.

The tension between Singer and Bohm ran at a high point of late. It is within the past two weeks it was rumored Singer had stated he would withdraw his midgets from the stage until his contract with Bohm had ended, rather than to continue under the Bohm agreement. Another report was to the effect Singer contemplated purchasing a home at New Rochelle, N. Y., and settling down there, pending the termination of the agreement. Meanwhile it is likewise reported Singer has nearly perfected arrangements to travel over the Pantages Circuit, following the outcome of the legal tangle Bohm started.

Singer is a foreigner. He lately entered application for naturalization as a United States citizen. Leo von Singer was not in Boston when the attachment was served, the largest in amount ever demanded of one vaudeville act. His wife was operating the turn.

The Bohm-Singer agreement is said to be a 50-50 one on profits between the parties. After the failure of the road tour, Bohm returned the Singer act to vaudeville, playing it on a straight salary in some houses of \$1,500 for the week, and in others going in on a percentage basis, the act having secured as its weekly share, various amounts ranging from \$1,200 to \$2,400. The Singer midget act was the headline feature on several pop vaudeville programs that broke records for receipts. It was the feature of the Loew's Orpheum, Boston bill the week of Jan. 13, that got the box office of that theatre \$13,500.

Singer acted as his own and Bohm's representative while the act traveled, collecting monies due and making disbursements. It is said by Bohm that upon Singer failing to account to him the past four weeks for the profits of the act, and Singer's refusal to accept engagements secured for him by Bohm for this and the next two weeks he sued out the attachment.

WALTER KEEFE IN CHARGE.

The Loew Circuit routing sheets are in the temporary charge of Walter F. Keefe, while Jos. M. Schenck is away on a vacation. Mr. Schenck left last Saturday for the South.

Mr. Keefe, who is the general booker for the Miles Circuit, has his headquarters in the Loew offices, and merely moved from one desk to another to take charge of all the bills. He is assisted by Jake Lubin, who occupies that position under Mr. Schenck.

NEW ACTS.

"Snookum's Birthday," a farce comedy with music with a cast of 6, including Countess Olga Von Hatzfeldt, Harold West, the lilliputian, Louis Powers, Anna Sands, Clifford Lyons and Jack Hendley, written by Aaron Hoffmann; opens Feb. 28.

Jimmie Casson (formerly Casson and Bond) with Dorothy Earle, from musical comedy. (Harry Weber.)

Al Brown (who has left the leadership of the Reisenweber revue orchestra) and Charles Althoff.

Lane and Harper, two-act. (Max Landau.)

Billy Gibson assisted by Marie Doris.

Lottie Alter in a new sketch, called "The X Mark".

Isabel D'Armond is framing a two-act for vaudeville.

Harlequin Trio (Frank Bohm).

THREE-CORNERED BOOKING.

A three-cornered booking affiliation is under way that should eventually bring the Rickards' Australian Circuit, the Affiliated Booking Corporation (Chicago) and the Western States Vaudeville Association (San Francisco) into a booking pact.

At present the majority of acts booked for Australia by Chris O. Brown in New York are given several weeks on the coast, where they play the W. S. V. A. time; and now, with the recent affiliation of the coast circuit with the A. B. C., it looks as though the Affiliated will also take up the Chris Brown acts and route them through to the coast, where, after playing for the Ackerman-Harris combine they leave for Australia.

With the Rickards' circuit booking from seven to 15 acts monthly, the arrangement will make things easier for all concerned.

(The Western States Vaudeville Association of San Francisco is distinct and apart from the Western Vaudeville Managers' Association of Chicago, the initials of each tending to confuse unless familiar with the two names.)

W. V. M. A. GETS TWO.

Chicago, Feb. 16.

The Western Vaudeville Managers' Association issued franchises this week to two Middle Western theatres, the Wallace, Peru, Ind., beginning Feb. 24, with a vaudeville show, and the Eagle, Wabash, Ind., opening the first week in March with a tabloid policy.



BRYAN LEE—MARY CRANSTON

American Popular Balladist The little Beauty with the Wonderful Golden Hair A big hit as usual. Watch for their return on Broadway with a new novel act. P. S.—This goes if Bryan Lee can hold out against the army of film managers—from signing Mary for pictures.

IN AND OUT.

Adele Rowland nearly did not open at the Palace Monday, the management declining her services after she had objected to the Sunday advertisements which featured Harry Carroll equally with her. Mr. Carroll was to have been Miss Rowland's accompanist on the piano. Late Monday morning Miss Rowland signified a willingness to play the engagement and duly appeared for the matinee.

Evelyn Nesbitt and Jack Clifford open at the Orpheum, Los Angeles today (Friday). It is the first week of their local two weeks' engagement. While examining an air gun last Thursday at Chockton Mr. Clifford had the end of his little finger cut off when the gun suddenly shut and caught it. The team could not therefore open at the usual time. William Rock and Frances White, the recently organized turn Mr. Rock presented at the Orpheum, San Francisco, took the vacated place, and will leave today for Salt Lake, where they are to open at the Orpheum Monday.

Ma Belle and Ballet could not make Pittsburgh Monday, Ma Belle having been slightly hurt by an automobile Sunday while on her way to catch the train. William Lamp and Co. were hurried into the opening left at Davis. Johnnie Collins, who books the house, told Paul Durand the act's agent Saturday, that nothing could prevent the turn from making Pittsburgh excepting an auto accident, whereupon Durand signed a guarantee they would be there. That will cost Durand about \$75.

The Picchiani Troupe, foreigners, to save expense in transportation, left New York on a Boston boat Sunday night when a bad snow storm was raging. They were due to appear in a Loew Boston theatre Monday. The boat had to put back after starting.

The Three Leightons were out of the bill at the Orpheum, Omaha, Sunday, but were expected to return Monday. Illness.

Conroy's Diving Models, the Poli's, Bridgeport, feature for this week, could not open due to the water act's tank not arriving. "The Freshman" substituted.

Dickinson and Deagon did not open at Poli's, Waterbury, Conn., Monday. Garvey and Faye substituted.

Many disappointments were expected through the severe storm in the east Sunday, but booking managers as a whole were agreeably surprised at the light misses Monday. The most trouble was encountered in making the movements over Greater New York.

Bert Hanlon replaced Ethel Hopkins in the Bushwick, Brooklyn bill this week.

Managers Visiting New Orleans.

New Orleans, Feb. 16.

Martin Reck, Morris Meyerfeld, Jr., Mort H. Singer and Sanford Sachs, all interested in vaudeville, are here this week paying New Orleans a pleasurable visit.

ELECTION AND OTHER MATTERS HOLDING ATTENTION OF RATS

Ballots to Be Printed Feb. 26. Matter of Rats Before American Federation Leads to Liberal Offer by Organization. Shuberts Settle Claims Made Through Rats' Legal Department. Chicago Representative Resigns.

The ballots for the impending election of White Rats executives, including an all new Board of Directors, will be prepared Feb. 26, when the time expires for filing nominations for the various offices. The ballots are to be mailed to members immediately, and the result of the election will be made known about April 1, at which time the newly elected officers will immediately assume their duties, displacing the present ones.

The new board of directors is to be known as the International Board. It will include 24 members in all, the coming election doing away with the Rats' present Board of Trustees. The Board of Directors now has 24 members, exclusive of the officers and trustees.

On the new Board of Directors is to be the combined office of secretary, treasurer and international executive, represented by one person. Harry Mountford will be a candidate for the three combined positions. Mr. Mountford gave his policy or platform as such on the White Rats' Page in VARIETY Feb. 4. If elected Mr. Mountford will doubtlessly issue orders and operate the organization under his International Executive title.

On questions of policy or in other matters, following the election, where the International Executive can not agree with the Board, or the Board can not agree with him, the disputed point is to be submitted to the Rats membership at large by a referendum vote. In the constitution of the Rats directorate now, and it has been so in the past, the Board of Directors has been the sole governing power. Whatever authority has been invested in an official other than the routine duties of the office, has been invested in him by the Board, that applying to Mr. Mountford's present position with title of International Organizer, although the current method of running the Rats just now as understood is practiced by Mr. Mountford presenting to or conferring with the Board.

The officers of the White Rats, to be displaced by the coming election, are:

Frank Fogarty, president; Alf Grant, vice-president; Harry Mountford, international executive; Trustees, Edward Esmonde, Johnny E. Bell, Harry O. Hayes, Henry Pemberton; Board of Directors, Edward Garvie, Geo. E. Delmore, Jas. F. Dolan, William P. Burt, Jack McLallen, Frank C. Evans, Junie McCree, Richard Milloy, Frank North, Geo. W. Monroe, Frank W. Hollis, Dr. Carl Herman, Robert L. Dailey, George Felix, John Gilroy, Burton Green, Arthur Williams, Irving Hay, Frank Herbert, William Keough, James

Marco, W. C. Matthews, Geoffrey Whalen, Fred Niblo.

In a wire received in New York this week from Frank Fogarty in San Francisco, the president of the Rats, he said: "I do not wish to make any statement. I will support any candidate who is the members' choice. I wish the organization success from the bottom of my heart."

After a conference last week in New York, before Samuel Gompers, president of the American Federation of Labor, a statement was prepared by Mr. Gompers and Hugh Frayne, general organizer of the A. F. of L., and sent out to the theatrical papers. It follows below.

It is reported that during the conference Harry Mountford, representing the White Rats, informed Mr. Gompers, the American Federation of Labor could have any facts or statistics it desired relative to the White Rats Actors' Union, but that the Rats would refuse to give such information to any curiosity seeking individual, Mr. Mountford offering the A. F. of L. the privilege of inspecting the books of the Rats. Thereupon it is said, Mr. Gompers appointed a committee to do so, and also to examine the proposed new constitution of the Rats.

Just what the examination of the Rats' books is for seems unknown to those familiar with the matter, but it is said there is a wide divergence of opinion between the officers of the Rats and other people as to how vari-

ous sums of money in the past were spent by the organization.

Mr. Mountford's offer to Mr. Gompers is said to have been accompanied by a statement from him at the same time, saying the Rats only wished a clean bill of health from the Federation and had nothing to hide.

The committee appointed by Mr. Gompers consists of Mr. Frayne, James Holland, Ernest Bohm (Central Federated Union), Mr. Mountford, Harry DeVeaux, Mrs. Margaret Fitzpatrick (Actor's Society) and Mr. Gompers.

The statement issued by Messrs. Gompers and Frayne is:

The San Francisco convention of the American Federation of Labor directed the Executive Council to arrange a conference at which an effort should be made to reconcile the differences existing among some of the members and organizations in the theatrical profession. The E. C. in turn directed Mr. Samuel Gompers, President of the American Federation of Labor, to act in the name of the Council. In accordance therewith, at his invitation, a conference was held at the Continental Hotel, New York City, in which the following participated:

Representing A. F. of L.: President Samuel Gompers, James E. Roach and Hugh Frayne, General Organizers.

Representing White Rats Actors' Union: Harry Mountford, Junie McCree, Edward Esmond.

Representing Hebrew Branch (White Rats Actors' Union): Joseph Welus, Attorney Stennet.

Representing Central Federated Union: James P. Holland, Ernest Bohm, Robert Brindell.

Representing German Branch (White Rats Actors' Union): Otto Steieler.

Representing Actors' Society of America: Mrs. Margaret Fitzpatrick.

Representing non-affiliated actors: Harry De Vaux.

A general discussion of the situation took place and all matters in dispute considered. Upon the suggestion of President Gompers, a further conference is to be held within a few days at the call of Organizer Frayne, at which a final effort is to be made to adjust minor differences and for the complete unity of the organization and the members of the theatrical profession and that thereafter with the aid of the A. F. of L. a campaign of organizing is to be inaugurated—nation wide.

The General meeting of the White Rats has been again postponed in order to allow Messrs. Mountford and Gompers an opportunity to discuss the construction of the new constitution which must be completed before the call of the scheduled general meeting.

Chicago, Feb. 16.

Will P. Conley, for the past two and one-half years the Chicago representative of the White Rats Actors' Union, has voluntarily tendered his resignation to the Union, to become effective Feb. 26. Conley's resignation was sent in Jan. 24.

Conley will not withdraw his membership but quits the active post in order to devote all of his attention to a branch of the vaudeville business in which he will become a prime factor.

Through the legal department of the White Rats the Shuberts were induced to pay a full week's salary to Steele and Winslow who recently appeared at "The Castles in the Air" (44th Street theatre). The turn was forced to leave the city Saturday and because of their sudden departure the management declined to fulfil their end of the contract.

The Shuberts also paid the legal fees of Attorney Timony of the Rats in the matter of Bernard and Scarth, who retained Timony to enjoin the Winter Garden management from introducing a portion of his copyrighted vaudeville specialty.

FOX AND SANTLEY IN ACT.

A vaudeville turn proposed for the early summer by George C'Brien, of the Harry Weber Agency, and to follow the closing of the "Stop, Look, Listen" show at the Globe, is to be composed of Harry Fox, Joseph Santley along with four girls, the turn to appear wholly in "one."

Messrs. Fox and Santley are now with the Dillingham attraction.

The salary asked for the new act is reported at about \$2,000 a week, with the first showing of the turn to be seen in June.

"Darktown Follies" in Harlem.

The Lafayette theatre in Harlem, dark for a week, reopened Monday with "The Darktown Follies of 1916" which started a three weeks' engagement. The policy following the present engagement was intended to the pop vaudeville, colored stock and pictures, but it is understood an attempt will be made to keep the house as a stand for traveling colored companies.

Manager Julian Elnore leaves shortly for a trip through the country to arrange bookings for the colored shows.

Miss Stedman Replacing Miss Moore?

The Shuberts this week sent out a call for Fannie Stedman, an eccentric comedienne on the style of Florence Moore. It was expected Miss Stedman was needed to replace Miss Moore with the Shuberts' "Maid in America." Miss Moore joined the production a week or so ago.

Hodkins Returns to Chicago.

Chicago, Feb. 16.

Charles E. Hodkins, at one time a prominent Chicago booking agent, and well known throughout the south, where he controlled a number of small time houses known as the Lyric Circuit, returns to Chicago this week after a prolonged stay in the west.

Hodkins is reported to have secured a number of houses during his absence and is expected to become affiliated with the local Pantages office.

SAVOY AND BRENNAN.

Bert Savoy and Jay Brennan, whose photos are on VARIETY's front cover, are vaudeville in the east with their successful skit, "On the Rialto," written by Mr. Brennan, also the straight man of the turn and a fine foil for Savoy's excellent impersonation.

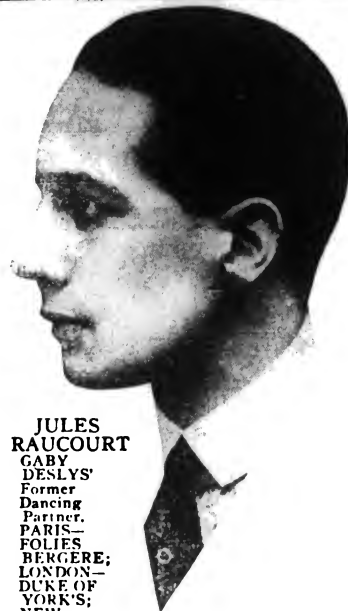
Mr. Savoy replaced Jimmie Russel in the Russell Brothers' act, following the sudden death of Jimmie, and is considered one of the few worthy female impressionists on the vaudeville stage.

The gowns in the Savoy-Brennan turn were created expressly for the act by Clarice.

While the couple are the recipients of many flattering offers for European engagements, they will remain here to complete their season's booking on the Keith time.

This week they are playing the Colonial with the Orpheum, Brooklyn, and the Alhambra to follow.

The turn is handled by C. & G. Bos-tock.



JULES
RAUCOURT
GABY
DESILY'S
Former
Dancing
Partner.
PARIS-
FOLLIES
BERGÈRE;
LONDON-
DUKE OF
YORK'S;
NEW
YORK-
THE
BILTMORE

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

New York, Feb. 7.

Editor VARIETY:

In VARIETY's review of the Ruth St. Denis act at the Palace last week you refer to the fact that Lubowska did the same dance as Miss Forman does some months ago at the Palace. As I have been accused of stealing this dance by other people also I would like to give the history of the dance.

The music is the "Marche Indienne" by Sellenick. In the spring of 1913 I created a dance to this music which I used with a partner in a film in which I was featured by the Edison Company, entitled "Dances of the Ages." This was released May 26, 1913. Later in giving a series of my own ballets and dance dramas in Los Angeles I rearranged the dance for my partner at that time (Miss Norma Gould) and she did it as a solo dance in my ballet, "Zuleika," and also on a concert tour under my management.

After joining the St. Denis company in the spring of 1914 and working for some months, we started a transcontinental tour during which a dancer—Evan Burrows Fontaine by name—joined the company. She had been dancing at a Chicago cabaret and had tried out before Miss St. Denis during our engagement with the Chicago Symphony Orchestra, and as she showed promising material, was engaged for the tour.

During that tour I taught her this dance step for step, Miss St. Denis costumed it, and we billed it as the "Danse Egyptienne." The Fontaine girl was dismissed in California and a girl who called herself "Psychema" was engaged, to whom I taught the "Danse Egyptienne," adding some more of the original steps, the technique of which had been too difficult for Fontaine to master. "Psychema" left us at the close of last season, came to New York and reappeared this year under the name of "Lubowska," doing the same old dance which in all interviews she claimed to have taken from the toms in Egypt!

This season I taught the dance to Ada Forman, but inasmuch as it had become too common as an Egyptian dance we recostumed it, changed the hand and arms and called it "Danse Javanese." It is a good dance, full of interesting steps, and could be costumed in any Oriental or exotic manner, and probably it will reappear in the future in many guises.

In the school this summer I taught this dance to at least 30 girls, and even on the road this year I have taught it to three in different cities. In justice to myself I want it cleared up that this arrangement of poses, steps and movements to this music is original with me, and to support this statement I have many programs, press notices and picture film.

Ted Shawn

New York, Feb. 10.

Editor VARIETY:

The critic who, in the current number of VARIETY accuses me of "borrowing and reproducing Helen Green's Actors' Boarding House" may be surprised to learn I have never read a line of Helen Green's in my life.

I certainly "reproduced" an actor's boarding house in the story of my motion picture, "The Final Curtain," but I had no idea it was Miss Green's actors' boarding house. I didn't even know Miss Green had the exclusive right to use that interesting industry.

I had heard of actors' boarding houses before I ever heard of Helen Green. In fact, I lived in one in 1900, and it was that one which I had in mind, four years later, when I wrote for Hope Booth the scenario of "Our Lady of Laughter," which Kleine-Edison turned into "The Final Curtain." This, if I am not mistaken, was prior to the advent of Miss Green in New York.

Your reviewer betrays rather an unfortunate ignorance of contemporary literature in supposing only we two have availed ourselves of this picturesque environment, and a surprisingly impulsive recklessness in accusing a reputable author of plagiarism before acquainting himself with the facts.

Channing Pollock.

New York, Feb. 10.

Editor VARIETY:

In your review of my sketch, "The Unexpected," you say:

"It follows too closely in outline 'The Passion Play of Washington Square,' recently produced as a playlet, and the endings are too similar, though 'surprise finishes' of the rehearsal sort have grown quite common within the past three years."

"The Unexpected" was written three years ago and was copyrighted Dec. 2, 1913 under the title of "Game." It was revised and re-copyrighted Feb. 19, 1915, under the title of "The Unexpected" and was first produced at the Park Theatre, Newark, March 24, 1915, with Mr. Tully Marshall and Miss Margaret Green.

"The Passion Play of Washington Square" was first produced, so far as I have been able to ascertain, Nov. 21, 1915, so that the first production of "The Unexpected" antedates it by eight months, while my piece was first copyrighted almost two years earlier.

Aaron Hoffman

Cushing, Okla., Feb. 10.

Editor VARIETY:

Have just got through with an experience which may be of service to fellow actors. A man calling himself "The original Raffles—expert cracksmen"—engaged a vaudeville road show consisting of five acts, booked out of

Kansas City, Mo., by the Hammond Dramatic Agency.

The show opened at Bartlesville, Okla., then played Pawhuska to Enwright, Okla.

Did well in all these towns and made money. The last stand, Stillwater, Okla., Mr. Raffles, after opening to a full house, left the next day with the receipts, leaving his company stranded.

The company has since heard the said Raffles is in the habit of taking out companies and stranding them.

Zampa.

Wheeler and Goldie.

Three Spoons,

Jack Hamilton.

Paul La Drew.

Altoona, Pa., Feb. 7.

Editor VARIETY:

In a review of Proctor's 58th street theatre in last week's VARIETY it said I am reading "War Bulletins" following Nat Wills' style.

I first read them the latter part of August, 1898, and continued all during the Spanish-American War. I revived the idea the first week the U. S. had trouble in Mexico and continued up to the time war was declared in Europe, when I immediately rewrote them to fit the situation.

I think I am correct in stating that the first time Mr. Wills read war bulletins was in August, 1914.

George Yeoman.

Enroute Feb. 10.

Editor VARIETY:

In VARIETY an article, under the San Francisco heading told about me being arrested on a charge of failure to provide for the child of my former wife. The arrest was made on a four-year old warrant.

There was no money due and when the case came up in the court it was thrown out.

My former wife has a few imagined grievances and took the above mentioned means to "get even."

Max Le Hoen.

(Le Hoen and Dupreece.)

New York, Feb. 5.

Editor VARIETY:

In last week's VARIETY I read a lady named "Ray Levey," a performer, was arrested for shoplifting. My name is Ray Levey and I am a performer, pretty well known and respected by all my friends. I ask you to let the public know I am not the Ray Levey who was arrested.

My husband is Ralph Levey, also very well known in the profession. He is now traveling through Louisiana with a picture.

Ray Levey.

Omaha, Feb. 12.

Editor VARIETY:

An article in the current VARIETY is causing me embarrassment, through an unfortunate coincidence of names.

The Lillian Kingsbury who is having trouble with her husband, George W. Kingsbury, is not myself.

I am the widow of Clint G. Ford, an actor, who died two years ago. Kingsbury is my maiden name.

Lillian Kingsbury.

(At present playing on the Orpheum circuit in "The Coward.")

PHILLY TAKES ACTION.

Philadelphia, Feb. 16.

On recommendations of Public Safety Director Wilson, supervisor of local morals, Mayor Smith ordered the revocation of the Gayety theatre's license last week. The house is located on 8th near Pine streets and holds a franchise in the American Burlesque Association wheel.

Director Wilson complained of the shows playing the Gayety, claiming they were not of a desirable character, and in addition objected to the "Cooch" dancing and the distribution of cards through the audience, the cards being alleged to come under the immoral classification. Although the management had been repeatedly warned, according to Mr. Wilson, the shows continued along the same type and drastic action was adhered to in order to convince both the Gayety management and others in the city of the serious intentions of the administration.

Both the Columbia Amusement Co. and the American Burlesque Association directors are absolved from all blame in the Gayety action in view of the recent order issued their franchise holders ament clean performances. Since the circuit powers insist on strictly clean burlesque, the infractions are wholly due to the selfishness of local managers. And while the cleaning up process has taken several weeks to produce results, practically every city on the two wheels has shown an inclination to reform, possibly excepting Philadelphia, where the condition was in its worst state.

The new administration in this city, however, has made its intentions clear and suggestive burlesque will have to go if it necessitates the revocation of every theatre license where burlesque is legally permitted.

Director Wilson is keeping in close touch with local burlesque conditions, and while the Gayety action probably will have the desired effect, a similar move will be made where any theatre violates the moral code.

Wednesday afternoon a VARIETY representative was advised by Public Safety Director Wilson he would recommend the restoration of the Gayety's license on a conditional basis. Mr. Wilson will insist Julius Howard be removed from any managerial capacity and that minors be barred from all performances. He will further insist that all rough dialogue, "cooch" dancers and other objectionable features be eliminated and in addition will request that the lessees, Hugh Clarke and John H. Walsh, be held directly responsible for all infractions of the moral code. This will probably be adjusted through the filing of a bond. If the house management shows a willingness to meet those requirements, Director Wilson will ask the Mayor to take action on restoring the license and the house will be reopened next week. It has been dark since last Thursday, when the license was revoked.

Johnson Free Lancing.

A. E. Johnson, the foreign agent, is still free lancing in bookings. He has formed no affiliation as was recently reported.

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Vol. XLI No. 12

Vera Maxwell has gone to Havana.

Elsie Janis is now imitating Henry Lewis.

Alice Fleming is to open in stock in Spokane.

Barry and Welford open on the Loew Circuit next week.

The Gus Hill musical comedy "The Boy Scouts" will open Feb. 19.

Nathan Freed (Ned Dandy) is engaged to marry Sarah Edelman.

Jimmy Hussey and Jack Boyle will join "Maid in America" next week.

Rupert Harvey will be in "Justice," to be produced by B. Iden Payne.

Josie Intropodi will replace Ethel Duffre Houston in "The Masked Model."

Florence Reed is to play a season in stock for O. D. Woodward in Denver.

Ernest Ball returned to the big time circuits this week again as a "single act."

Lottie Williams opened with the Fiske O'Hara show at the Standard, New York, Monday night.

Wm. J. Sheely, manager of Loew's De Kalb avenue house, is the father of a son, born Feb. 8.

The Grand Opera House, New York, this week is holding a series of benefit performances for the Italian Red Cross.

Charles Larivee (Larivee and Le Page) has enlisted in the 148th Battalion, Canadian Reserves.

Edith Lyle has gone to Philadelphia to join the Knickerbocker stock company.

The Ward Brothers opened on the Loew Circuit this week, placed by Goldberg & Epstein.

Mrs. Gordon Eldrid has recovered from her attack of typhoid and resumed her place in her husband's vaudeville.

Anna Hughes, who left New York in the chorus of "The Society Buds" (a vaudeville production) was taken seriously ill last week at Jacksonville.

Billy Lee, from stock in Portland, Ore., joined the Brandon Hurst and Co. act Feb. 6 at the Orpheum, San Francisco.

Thomas Grant Springer has completed a comedy entitled "Sex Pioneers" which Bertha Mann is to appear in.

H. Van Loan, connected with the stage crew of the Ruth St Denis act, left this week for the coast to connect with a picture concern.

Ray Monde, the female impersonator, booked to sail last week for Australia was forced to postpone it and return east, owing to the illness of his mother

Margaret Nybloc has sailed for London to appear in "Kitty McKay". She is to return to this country in August.

Charles H. Preston, connected with the managerial staff of the Orpheum, Montreal, for some time, has returned to New York.

James Clancy, formerly the small time booking agent for the Poli Circuit, is now operating Jacques' theatre, Waterbury, Conn., playing Columbia burlesque during the week and a Sheedy vaudeville bill Sundays.

Joe Buckley, now in the mountains, is recovering from his recent illness, according to letters to friends in Buffalo. During his absence from "Me, Him and I," Arthur Conrad replaces him.

Julia Gifford (formerly Mrs. Bob Fitzsimmons), who returned to vaudeville a short time ago, has accepted contracts for a season's tour over the Loew, Miles and Pantages circuit. It will be her third trip over the latter time.

Harry Donohue, actor or fighter as occasion calls for, is under the management of Joe Wood for both occupations. He formerly appeared in a Wood's vaudeville production. Joe believes he has a lightweight world beater in Donohue. A match with Benny Leonard is being negotiated for.

William L. Malley, theatrical manager at 1400 Broadway, New York, has filed a petition in bankruptcy individually and as a partner of the firms of Malley & Chase and Malley & Denison, both out of existence. His assets are figured at no market value, with liabilities amounting to \$920.

Convictions were secured against several defendants charged with commercial frauds in the U. S. Criminal Court last week. The ring leader, Leo Bamberger, was sentenced to three years. Two former theatrical agents were involved. Harry Goldman, who got 18 months, and Jack Levy, the latter sentenced to pass one day in the custody of a U. S. marshal.

Beach, the aviator who has been appearing at Tampa, Fla., as an added attraction to the South Florida Fair and Casparilla Karnival, narrowly escaped death last week when his machine ran into the Gordon-Keller Hospital Building and dropped three stories to the ground. Beach was badly cut up and the machine demolished.

George Bronson Howard, a writer, has been sued by Magistrate Joseph E. Cogrigan for \$100,000 damages, the magistrate alleging Howard libeled him in a chapter of the latter's book, "God's Man." The name of Teddy Gerard has been brought into the controversy. Joe Raymond who married Miss Gerard one day, is on the anxious seat lest he won't be called as a witness. Mrs. Raymond is now in London.

Daniel Dody and family are bidding their friends a hasty farewell prior to a sudden journey to Palm Beach, Fla., where the Dodys will spend a month's vacation. Daniel's professional activities have brought about a quiver of the eye lid and fearing a nervously temperamental breakdown, Daniel is hiking south for a rest. Considering that he selected Palm Beach, the millionaires' winter playground for his gambol, there seems absolutely nothing wrong about Dan's nerve.

The annual St. Valentine's Gambol of the Lambs was held Sunday, Feb. 13, at the Belasco. The program included "Trespassing" by Graham Jones, Giuseppe Le Luca, "The Vice Squad" by Edward Ellis, "At the Grand Guignol," "A Back Number and a Few Live Ones," "Incidentally," a burlesque on "The Pride of Race" and a quartet, including George Leon Moore, Harry H. McClaskey, Andri Sarto and Frank Croxton. The affair was produced under the direction of Collie Eddie Ellis with Arthur Hurley, general stage director. One of the sketches was ultra-warm, but only a "stag" audience was present.

Lawrence Haynes, a tenor engaged by Arthur Hammerstein for "Katinka" and released, has started action to recover his salary in full, claiming the contract with Hammerstein called for the entire season. The management replies that Haynes was not suitable and he was suffering from an inflection that impaired his singing. Alfred Beekman, of House, Grossman & Vorhaus, is handling the matter for the Hammerstein interests. The suit of Arthur Hammerstein against Emma Trentini to have refunded \$7,200 paid out to the star in addition to her regular salary while appearing in Hammerstein's "The Firefly" when she refused to go on with the performance without securing a bonus will in all probability be settled out of court. Miss Trentini, who is now in Europe, is understood to be anxious to return to this country and may reappear under the Hammerstein management again.

TOMMY'S TATTLES.

By Thomas J. Gray.

As it seems to be the custom nowadays to have a picture of the column culprit at the top of his weekly wails, we have joined the rogues' gallery. (We don't look half as good as the picture.)

We hope it doesn't start a string of mash notes. ("Boy, page Francis X. Bushman.")

"Gunga Din" is on the victrola records they say. What a great chance to get even with unwelcome visitors.

It is rumored one of the picture companies is going to engage their own special pie baker. It should save a lot of money.

Noticed some one has written a book called "Eat and Grow Thin." Will they follow it up with one called "Lay Off and Get Rich?"

See where some acts are kicking about the billing the managers are giving them. Other acts are kicking because the managers won't give them a chance to use any billing. There is nothing like having something to worry about.

It must have been an awful joke for the people on that English ship the Germans captured. They start out on a pleasure trip and ended upon Harry Mundorf's Time.

The only difference between a Geo. M. Cohan revue and the kind other authors write is that you can be sure George's will be good.

This preparedness talk is having a good effect. An acrobatic team now carries a double set of handkerchiefs.

Poetry we just love to write, We can't always make it bright, So we'll put some in this place, Just enough to fill the space.

Palace Building Brother Acts. Goodman Brothers (Maurice & Joe), "The Law and Hoboken."

Hodgdon Brothers (Ray and Jack), "Uncle Sam's and Father Sam's Favorites."

Weber Brothers (Harry and Herman), "The Wise Men From the West." Fitzgerald Brothers (Harry and Leo), "Sons of Erin."

Dempsey Brothers (Jack and Paul), "Two Family Men."

The old-time fighters had the best of it. Here's the Willard-Moran fight coming and Hammerstein's closed.

The boys who paid those Fifteens and Twenties for the Gibbons-McFarland dancing act and said "never again" will be found in the box seats at the Willard-Moran Comedy.



"EXPERIENCE," LEGITIMATE PLAYING TWO SHOWS DAILY

At Garrick, Chicago, Next Week. Three on Holiday. Actors Paid Pro Rata for Extra Performances. Expected to do \$20,000 at \$1.50 Scale. Eastern Company Doing Two-a-Day on Return Engagement at Providence This Week.

Chicago, Feb. 16.

Two performances daily and three on Washington's Birthday (one show Sunday) will be the program at the Garrick next week, where "Experience," a legitimate show, has been running along to average receipts of \$15,000 weekly.

The Garrick admission scale for the current attraction is \$1.50 at night with \$1 matinees, to \$2 Saturday night.

For the increased number of performances, the players in "Experience" will receive pro rata salary.

It is estimated that the Garrick with its two-a-day policy may run close to \$20,000 gross next week.

Providence, R. I., Feb. 16.

"Experience," here on a return engagement, is playing two performances a day on the week's engagement, and will get close to \$15,000 on its stay.

The house was virtually sold out for the week after Monday night.

MAJESTIC'S MUSICAL STOCK.

The Calburn Opera Co. will start a stock season of musical comedy pieces at the Majestic, Brooklyn, commencing Feb. 28. "The Red Widow," will first be presented.

The company is under the management of Frank L. Callahan and will be operated at popular prices, 25-75, at night, 25-35 matinees, and 25-50 Saturday afternoons.

The company will present one show a week and will have Florence Webber as its leading woman, she making her appearance the second week of the season in "The Firefly."

FIGHT ON TAX.

The United Theatre Managers' Association has decided to make a general fight against the proposed War Tax on theatres, which now has been switched to a Defense Tax. Managers throughout the country have been letterized and a determined effort is being made to prevent the measure from passing. Local theatre managers are being asked to get into touch with their Congressmen and use whatever influence they can. The Stage Hands' Union and the Motion Picture Operators' Union are also in the fight to prevent a tax of approximately \$100 annually on each theatre.

Ligon Johnson, attorney for the Managers' Association, has left on a flying trip across the continent for the double purpose of stirring up interest in the fight and to round up a few more play pirates who have been

working in the country around Kansas City.

Before leaving, he stated a tax of the amount proposed annually would be the same as a direct tax of \$2,000 and that the majority of out-of-town theatre managers did not realize that once it was levied it would remain for practically all time. At the beginning, the government imposed a tax on all luxuries, including cigars, tobaccos, wines, liquors, telephones and sleeping car accommodations. Then it was proposed to add the theatre to the list. In all of the previous-named luxuries it is the ultimate consumer that pays the tax, but with the theatre it would be the management. The question is whether or not it is a luxury to manage a theatre.

POLI'S STAR STOCK.

S. Z. Poli is to inaugurate a star stock policy in Hartford week after next. He has been trying to secure Julia Dean and Andrew Mack for the first four weeks.

Two Stocks in Portland, Me.

Portland, Me., Feb. 9.

There are to be two dramatic stock companies here during the late spring and summer season. One is to be at the Jefferson, and another at Keith's.

FARCE TO OPEN CHI'S SEASON.

"Fair and Warmer" has been selected to open the season of 1916-17 in Chicago. The Cort theatre has been selected as the place the farce is to be shown to the citizens of Windy Town.



DOROTHY EARLE

A beautiful Prima Donna who has deserted musical comedy to join JIMMIE CASSON in the formation of a new double act to be known as CASSON AND EARLE.
Miss Earle is the possessor of a phenomenal soprano voice and although still in her teens has creditably played many leading roles. All gowns by Mme. Rosenberg, New York.
Direction, HARRY WEBER.

HAMMOND'S "BIRD OF A PAN."

Chicago, Feb. 16.

The dramatic harpoon was tossed sharply by the Chicago Tribune into the "So Long Letty" show upon its opening at the Olympic Sunday night. The other local critics received the Oliver Morosco production more kindly, but Percy Hammond handed it a pan that was a bird.

In part Hammond said it was "as lush and ripe and red as an overblown poinsettia" and that that he "suspected" it "would suffer emendation ere the week is over at the hands of those who see we have no harmful diversions." He also wrote "the plot is as obstetric as the Lying-in-hospital, though the lines are for men only." Before concluding his review Hammond wrote "it was no place to take a lady not your wife."

It was reported yesterday the piece would undergo some instant alterations and that the second act in particular would be bolstered up.

"PIETRO'S SONG" OPENS.

Albany, N. Y., Feb. 16.

"Pietro's Song," a comedy of artistic temperament by Arga Blodgett, opened at Harmanus Bleeker Hall Monday. Paul Ker is the star and has an opportunity to sing several songs. Others in the cast include Beatrice Prentice, Mary Sullivan, Sydney Riggs Edward Durant, George Henry Trader and Anton Ascher.

WOODWARD'S STARS.

O. D. Woodward, the Denver manager, has left New York, after signing stock stars for his Denver house.

He carried contracts calling for the appearances of Florence Reed, Julia Arthur, Blanche Bates, Emmett Corrigan, Helen Ware and Julia Dean.

The two latter stars were signed through the Chamberlain Brown office.

FALL RIVER SHIFT.

Fall River, Mass., Feb. 16.

The Academy, in the past playing the American Wheel shows, the last half of the week, will shift them to the first three days, splitting with the Worcester theatre, Worcester, Mass.

The Academy formerly played its shows four days starting Wednesday with the first two days being given over to road shows.

"Wolves of New York" Revived.

The Grover Brothers have in preparation "The Wolves of New York," which will take to the road Feb. 22, opening in Poughkeepsie.

The piece is a revival of an old melodrama and is slated to be sent over the Stair & Havlin time, opening in Pateron, N. J.

Will Grover will manage the company.

Blaney's "Pacific" for International.

Harry Clay Blaney next season will launch a revival of the former popular military play "Across the Pacific." It is to be given a route over the newly formed International Circuit. This will be one of the two shows exploited by Blaney on the new circuit.

SHOWS CLOSING.

"Within the Loop," the Shubert musical production which had not played New York, closed Saturday at Johnstown, Pa. Irene Franklin was featured with the show. A baggage with some of the props of the show burned up, as the train neared Johnstown.

"A Mix Up," the seven-people comedy with Stella Mayhew starred, closed Saturday in Boston, after playing two weeks. It was a Shubert show.

Cleveland, Feb. 16.

The English company presenting "Quinneys" closed here Saturday at the Colonial. The company, since leaving New York where it had but a short run, has experienced little real business. The company will in all probability return to England immediately.

C. W. Benner's "Peck's Bad Boy" company closed in Owensburg, Ky.

EVANGELISM DOING WELL.

From reports around, all of the evangelists, with Billy Sunday the headliner, are doing quite well at the gate. Sunday closes a six weeks' run at Trenton, N. J., this week, where he has gotten to date \$33,000 from the natives, and expects \$25,000 for his gross at the big blow-off Sunday, after which he will take himself to Baltimore for another run. While in Trenton, Bill took in 12,000 on "the trail."

A couple of small time evangelists have sprung up of late, doing their stuff a la Sunday, without Bill yet turning in a kick. One is Dr. Biederwoolf, who goes into Norristown, N. J., Sunday, after having cleaned Allentown, Pa., of \$5,000 in practically no time. Dr. Biederwoolf is going into a specially constructed tabernacle and is said to split the gate 50-50 with the builders of it.

Out west there is a Dr. Bob Jones, probably to be classed as a four-a-day evang., since he could only pull \$3,050 out of Aurora, Ill., in six weeks.

RENAMED REVIVAL.

The revival with an all star cast of "The Idler" will be presented under the title of "The Great Pursuit." The play has been modernized by the author, C. Hadden Chambers. At present the opening date is the Royal Alexander theatre, Toronto on March 13. Montreal will be played the week following and the show will reach New York March 27.

Frederick Latham is staging the revival. On the cast at present includes Phyllis Neilson-Terry, Montague Love, Marie Tempest, Jeanne Eagels, Cynthia Brooke, Bruce McRae, Charles Cherry and H. Graham Brown.

"MANDALAY" CAST.

The cast for the musical piece written by Oreste Vasselli, which is to reopen the Park theatre, has Herbert Corthell, Florence Grant, Marie Horgan, Leloa Lucey, Hazel Kirk, Edward Morris, Charles Robertson.

William J. Wilson is directing the rehearsals.

AMONG OTHER THINGS --- ---

By ALAN DALE



I sincerely hope that Mischa Elman behaved himself nicely at the "tea" given by David Belasco. Morris Gest, who speaks pure Russian, was there, so he probably instructed Mischa not to drink his tea out of a saucer. Elman's "table manners" are a trifle unconventional, they say. A lady who once crossed with him, told me that he loved to eat chicken at dinner, and spit the bones into his plate. "I was quite disgusted," she said. "I hated the man, until I heard him play. Then I was so charmed, that I actually shouldn't have minded if he had spat his bones into my plate."

Dramatic critics of daily papers in England, it appears, are exempt from compulsory military service. So are the guards and managers of lunatic asylums. Certain unpleasant functions, you see, must be filled, even in war times.

Somebody wants "film plays for families" and complains that nothing is offered but dramas and comedies of infatuation, elopement and stories "each ending with a final kiss," is rather neat, don't you think? If a "final" kiss doesn't end it, what kind of a kiss possibly could? Is a "final" kiss immoral, and if not, why not?

Here is a chance for a playwright: To write a play for Miss Rose Stahl in which that actress, instead of saving "little sister," as she has persisted in doing for so long, shall permit "little sister" to save her! That would be a distinct novelty, and everybody needs a change occasionally.

In the revival of C. T. Dazey's ancient melodrama, "In Old Kentucky," great stress is laid upon the fact that fifteen thoroughbred horses appear in the cast. One of these days some daring manager will make a revival with fifteen thoroughbred actors in the cast. But we are not ripe for such a startling innovation at present.

The dreary structure at the Cort theatre, known as "Any House," seemed to suffer from an excess of hot air. What it needed more than a producer was a plumber.

A new picture is to be called "The Soul Market." Make it "sole" and it can be used to advertise the fish news published by one of our prominent evening papers. The scene could be laid in an aquarium.

An English actor has been asked to play the role of the Kaiser in a contemplated production, and is very much wrought up about it. "Of course," said

he, "if the Kaiser is presented beated, and put out of business, I don't mind accepting the part. But if he is displayed as victorious, I can't possibly do it, can I, dear boy? You see I want to go 'ome some day." As the late W. S. Gilbert used to say: "It's a nice point."

In the list of box-holders at the Metropolitan, I noticed that many names were down for "odd matinees." What do the Opera House folks look upon as "odd" matinees? If their idea of oddity is the same as mine, then the Metropolitan hasn't the monopoly of "odd matinees." They can be patronized in many of our theatres. Nearly every manager with a particularly bad play, tries it at an "odd matinee."

"Mary Anderson finds that marriage pays. * * * She discovers that she can cook, iron and wash so well that her salary as a Vitagraph player is to be raised many dollars."—Movie item.

What's in a name? A picture of "Our" Mary cooking, ironing, and washing would be worth any price of admission.

Sir Herbert Tree has a very "elegant" press agent in Mr. Percy Burton. Mr. Burton sends out press matter "with compliments and thanks in anticipation of use." 'Tis better to be thanked in anticipation than not be thanked at all. The average press agent kicks when he "anticipates." He likes to be sure.

In the new George Cohan review—I beg pardon, "revue"—the character of Young America deplors the fact that he got nothing for his play but "good notices." That may sound funny, but there's many a jest spoken in earnest. George Cohan is a very wise person with his finger on the pulse of the public. He has taken the initiative in the present unvarying tendency to "good notices." He will have many imitators.

Somebody says that it is an insult to ask women to play certain feminine roles in Shakespeare, and that men should be assigned to them. Don't you think that it is equally unkind to ask men to play certain roles in modern pieces, and that these should be given to women? Sauce for the goose, you know.

After all, Mrs. Fiske, though delightfully unusual, is but a dutiful little wifey. In a curiously "business-like" interview, she applauds "The Fear Market," produced by her liege lord, and says: "The whole thing reminded me of the things that A. M. Palmer used to do." Alas! When we had A. M. Palmer in our midst, we were not so appreciative as Mrs. Fiske evidently meant to be. Possibly, Mrs. A. M. Palmer was. This conjugalism is very pretty.

CELEBRATING DAYTON'S OPENING.

The Colonial (re-named Keith's) at Dayton, O., will re-open Feb. 21 with a program supplied through the big time department of the United Booking Offices. The Colonial was selected for the Keith Dayton stand following the condemnation of the former Keith house by local authorities.

E. F. Albee will personally supervise the opening while a train load of eastern theatrical celebrities will attend to make it interesting.

Several of the Dayton celebrators will remain in the middle west for the entire week, journeying from there to Jackson, Mich., to attend the opening of W. S. Butterfield's new Bijou theatre in that city.

A special car will be brought in from Chicago, while Harry Weber will superintend the transportation of the eastern contingent.

U. S. V. M. A. STARTS.

The U. S. Vaudeville Managers' Association has been incorporated in New Jersey. One of the prime factors is Gus Hill, who will book his play people through the new agency.

Walter J. Plimmer is the general booking manager, and is prepared to offer a season's bookings in vaudeville.

Also associated in the enterprise are Frank G. Hall and his circuit of houses and William J. Counihan, who controls several theatres in New Jersey.

The new concern has taken a suite of offices in the Strand Theatre Building, New York.

Mr. Plimmer was connected with the Amalgamated Agency (B. S. Moss) until last Saturday. Plimmer booked certain houses, some of which he brought with him when entering the Amalgamated. Upon serving two weeks' notice of intention to leave that agency, the Amalgamated people adopted the usual measures in matters of this sort, and when Plimmer later returned to his office in the agency the same day, he found it stripped. Instead of waiting the customary two weeks, Plimmer at once moved out.

NEW MUSICAL PIECE.

Philadelphia, Feb. 16.

A new musical piece entitled "Hello People" is due to open here shortly.

Leffler and Bratton Have a New One.

Leffler & Bratton, who came to the fore as Broadway producers last season when they produced a play at the Republic will take another chance this spring.



MARY GRAY
"THE WALTZ GIRL."
DIRECTION, FRANK EVANS.

SHOWS IN CHICAGO.

Chicago, Feb. 16.

Show business right now in Chicago appears to be most thriving indeed. First of all the newest thing in town are ripping the boxoffice sheets wide open in some sections, namely, the Russian Ballet at the Auditorium turning them away Monday night at five dollars a throw. Every indication points to capacity for the remainder of this week as the advance reports says the ballet russe is naughty but nice.

"So Long Letty" opened at the Olympic Sunday night to big business, but the opinion on the show by the critics was divided. Report also out that there are some immodest lines in the show.

"Ruggles of Red Gap" is doing precisely little at the Chicago, while "The Ohio Lady" is not creating any box-office furor at the Blackstone. "Experience" continues to draw well at the Garrick, while David Warfield is not losing anything on his month's engagement at Powers'.

"Young America" in last week of Cohan's Grand engagement and leaves town more enriched than when it entered. Blanche Ring follows Sunday night. Her new show will be "Jane O'Day From Broadway."

"His Majesty Bunker Bean" is slumping off somewhat at the Cort, although the interest warrants its continuance for some time yet.

"Chin Chin" is doing a remarkable business at the Illinois and the advance sale is one of the largest in the history of the house. For the next month or so not a seat is obtainable even at a fancy price of the brokers.

SHOWS IN FRISCO.

San Francisco, Feb. 16.

"Mutt and Jeff," at the Savoy, played to a large Sunday opening, but business dropped somewhat Monday and yesterday.

"The Only Girl," at the Cort, had a good opening Sunday, with a capacity house attending the Monday benefit performance.

The La Scala Opera Co. played to \$19,000, or thereabouts, last week, making a gross total for its two weeks here of \$35,000. The La Scala is doing big in Oakland this week. It is understood the company will disband following the Oakland engagement, the management fearing the northern territory, where conditions are reported deplorable.

The Alcazar business seems rather healthy, while at the Columbia "Motherhood" is playing to light audiences.

The early part of the week reported light business all over, excepting at the Cort, the slump being caused by the first real good weather in more than a month.

SHOWS IN LOS ANGELES.

Los Angeles, Feb. 16.

"Twin Beds," opening this week at the Mason for two weeks, played to a half house, although indications point to an increase in business for the engagement.

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

WITH THE WOMEN

By The Skirt

A Wednesday matinee audience at the Palace is an audience who goes to vaudeville for the love of it. Monday afternoon usually finds the curious crowd who sit there and say, "show me!" Dainty Marie appears before a drop in a dress made of a fish scale robe over white tulle. In full tights Marie revealed a beautiful figure. Adele Rowland of "The Only Girl" fame, has come to brighten vaudeville. Vaudeville has had very few clever women singles this year and Adele Rowland is welcome. Miss Rowland has two changes of costume, both very good looking, the last exceptionally so. The long bodice was of brilliants, while the skirt was gold embroidery on orange tulle, over a silver foundation. The same model was worn last week by Irene Bordoni at the Colonial. The first dress consisted of a three-flounce lace skirt with a pointed basque of apricot satin. Naomi Glass (with Paul Morton) has improved greatly in dressing. A very handsome suit of pale blue velvet was elaborately trimmed in beaver. A dance frock was in white tulle, made in many layers.

Searle Allen and Ed. Howard should place the young lady's name on the programme as it was she who made the hit of their act. In a white skirt and green sweater this young woman in her quiet way showed much personality. The Dolly Sisters have again burst into vaudeville with a beautiful wardrobe. White satin suits made with the new rippling coats were faced in pink. A Spanish number was exquisitely dressed in black tulle, silver and jet. Long pantaloons were of jet bands. The skirt was caught to the bands by chains of roses. The bodices were of striped purple and green. Huge gold combs were in the hair. For their last dance dresses of green tulle made over hoops with linings of gold cloth had bodices of gold with ribbons in many shades at the waist. High crowned hats were also worn.

Harrison Brockbank has gathered together quite a coterie of singers for the "Victor Herbert Review." In the ensemble numbers the voices were better than individually, Mayme Gehrue danced during the turn in a white tulle and silver dress.

A matinee at the Alhambra in Harlem is a treat. All it needs is coffee and cake. Lillian Shaw, herself a Harlem girl, had the audience at her feet after her new songs. It isn't until her third song Miss Shaw dons a real frock. The foundation has emerald green silk over which are two flounces of gold lace. At the sides are loops of gold braid and green ribbon, giving a hooped effect. The short bodice was of gold net with touches of red at the shoulders.

Thea Lichtner and sister Winnie, are still wearing the coats of pink and white cloth with the same taffeta dresses used all season.

Florence Scarth (with J. Bernard) wears a coat suit of white cloth trim-

med in black fur. Boots with tan tops, a small white fur turban and a swag-gar stick complete the costume.

The Meyako girls have added a small Jap boy to their set. He wears an American suit and does a sort of George Cohan dance. He sure is cunning. In native costume he executes the "Humoresque" on the violin, a solo that is too long.

Grace George in her most artistic manner produced a play, called "The Earth," at the Playhouse, Monday night. The play deals with politics and newspapers and so is not of general interest. There are flashes of wit and humor but "The Earth" is too talky. Miss George, as the Countess of Kil-lone, affects a charming Irish brogue. In the first and second acts she wore a white satin one-piece dress. A loose white chiffon coat formed the bodice and flared over the satin. Earrings made Miss George look older than she is, in the third act. An evening gown of a striped material in chiffon and satin was made in long clinging lines. The last act found Miss George in a cream voile banded in blue. Charlotte Granville was amusing in a cerise wig. A dress to match was in purple and cerise. (Edna May in a stage box attracted as much attention as the new play.)

The feature called "The Scarlet Road," featuring Malcolm Duncan and Della Connor, gives professional dancers a terrible slap. Mr. Duncan is a

poor clerk who comes into money and immediately makes for the white lights. At a restaurant he meets the dancers of the evening (John Jarrot and Anna Nillson). In the caption they are called vultures. They fleece Duncan of all his money. The story was well carried out with a New Year's Eve in a restaurant particularly well done. Miss Nillson wears some pretty dancing frocks and in her boudoir, some becoming negligees. As the real girl, Della Connor wears long curls, not becoming to an engaged young woman. As her mother, Iva Shepperd was also afflicted—with an ugly wig.

Ralph Kellerd always played a good lover on the stage and in pictures he is even better. In "the Precious Packet" Mr. Kellerd has plenty of opportunities. Lois Meredith is an excellent foil for him. Miss Meredith wears several costumes. The prettiest is a charmeuse dress made in one piece. There is a wide belt and the waist is smocked at the shoulders. An evening dress was made in three flounces of Chiffon banded in satin and edged with narrow bands of fur. Clara Heath in this picture rather over dresses. At a race meet Miss Heath wore a hood striped dress of black and white.

Friday night at the 44th street theatre where "Katinka" is playing, found all the rear rows taken, probably meaning the cut rate places did a big business for that theatre, "Katinka" is old-fashioned. It has more dirty-faced comedians than a burlesque show. T. Roy Barnes tries hard to be funny and the cast at least evidently found him so for they laughed at him all evening. Samuel Ash sings well

but with more facial contortions than an opera singer. Mr. Ash might correct it. May Naudain as Katinka was harmless in a wedding dress of silver brocade with tulle draping the hips. A coat of grey and fur trimmed was followed by a harem dress of yellow. The sole bright spot was Ada Meade. She is a pretty girl who sinks better than she dances. In the second act Miss Meade wears a simple grey charmeuse dress, while in the third act, her two dancing frocks made in the prevailing loop fashion, were very good-looking.

Norma Mendoza was stately in a turquoise velvet with wide gold girdle. In the last act Miss Mendoza was clad in a white coat suit banded in beaver. It is to be wondered why Edith Decker accepts such an insignificant role as she has in "Katinka." Miss Decker is worthy of more, for she is one of our best comic opera artists. With very few exceptions the chorus is most ordinary looking while little thought and less expense seems to have been spent on the production in this era of extravagance.

George M. Cohan has the same viewpoint as Bernard Shaw, excepting Mr. Cohan is a very happy man, while Mr. Shaw must be miserable. Mr. Cohan's new revue at the Astor scintillates with bits of apt sarcasm. Mr. Cohan's satire in his burlesque of plays New York has seen are brilliant masterpieces. The dressing of this production is something to be talked of, inasmuch as there isn't one vulgar costume. The girls are garbed sensibly in dresses of wonderful coloring and clever design. There was no display of bare backs or naked limbs—and they weren't missed. Elizabeth Murray was her own well-gowned self and two of her dresses were works of art. One was on a rich Burgundy shade of tulle, banded in velvet in the same shade. The other was an apple green with silver trimming. Alice Harris was pretty in a white silk dress having a chiffon apron effect. Valli Valli wore a silver dress in design, far surpassing anything in this vast production. As a nurse Miss Valli wore a blue dress and white apron.

Juliet's costumes were exact duplicates of the dresses worn by those she impersonates. Strange Juliet can't "get" the voice of Ethel Barrymore as is so easily done by many others. The more difficult voices of Nazimova, Frances Starr and Maud Adams seemed very easy to Juliet. Lila Rhodes wore some beautiful dancing frocks. Anita Elson as "Defeat" wore a sombre costume of prune color and black. A pretty dancing frock was in pale blue with pink flowers.

The wonder of pictures is Fannie Ward. For a woman of her age to class with Mary Pickford and Marguerite Clark in looks on the screen is going some. Miss Ward in film seems every bit as young as either of these misses. The picture play "Tennessee's Pardner" is very interesting with some splendid scenic effects. Miss Ward dresses in the style of '49 were lovely.



MAYME GEHRUE

Who has scored a personal hit in HARRISON BROCKBANK'S production of "THE VICTOR HERBERT REVUE" at the PALACE THEATRE, NEW YORK, THIS WEEK (Feb. 14). Miss Gehrue's first appearance is in the make up of a baby singing "Put Down Six and Carry Two." She then changes to an elaborate gown singing "The Perfect Man" from "The Enchantress," displaying class, versatility and charm.

CABARETS

VARIETY's list of popular dance music now being played in New York is below, and it is subdivided into two sections or neighborhoods. The neighborhoods are on Broadway and off, the "off" being that neighborhood supposed to be favored by the "400." That list as compiled by an orchestra leader is:

ONE-STEPS—"When I'm Out With You" (Waterson, Berlin & Snyder); "Merry Whirl" (Snyder); "Piney Ridge" (Shapiro-Bernstein); "Loading Up the Mandy Lee" (Listen Dixie Band); "Save Your Kisses" (Remick & Co.); "Everybody Dance," "Find the Girl" (T. B. Harms & Co.).

FOX TROTS—"Babes in Woods" (Harms); "Ragtime Pipes of Pan" (Schirmer); "Love a Piano," "Hula Hula" (Snyder).

WALTZES—"Aloha" (Hawaiian) (Forester); "Miniture" (Stern); "Alone At Last" (Karczag); "Sybil" (Chapell); "Blue Paradise" (Schirmer).

On Broadway:

The dance music of Broadway seems to be in demand in greater variety, and the following list of the music mostly played on the white way was furnished by Earle B. Fuller, of Fuller's Band de Luxe at Rector's.

ONE-STEPS—"Maid of My Heart" (Stern); "Rocky Road" (Snyder); "My Mother's Rosary" (Snyder); "Old Apple Tree" (Kalmar-Puck & Abrahams); "Come Across" (Mel. B. Kaufman); "My Hula Maid" (Schirmer); "Pick a Chicken" (Kaufman); "Merry Whirl" (Snyder); "A La Carte" (Remick); "Days in Alabam" (Stern); "That Soothing Symphony" (Snyder); "Green River" (Snyder); "King of Trots" (Penn); "Folies Bergere" (Stern); "Hello Boys, I'm Back Again" (Harry Von Tilzer); "Rose of Honolulu" (Stern); "Open Up Your Heart" (Stern); "Carmencita Shea" (Schirmer); "Picture Me in Tennessee" (Snyder); "Crazy Over You" (Snyder); "Alabama Jubilee" (Remick); "Sweetest Girl in Monterey" (Remick); "Save Your Kisses," "Wedding Sun and Rose" (Stern); "Everybody Hum With Me" (Schirmer); "Around the Map" (Schirmer); "I'm at Your Service, Girls" (Granville); "Princess Pat" (Witmark); "Sweet Cider Time" (Feist); "Step Lively" (Fischer); "Norway" (Feist); "To You" (Morris); "That Peculiar Rag" (old) (Snyder); "Roses Bloom in Avalon" (Remick); "Mother" (Feist); "Don't Bite the Hand" (Feist); "Keep Moving Along" (Harms); "What a Wonderful Mother" (Shapiro); "America" (K-P&A); "Great Big Irish Heart" (Feist); "Ladder of Roses" (Harms); "Beatrice Fairfax" (Feist); "I Could Go Home to a Girlie Like You," "I Can Dance With Anybody But My Wife" (Schirmer); "When I'm Out With You" (Snyder); "Babes in the Woods" (Harms); "If I Find a Girl" (Harris).

FOX TROTS—"The Murray Walk" (Remick); "Bantam Step" (Shapiro); "Saturday Eve Post" (K-P&A); "Old Days Back Home" (Feist); "Extraordinary Rag" (Harms); "Porto Rico" (Shapiro); "My Tango Girl" (Harris);

"Picking Old Banjo" (old) (Harris); "Midnight Cakewalk Ball" (K-P&A); "Silver Fox" (Remick); "Sweetie Dear" (Stern); "Bugle Call Rag" (Stern); "Tickle the Ivories" (Remick); "Rachety Coo" (Schirmer); "Tune They Croon in the U. S. A.," "All Full of Ginger," "Primrose Way," "When the Colored Regiment Goes to War" (Schirmer); "Stop, Look and Listen," "I Love a Piano," "When I Get Back to the U. S. A.," "That Hula Hula," "Everything in America is Ragtime" (Snyder); "Here Comes Tootsie" (Hawkes); "Tandem Fox Trot" (Ricordi); "Sugar Lump" (Stern); "Kangaroo Hop" (Remick); "That Old Home Town" (Feist); "Honey Bunch" (Harry Von Tilzer); "That's Plenty" (Morris); "Didn't Believe Me" (Harms); "Sadie Love" (Feist); "Scaddle de Mooch" (Stern); "Old Bill Bailey" (Broadway); "Tar Heel Blues" (Shapiro); "Old Kentucky Blues" (Georgia Grind); "Honey Moon" (Stern); "Dancing Shoes" (Remick).

WALTZES—"Alone At Last" (Karczag); "Fascination," "Auf Wiedersehen," "Sing Me a Song of Love" (Schirmer); "That's the Song of Songs For Me" (Shapiro); "Trigo Serenade" (Fischer); "Un Apple D'Amour," "Kidlets Hesitation" (Presto); "First Love" (Schirmer); "The Skating Waltze" (Harris); "D'Armour" (Snyder). "Dorothy" (Shapiro); "Soupirs."

There have been no marked changes in tangos. "Broadway Tango," "La Belle Argentina" and "La Belle Cubanera" (Fischer) might be added to previous list.

"Underneath the Stars" (Remick) is being used for all styles of modern dancing, securing its greatest popularity as a fox trot.

A round of the cabarets made late last week brought out that Healy's is still attracting the biggest crowds of the late diners and dancers. It is strange how everybody, no matter what places they have visited earlier in the evening, finally manages to drift into Healy's for the final dance and drink. On the night that the greater number of Broadway's places were visited a number of notables were seen at one place or another who were later at Healy's. Of course the cabaret and dance thing is not what it was two years ago, but it is still flourishing with a certain set and they try to keep up the appearance at least that Broadway never sleeps. Starting at the Chez Fyscher, where all the "better class" are welcome, it was discovered the "exclusiveness" of that establishment would rather indicate it is not going to be one of the show places of the town for long. There were present a handful of the ultra-ultra who sat about and looked bored, ate and drank and then signed their check, as they all carry charge accounts. That charge account for booze runs for Sweeney 85-15, with the house finally on the short end. At Fyscher's the crowd began thinning out about one and at two

it closed. At Reisenweber's was a good sized crowd in the grill and ground floor dining room, but the jam was on the first floor in the room where the "Merry Moments" revue was on tap. Reisenweber's crowd in the latter room was of the type that lingers as long as Will Hollander and his syncopated orchestra continues to play dance music, and that is usually until about four. In the Domino Room at Bustanoby's (60th street) hardly a handful about three o'clock. At 4:30 Healy's balconades were jammed. It was hard to get a table. The crowd was still at it when the late winter dawn filtered through the windows. There was still one other place to go to, so Joel's was visited at 6. Joel was wearing a smile on his face and the crowd was still there, caring not whether it was daylight out-of-doors, and dancing their heads off. It was a regular Joel crowd with some faces that struck one as familiar after a visit to the other places.

"Hello Hawaii, How Are You?" was the slogan at Reisenweber's Monday night of this week when the new Hawaiian Room, to be the home in the future of the "400 Club," was thrown open. Every one who has a claim to be listed in Broadway's "Who's Who" was present. Two orchestras, one Hawaiian and the other presided over by Dan Casler (who left the Chez Fyscher to return to his first love), furnished music constantly. There were also Hawaiian dances presented by Doralinda, whose Hula-Hula had "Diamond Jim" Brady's eyes popping from his head at one stage of the evening; Stebby Berko, the violinist, clad in the costume of a Hula girl, played three or four times during the evening. The room itself forms a pretty picture for the staging of the Hawaiian dances and the playing, representing as it does a stretch of beach of an island in the Pacific. Eddie Pidgeon acted as the host of the club and did the honors and announcing for the several dances that carried prizes with them.

The revue at the Martinique has been newly dressed and rearranged to make a showy display of the young girls composing the chorus. It seems to succeed in the manner designed, for the large majority of the visitors to the Silhouette room where it is given are men, young and old, sitting by themselves in twos or groups. The men may be drawn there by the snow-balling finale which gives an opportunity to become familiar with the girls. This happens about 12.35, but as the Martinique closes at one, whatever "dates" follow must go somewhere else to finish up the evening, so the Silhouette room revue may be a business getter for other places as well.

The orchestra at the Columbia theatre, New York, has found an entree diversion in the form of a melodramatic musical overture, the musicians playing the villainous strains while audibly talking the "Where are the papers" and "The Che-ild is in London" lines. It amuses the audience.

NEW PORTLAND ORPHEUM.

Portland, Ore., Feb. 16.

As Ackerman & Harris of San Francisco have secured a lease of the Orpheum here, which has been operated as a link of the Orpheum Circuit, announcement has been made from the San Francisco offices of the latter that a house to be called the Orpheum to cost \$425,000 will be built here. The Ackerman-Harris people have secured the Orpheum for five years and will place their own vaudeville shows there after this season. The Orpheum was a Sullivan-Considine theatre, placed on the Orpheum Circuit under arrangement.

It has been reported the Orpheum Circuit had an option on the local Orpheum which it did not care to exercise.

BOOKING FIRM MANAGING.

The booking firm of Goldberg & Epstein has become a manager. It has the Empire at New London, Conn., playing six-acts there on a split week to one admission scale of 5-10. The house seats 1,400.

The same concern is also booking eight acts on a full week at 10-20-30 into the Lynn theatre, Lynn, Mass. Besides it now places the vaudeville programs at the Olympic, New York, each Sunday.

Goldberg & Epstein also do a general booking business, for acts as well as bills.

TABS NOT GOING SOUTH.

Chicago, Feb. 16.

Aside from St. Joe, Mo., which is now begging for tabs, none of the Interstate Circuit houses will book any of the miniature form of popular entertainment now in such demand in the W. V. M. A. houses. The Interstate once tried the tab policy and found it didn't pay.

Karl Hoblitzelle is making a tour of the circuit houses. He will go to the Coast, expecting to be gone about 30 days.

WHITEHEAD ATTACHES TAB.

Chicago, Feb. 16.

"The Four Husbands," a tabloid show, was attached during the early portion of the week while playing Racine, Wis. The complainant is Ralph Whitehead, one of the principals, who was dropped from the cast because of his alleged incompetency. Whitehead had played over 20 weeks with the attraction prior to the action, and while a new man is holding the part at Racine, Whitehead, under legal advice, continues to report daily.

BROWN RE-OPENS DANBURY.

Chris Brown will re-establish the former vaudeville policy at his Empress, Danbury, Conn., the last half of this week, utilizing the stand as a try-out house for acts that wish to demonstrate their ability as prospects for a tour of the Rickards' circuit in Australia.

It has been playing pictures for the past sixteen months, and was formerly a try-out house for the Sullivan-Considine acts when Mr. Brown was handling the bookings for that circuit.

BILLS NEXT WEEK (FEBRUARY 21)

In Vaudeville Theatres.

(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 "S-C" and "A-B-C" following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company 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. A." Western Vaudeville Managers' Association (Chicago)—"M." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"Sun." Sun Circuit—"J. C. M." James C. Matthews (Chicago).

VARIETY'S Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken off the books of the various agencies Wednesday of the current week published.

New York

PALACE (orph)

Julia Dean Co

Dolly Sisters

Howard Carroll Co

8 Living Seals

Tighe & Jason

Alan Brooks Co

Augusta Giese

6 Am Dancers

(One to fill)

COLONIAL (ubo)

Loughlin's Dogs

Kaufman Bros

Eugene Stevens Co

Maude Berra

W. J. Whitton Co

Harro & King

Chas Grapewin Co

Cuning Waa Four

ALHAMBRA (ubo)

Togan & Geneva

Pfizer & Douglas

Chas E Evans Co

Looney Haskell

Beatrice Morelle &

Soppye Barnard

Wm Morris Co

Conlin Steele & P

Oxford Trio

ROYAL (ubo)

Zeda & Hirsch

Emma Francis Co

Welch Mealy & M

Scotch Lads & L

Morrissey & Hackett

Wm Gaxton Co (play-

ing "A Regular

Business Man" for-

lurry Douglas Fair-

bank)

Belle Baker

Purdella Paterson

PROCTOR'S 12TH ST

Peiham & Thelma

Stanley & Lambert

Lady Godiva's Ride

Rice & Franklin

Majorie Fairbanks Co

"On a Veranda"

Klein Bros

Nichols Nelson

2d half

Musical Munches

Mabel Ford Co

Carr & Walker

Mildred Blanchard Co

Frank Mullane

Copeland Draper Co

Stanley & Gold

Rose Troupe

PROCTOR'S 58TH

Alderman Bent

Paul La Croix & D

Thomas & Henderson

Mildred Blanchard Co

Frank Mullane

Carlie & Roma

Brown Harris & B

Rose Troupe

2d half

Ryan & Ryan

3 Campbells

Lady Godiva's Ride

Harry Sykes

George Sidney Co

Lander Bros

Nichols Nelson Tr

AMERICAN (loew)

Black & White

Dow & Dow

Whittle

Mahoney Bros

"Making the Movies"

GREELEY (loew)

Murphy & Lachmar

Ismed

Smith & Kaufman

Middle Spellmeyer Co

Emma Stevens

"Consul" & "Betty"

(One to fill)

2d half

Frankie James

Whittle

Fiddler & Shelton

Burke Tooley Co

Harry Cutler

"Consul" & "Betty"

(One to fill)

DELANEY (loew)

Vera DeBassini

Fiddler & Shelton

Milani 5

Harry Green

Hutchinson

Connolly Sis & Berger

Kawana Bros

(One to fill)

2d half

Largay & Snee

Mary Rocho Co

Dorothy Ford

Smith & Kaufman

Cotton & Long

Collins & Clark

The Lelands

(One to fill)

NATIONAL (loew)

Lawrence & Edwards

Holmes & Riley

"The Sword of Fear"

Holmes & Herron

The Lelands

(One to fill)

2d half

Mayne & Ferns

McIntosh & Maids

Beatrice Morgan Co

Jack Symonds

Kawana Bros

(One to fill)

ORPHEUM (loew)

Largay & Snee

McIntosh & Maids

"Case for Sherlock"

Newboys Sextet

6 Olivers

(One to fill)

2d half

Fentell & Stark

Mendelsohn Four

Vaterland Band

Harris & Wolford

Belleclair Bros

(One to fill)

BOULEVARD (loew)

Jack Symonds

Billy Hall Co

Maud Tiffany

Reed Bros

(One to fill)

2d half

Julia Edwards

Lawrence & Edwards

O Havel & Valaska

Golding & Keating

Wm O'Clare Girls

(One to fill)

Brooklyn

ORPHEUM (ubo)

Lucy Gillette

Howard Kibbel & H

Homestead &

Savoy & Brennan

Creasy & Dayne

Marling Johnston

Franklin & Greu

(One to fill)

PROSPECT (ubo)

Merle & Delmar

Arroy & Rich

Harry Brooks Co

Bernard & Phillips

Merrill & Otto

4 Maykays

Carrie DeMar

Jamie Kelly

French & Els

(Two to fill)

2d half

Herbert's Dogs

River & Harrison

Palfrey Hall & B

Mignon

Noel Travers Co

Bancroft & Broke

Valerie Bergere Co

Lloyd & Britt

Aneta

FLATBUSH (ubo)

Walter Amors Tr

J P Wade Co

Anna Chandler

Mr and Mrs J Barry

Aerial Eddys

(Three to fill)

BIJOU (loew)

Frankie James

Havel & Valaska

Roberts & Roeder

Edward Abeles Co

Harry Cutler

Nelson

(One to fill)

2d half

Mahoney Bros

Ismed

McCormack & Irving

"Making the Movies"

3 Alex

(Two to fill)

DE KALB (loew)

Wartenberg Bros

Powder & Chapman

Fentell & Stark

Keystone Trio

Ed H. Fox

(One to fill)

2d half

2 Brownies

Vera DeBassini

Middle Spellmeyer Co

Newboys Sextet

(One to fill)

PALACE (loew)

Julia Edwards

Wm O'Clare Girls

John & Johnson

Will H. Fox

(One to fill)

2d half

Wm Morris

Rose Berry

Beale Rempie Co

Harry Green

Holmes & Riley

FULTON (loew)

2 Brownies

Collins & Clark

Low Cooper

"Birthday Party"

(One to fill)

2d half

Johnson & Deane

Pearl Bros & Bush

Cummings & Gladding

C H O'Donnell Co

Sandy Shaw

Keystone Trio

WARWICK (loew)

Lorraine & Cameron

"1st of the Month"

Brady & Mahoney

Adelon Co

(One to fill)

2d half

Dow & Dow

Elsie White

Jungman Family

(One to fill)

BAY RIDGE (loew)

Wm Morris

Mayne & Ferns

Pearl Bros & Bush

C H O'Donnell Co

Elsie White

Dr Roy Raceford

(One to fill)

2d half

Livingston Trio

Emma Stevens

"The Attorneys"

"Sword of Fear"

Billy K Wells

Martin & Fabrin

Albany, N. Y.

PROCTOR'S

Judge & Gale

Charles Wilson

Harley & Pecan

Copeland Draper Co

Hal & Francis

"Girls"

Frazier Bunce & M

2d half

Rae & Benedetto

Windsor Trio

- Fargo, N. D.**
GRAND (scabbe)
Kaima
West & Boyd
Lew Wells
2d half
Sam Curtis Girls
John Higgins
(One to fill)
Flint, Mich.
MAJESTIC (ubo)
1st half
3 Weber Girls
Smith & Farmer
Lamb's Manikins
Creighton Bros & Bel
"Cheyenne Days"
- Ft. Dodge, Ia.**
PRINCESS (wva)
Melnette Lancelo Tr
Brown & Jackson
Svengali
Mabel Florence Co
2d half
Princess Minstrels
Morton Bros
Sprague & McNece
Sullivan & Myers
- Ft. Wayne, Ind.**
PALACE (ubo)
Dorothy Herman
"Night Clerk"
2d half
Neuss & Eldrid
Boudini Bros
Dorothy & Warner Co
"New Leader"
Carl McCullough
Woodchoppers
- Ft. Worth**
MAJESTIC (inter)
"Clown Seal"
Elsie Faye 3
Harry Holman Co
Mme Donald Ayer
Emma Carus
Rooney & Bent
Dudley 3
- Galesburg, Ill.**
GAITY (wva)
"Between Trains"
Horn & Farley
Herman & Shirley
(One to fill)
2d half
Allen & Allen
Barto & Clark
Allen's Minstrels
(One to fill)
- Grand Rapids**
ORPHEUM (ubo)
Blanda
Fred & Eva Hurley
Klein & Kloss Sisters
Gene Ral
Osaki Trio
2d half
Bartelli & Wright
Harry & Kate Haiden
Rose & Doris
Lenore Sher & Burnett
EMPERESS (ubo)
Minnie Kaufman
Lambert & Fredericks
Glady's Alexander
Branson & Baldwin
Fritz Scheff
Milt Collins
Chinko
- Great Falls, Mont.**
PALACE (wva)
Bert Coleman
"Fashion Shop"
Davies & Romanelli
2d half
Clark Sisters
Joe Dannister Co
Don Taylor
Ethel May Co
- Hamilton, Can.**
TEMPLE (ubo)
P. Ardath Co
Milo
Adroit Bros
(Two to fill)
Hamilton, O.
GRAND (sun)
The Nellies
Josephine Lenhardt
Morton & Norwood
Belthazer Bros
2d half
Smith & Glenn
Katherine Deane Co
Anthony & Adele
Old Soldier Fiddlers
Porter Norton Co
- Hammond, Ind.**
ORPHEUM (wva)
Marlon & Willard
Gaylord & Lancon
Lillian Watson
Colonial Maids
(One to fill)
2d half
"6 Little Wives"
- Hannibal, Mo.**
PARK (wva)
"Little Miss Mix-Up"
2d half
Lavine & Lavine
Margaret Ryan
Lloyd Sisters
Leroy & Tozier
Hawson & June
- Harrisburg, Pa.**
MAJESTIC (ubo)
Rosa's Dogs
Joe Towle
"Female Clerks"
Ward Bell & Ward
(One to fill)
- Morals & Van Ess**
Sol Burns
"Major & Manicure"
Musical Minstrels
(One to fill)
Hartford, Conn.
PALACE (ubo)
Yoshi Bros
Worsley & Ashton
Kay Huns & Rob
"Yellow Peril"
Wilson Bros
Loredo's Models
2d half
Walters & Walters
Browning & Morris
"Fortune Seekers"
Cotter & Boulden
(Two to fill)
Heboken, N. J.
STRAND (ubo)
Aerial Shaws
Damond
Camaron De Witt Co
Cooper & Ricardo
Ray & Hilliard
Edwina B. Co
Hailey & Noble
Collier & De Nald
2d half
7 Bracks
Mr & Mrs B. Gilmore
Girl from Milwaukee
Hert Fitzgibbons
(Two to fill)
LYRIC (lowe)
The Vernons
David Ross Co
2 Kanes
(Two to fill)
Lorraine & Cameron
"1st of Month"
Bessie LeCount
Anderson & Pony
(One to fill)
- Houston**
MAJESTIC (inter)
Rosa's Circus
Hans Hanke
Sumiko & G. Girls
Gerard & Clark
Genevieve Cliff Co
Orville Stamm & Co
- Indianapolis**
KEITH'S (ubo)
Wilson & Aubrey
Schooler & Jackson
Mr and Mrs G. Wilde
Marie Fitzgibbons
Marie McFarland & S
Sarah Padden Co
Mullen & Coogan
Madam Herman Co
LYRIC (ubo)
Bombay Deerfoot
Browning & Deane
Geo Lovett Co
3 Dolce Sisters
Neuss & Eldrid
2d half
The Klitties
Mable Glore
Kilkenny 4
Sidney & Townley
Cummin & Seaham
- Ithaca**
STAR (ubo)
Minerva Courtney Co
3 Stengel Bros
2d half
Jas & Jessie Burns
"The Orchard"
- Jackson, Mich.**
ORPHEUM (ubo)
2d half
Boris Fridkin Tr
3 Vagrants
Lella Shaw
4 Volunteers
Fink's Mules
- Jacksonville**
DUVAL (ubo)
(Savannah split)
1st half
(Open Sunday)
Doyle & Elaine
Hanley & Murray
Navassar Girls
(Two to fill)
Jelliet, Ill.
ORPHEUM (wva)
2d half
Arthur & Grace Terry
Fisher & Rockaway
6 Harvards
Senator Murphy
Thos French Girls
- Joplin, Mo.**
ELECTRIC (wva)
Seymour Family
Lewis & Norton
2d half
Casting Campbells
Merritt & Love
- Kalamazoo, Mich.**
MAJESTIC (ubo)
2d half
Trevitt's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bowen
Hanlon Bros Co
- Kansas City, Kan.**
ELECTRIC (wva)
Dinkley & Norton
Brooklyn Comedy 4
2d half
3 Deltons
Simmons & Simmons
- Kansas City, Mo.**
ORPHEUM
Eddie Foy
Diamond & Brennen
Reynolds & Donegan
- Florrie Millership**
Freeman & Dunham
L. & M. Jackson
"Saint & Sinner"
GLOBE (wva)
Evans & Slater
Glady's Vance
Graham & Randall
Princess Minstrels
Burke & Burke
2d half
Arnold & Florence
Finn & Finn
Lewis & Norton
Seymour Family
Brooklyn Comedy 4
- Knoxville, Tenn.**
GRAND (ubo)
Innis & Ryan
Hager & Goodwin
Welch's Minstrels
(One to fill)
2d half
Brown & McCormick
Mr and Mrs Allison
Welch's Minstrels
(One to fill)
- Kokomo, Ind.**
SIPE (ubo)
Bennington Sisters
Simpson & Dean
Alice Hamilton
Le Grobs
2d half
Victorine & Zolar
Frank Gabby
Primrose Minstrels
(One to fill)
- Lafayette, Ind.**
FAMILY (ubo)
Dix & Dixie
Chies Capolician
Jas Grady Co
Kenny & Hollis
Woodchoppers
2d half
"Around Town"
- Lansing, Mich.**
BIJOU (ubo)
Musical MacLarens
Sullivan & Mason
Granville & Mack
Hardeen
(One to fill)
2d half
"Prince of Tonight"
- Levinston, Me.**
UNION Sq (ubo)
Frederick & Venita
Frank Markley
Ford & Hewitt
I & B Smith
Hoyt's Minstrels
2d half
Marlo & Duffy
George McFadden
West & Van Sicken
Jones & Sylvester
"Midnight Follies"
- Lima, O.**
ORPHEUM (sun)
Catherine Dean Co
Anthony & Adele
Smith & Glenn
Old Soldier Fiddlers
(One to fill)
2d half
Josephine Lenhardt
The Nellies
"Footlight Girls"
Morton & Norwood
Belthazer Bros
- Lincoln, Neb.**
ORPHEUM
(24-25)
(Same Ell) Playing
Colo Spgs 21-22)
Ciccolini
Staline's Circus
Frank Crumit
Singer & Ziegler
Le Hon & Dupree
Whipple Huston Co
Roshanara
LYRIC (wva)
Fay Coleys & Fay
(One to fill)
2d half
Walton & Vivian
(One to fill)
- Little Rock, Ark.**
MAJESTIC (inter)
Sun Tuel 3
"Red Heads"
Santos & Hayes
3 Emerson
2d half
Novelty Clintons
Roubie Sims
Carroll & Willard
4 Marx Brothers
- Logansport, Ind.**
COLONIAL (ubo)
Kitties
Mabel Harper
Spencer & Williams
2d half
"Night Clerk"
- Los Angeles**
ORPHEUM
Van & Bell
Chic Sales
Toney & Norman
Bouncer's Circus
Jimmie Gordon Co
Metro Dancers
Nesbit & Clifford
HIPP (scabbe)
Jacob's Dogs
Carroll K. & Fay
Florence Modenna Co
3 Alvertines
Wally Brooks Co
Fairman & Archer
Geo B Alexander
- PANTAGES** (m)
Haveman's Animals
Belmont & Lewis
Ray Lawrence
Hennas Trio
R. Stuart & Roberts
Louisville.
KEITH'S (ubo)
Bertich
Crawford & Broderich
3 Keatons
Thomas & Hall
Craig Campbell
Helen Simon Co
Hallen & Fuller
Cedora
- Madison, Wis.**
ORPHEUM (wva)
Carl McCullough
"Maids of Movies"
"Girl in Moon"
Juggling Delisle
(One to fill)
2d half
"The Tango Girl"
- Manchester, N. H.**
AUDITORIUM (ubo)
Billy Bouncer Co
Harold Yates
Gwynne & Gossett
Rice & Franklin
Romano, Franks Co
2d half
Stanley & Burns
B. & Carmanette
Phillipi Four
J. C. Mack Co
Dayton Family
- Mason City, Ia.**
REGENCY (wva)
5 Romeras
(One to fill)
2d half
Caine & Udum
Melnette La Nale Tr
- Memphis**
ORPHEUM
Carolina White
Laura N. Hall Co
Mazie King Co
Lew Hawkins
Cook & Lorens
Henry Rudolf
Gardiner 3
- Milwaukee**
MAJESTIC (orph)
Alex Carr Co
Adelaide & Hughes
Ceel Cunningham
Wm Weston Co
L. Sen Mel
Thurber & Madison
Mijares
Harry Fisher Co
Minneapolis
ORPHEUM
Chilson Ohrmann
Fatima
5 Annapolis Boys
Geo Howell Co
Henny & Woods
Stevens & Woods
Stevens & Falk
Vanderbilt & Moore
GRAND (wva)
Emmett's Canines
Grace & Ernie Forrest
Hickman Bros Co
Troy Comedy 4
- PALACE** (wva)
Willing & Jordan
Clayton & Lennie
Roy & Arthur
(Two to fill)
LIQUOR (scabbe)
Housch & La Velle
"Ye Old Song Revue"
Quigg & Nickerson
(Two to fill)
- Missoula, Mont.**
BIJOU (wva)
Lyrie 4
Musical Fredericks
Glady's Arnold
Annie Abbott Co
2d half
Bert Coleman
"Fashion Shop"
Davies & Romanelli
Montreal, Can.
ORPHEUM (ubo)
Alice's Pets
Jackson & Wahl
Emerson & Baldwin
Willard
"Ladies Club"
"Discontent"
Orth & Dooly
Imp Jiu Jitsu Tr
- Mt. Vernon, N. Y.**
PROCTOR'S
A & O Dolly
Harry Sykes
John Clarkson Co
Countess Varona
Rawls & V. Kaufman
Marie Lo Co
Lander Bros
Leach Wallen 3
2d half
The Sterlings
O'Brien & Buckley
Charles Wilson
Jed & Ethel Dooly
Herbert Halsey Co
Georgia Earle Co
Kelly & Pollock
Equillo Bros
- Nashville, Tenn.**
MAJESTIC (ubo)
(Birmingham split)
1st half
King & King
Stevens B. & B
Tonia Paka Co
W. Lee Soper
Orange Packers
- Newark, N. J.**
MAJESTIC (lowe)
Bessie Rempie Co
Sandy Shaw
Marlin & Fabrin
Harmonists
Marcy Rocho Co
(Two to fill)
2d half
Allie White
"Case for Sherlock"
Horton & Ferron
"Black & White"
Lew Cooper
Waternberg Bros
(One to fill)
New Haven, Conn.
POLI'S (ubo)
Bob & Tip
Bonla
Norman & St Clair
"Women Proposes"
(Two to fill)
2d half
Dave Wellington
Violet McMillan
Flo Irvin Co
Wilson Bros
(Two to fill)
BLUO (ubo)
Fred Weber
Lane & Harper
James J. Corbett
(Three to fill)
2d half
Great Johnson
Shaw & Culhane
Carey Buckley Co
Doris Wilson 3
Helen Davis
(One to fill)
- New Orleans**
ORPHEUM
Houdini
William & Wolfus
Don Fong Gue & Haw
Ray Samuels
Walter Milton Co
Mack & Vincent
Ben Beyer Co
- Norfolk, Va.**
ACADEMY (ubo)
Bernard & Scarth
Bob Ferguson
"Midnight Rollers"
- 4 Readings**
Capitol City 2
Helen Page Co
Bobby Walthour Co
(One to fill)
- No. Yakima, Wash.**
EMPIRE (scabbe)
Libby & Barton
Allen Trio
Wm Lytell Co
Mills & Lockwood
Strassell's Animals
Burt & Lyton
- Oakland, Cal.**
ORPHEUM
(Open Sunday Mat)
Paul Brandon Hurst C
Paul Levan & Dobbs
Billy McDermott
Lambert
Corelli & Gillett
Howard & Clark
- PANTAGES** (m)
Mexico
Hugo B. Koch Co
Neil & Wansley
Singing Partners
The Bremens
- Ordan, Utah**
PANTAGES (m)
4 Casters
Knox Wilson
"Maids of West"
Jarvis & Harrison
Harry La Toy
- Okla. City, Okla.**
LYRIC (inter)
Amorous & Mulvey
Hawley & Hawley
Musical Gormans
Arthur Rigby
2 Franks
2d half
Garcinetti Bros
Parishian Tris
Broughton & Turner
National City 4
Beatrice Sweeney Co
- Omaha**
ORPHEUM
(Open Sun Mat)
Fannie Eric
Stuart Barnes
La Mont's Cowboys
Brown & Spencer
Page H & Mack
2 Tomboys
Quiros
EMPERESS (wva)
Doree's Belles
Sullivan & Meyers
Arnold & Florence
J. & G. O'Mera
2d half
5 Romeras
Svengali
Brown & Jackson
Mabel Florence Co
- Oshkosh, Wis.**
MAJESTIC (wva)
Powers & Freed
(Two to fill)
2d half
Mr & Mrs McGreevy
Kelly & Galvin
(One to fill)
- Ottawa**
DOMINION (ubo)
Bertie Ford
Everett's Monks
Kinn & Cornalia
(Two to fill)
- Parsons, Kan.**
BEST (wva)
Merritt & Love
Jack & Gill
Sidney & Townley
2d half
Edmunds & La Velle
Lawrence & Hurl Falls
Dingley & Norton
- Pawtucket, R. I.**
SCENIC (ubo)
Waiva Cummings
I & E Freeman Co
McCabe Levy & P
College Inn 6
2d half
The Brightons
3 Keltons
Gonna & Livsey
"Toylanders"
- Peoria, Ill.**
ORPHEUM (wva)
"All Girl Revue"
2d half
Puppets
Angelo Weir & Darcey
Patricia
Rogers Pollack & R
Bottomley Troupe
- Philadelphia**
KEITH'S (ubo)
Alicker 3
Meredith & Snooser
J. C. Nugent Co
Ruth Roy
P. L. Bruch
R. L. Thrush Co
Big City 4
Stanley 3
- WM PENN** (ubo)
Gordon & Day
Ward & Howell
Barnum & Arnold
Parillo & Fabrito
Rogers Gray Co
"ABCD Girls & B"
- GRAND** (ubo)
Samoya
Robinson & McShane
Wm Wilson Co
Bernard & Scarth
Adolpha
Kartell
- Pittsburgh**
HARRIS (ubo)
Louis Grant
Major Doyle
Eveland & Dolly
Chaille & Lambert
"Tango Revolution"
Pearce & Burke
Woodford's Animals
- DAVIS** (ubo)
Alan & Emilie
Jasper Girls
Quigley & Fitzgerald
Bert Melrose
Allen Howard Co
Lily Langtry Co
Van & Schenck
(Two to fill)
- Portland, Ore.**
ORPHEUM
"Fashion Show"
Herbert Germaine 3
Frankie Murphy
Arthur Sullivan Co
Stevens & Falk
Reisner & Gores
Fitzgerald & Marshall
- EMPERESS** (scabbe)
Harry Sterling
Carl & Riall
Cora & Robt Simpson
Musical Kuehns
Geo Lee Girls
Ray Conlin
- PANTAGES** (m)
Imperial Troupe
Fox Elmire Co
Frank & Fay
Leroy & Paul
Rice & Newton
- Providence, R. I.**
KEITH'S (ubo)
J. & K. De Maco
W. M. Cutty
Mosconi Bros
Leipzig
Willard Simms Co
Dunbar's Darkies
"Fashion Play"
Belle Blanche
Ernest Evans Co
- EMERY** (lowe)
Ruth Howell Co
Cotton & Long
Larson Comer
Scoville Dancers
(One to fill)
2d half
Redding Sisters
Denny & Boyle
Tulpe's Collegians
Charlie Case
Nat Nazario
- Quincy, Ill.**
ORPHEUM (wva)
Powell's Minstrels
2d half
Herman & Shirley
Clinton & Rooney
"Between Trains"
Al Abbott
Huling's Seals
- Reading, Pa.**
HIP (ubo)
Harry Rose
Girl from Kokomo
Baby Helen
Kinn & Scott
(One to fill)
- Richmond**
LYRIC (ubo)
(Norfolk split)
1st half
Thieson's Dogs
Medlin Watson & T
"Flyama"
H. & F's Minstrels
(One to fill)
- Rockester, N. Y.**
TEMPLE (ubo)
McIntyre & Heath
Beatrice Herford
Hunting & Francis
Alfred Bergen
Roy Harrah Troupe
Malme Bros
Klass & Bernie
J. Warren Kenna Co
J. C. Warren
Robinson & Nicholas
Bessie LeCount
Bernard & Shaw
Montross & Gardall
2d half
Margaret Ford
Vio & Lynn
Monarch Comedy 4
(Two to fill)
- Rockford, Ill.**
PALACE (wva)
"Lingerie Shop"
"Cracker Jacks"
Mr & Mrs H. Emmett
Adolpha
Kartell
- 2d half**
Juverling Delisle
Mae Curtia
"Maids of Movies"
Brown & Spencer
- Sacramento**
ORPHEUM
(Fresno Split)
1st half
Bessie Clayton Co
Harriet Drey Co
Cantor
Mang & Snyder
5 Kitamuras
Frank Fogarty
EMPERESS (scabbe)
Cadieux
Gerard & West
Harry Mason Co
Barber & Jackson
Bud Snyder
Johnson & Connell
Blanche Colvin
- Saginaw, Mich.**
FRANKLIN (ubo)
"Prince of Tonight"
2d half
Musical MacLarens
Sullivan & Mason
Granville & Mack
Hardeen
(One to fill)
- St. Joe, Mo.**
CRYSTAL (inter)
Milton Schuster Co
2d half
Bajorek Bros
Dick Ferguson
Burke & Burke
Ray Coleys & Fay
Geo Brown Co
- ELECTRIC** (wva)
Simmons & Simmons
Casting Campbells
2d half
Graham & Randall
4 Old Veterans
- St. Louis**
COLUMBIA (orph)
Anna Heid
Eddie Leonard Co
Dorothy Regal Co
M. Nordstrom
Finagan & Edwards
Morin Sisters
H. & E. Puck
Carpos Bros
- EMPERESS** (wva)
Tojetti & Bennett
Bessie Browning
Cal. Dean Co
Gordon & Marx
2d half
Wanzer & Palmer
3 Emersons
(Two to fill)
- ERBES** (wva)
Karl
Adair & Griffis
James Thompson Co
Mosher Hayer & M
2d half
The Lullabies
Bessie Browning
Cal. Dean Co
(One to fill)
- GRAND** (wva)
Lillian Slegar
Ioleen Slater
Thornton & Corlew
(Continued on page 31.)
- Nell Abel**
Arehle Nicholson Co
Orpington 3
"The Coods"
St. Paul
ORPHEUM
(Open Sun Mat)
Victor Morley Co
Ray Dooley 3
Pietro
Conrad & Conrau
Leon Slaters
Arthur Barar
The Cadons
EMPERESS (scabbe)
Joins Dogs
Tom Brantford
"Beauty Doctor"
W. S. Harvey
(One to fill)
PRINCESS (wva)
2 Georges
Elliott & Mullen
Eriens Novelty
(One to fill)
2d half
Wilfred Dubois
Leonard & Moore
3 Loretas
Electrical Venus
(One to fill)
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Rock & White
Comfort & King
The Duttons
Moore & Haagar
Burley & Burley
Kurita Roosters
Mrs Gene Hughes Co
- PANTAGES** (m)
Maurice Samuels
Tomson & Toupe
Hazel Kirke 3
Harold's Dogs
Princeton & Yale
- San Antonio**
MAJESTIC (inter)
Hooper & Cook
Williams & Segal
Dunbar's Singers
Harry H. Lester
I. C. & Coreana
Al & Van Stedman
Ilan King Chlen
- San Diego**
PANTAGES (m)
"Fashion Girls"
Potts Bros Co
Bob Albright
Billie Seaton
Standard Bros
- San Francisco**
ORPHEUM
(Open Sun Mat)
Gertrude Houmann Co
Harry Langdon Co
Dyer & Faye
George De L. & McCor
Grace De Mar
Mishka 3
Callate Conant
Smith & Austin
EMPERESS (scabbe)
Aerial Mells
Hyman Myer
Lilly Lumora Co
Tanous Nelson Co
Gray & Graham
4 La Della Comique
Kerr & Davenport
- PANTAGES** (m)
"Omce Girls"
Rucker & Winfrid
Gaulard & Kevin
Keegan & Ellsworth
Bert Wiggin
- Saskatoon, Can.**
EMPERESS (wva)
Harden & Goodwin
Smillett Sisters
Arthur Young 3
6 Linnetts
2d half
Wayne & Marshall
Seymour & Dupree
Donita
5 Foolish Fellows
- Savannah**
BIJOU (ubo)
(Jacksonville split)
1st half
Tom Kuma
Poster & Lovett
Adams & Gilbert
"School Playground"
(One to fill)
- Schenectady, N. Y.**
PROCTOR'S
Lynch & Zeller
Harris & Rogers
Rogers & Wood
Rackett H. & Marke
"Bank's 14 Millioz
Three Lyres
Gordon & Ricca
2d half
Paul La Croix & D
Katherine Clark
Le Roy & Harvey
Ash & Young
"Girls"
Hal & Francis
Al Raynor's Dogs
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre Split)
1st half
Models De Luxe
Silver & Duval
Wilkins & Wilkins
Mathews & Shayne
Marie Russell
McGool

Special Notices of the W. R. A. U. and A. A. A.

The reinstatement fee for both the W. R. A. U. and A. A. A. is now \$10, which pays up to April 1st.

The initiation fee still remains at \$10, with \$5 dues, which pays up to April 1st, though the closed shop is in operation in more than one part of the United States. **SO BEWARE!**

Poughkeepsie, N. Y.

The manager of a certain theatre in Poughkeepsie, N. Y., had been in the habit of using certain methods towards actors of which this Organization does not approve. He had been warned several times by us, but the warnings were of no avail. Last Thursday, he cancelled a certain act, who, being White Rats, immediately got in touch with us.

The Chief Deputy Organizer of New York was immediately sent to Poughkeepsie with full instructions and full power to act.

At 8 o'clock he called upon the manager of that theatre, accompanied by the two representatives of Organized Labor in the town.

Within ten minutes, when the management found that all of the actors were not going on, the Chief Deputy Organizer received settlements in full for the other two old cases in dispute, the actor was put back to work, and we entered into most friendly and amicable arrangements with the manager.

NOTE: This was a success because all the actors were White Rats. All did as they were told, and each knew who was a White Rat before the show commenced on the Thursday afternoon.

New York, N. Y.

One of the largest firms and managers in the theatrical business refused to pay members of this Organization for their work in a Broadway legitimate theatre.

The actors placed the case in our hands, and, after "pressure" was brought to bear upon the management, we received a check in full for these members, which more than repays their dues if they were members for twenty years.

Dayton, Ohio

A troupe of Arabs, members of this Organization, were booked in Philadelphia to go to Toledo with the understanding that they were to receive two weeks.

When they arrived in Toledo, the manager there told them that they were not to go to Dayton the next week.

They communicated with International Headquarters, and by 9 o'clock that night, we received a personal message from the owners of the theatre in Dayton that the act would play there, and the act is playing there this week.

Many other cases have been settled this week by moral suasion and some by force, but, at the request of certain members, we do not publish the details.

DON'T FORGET:

All nominations for the International Election must be in by midnight, February 26th.

WHERE DO YOU STAND?

BY HARRY MOUNTFORD

In the course of conversation, the other day, one of the best known and the most successful of musical comedy managers, the producer of the three biggest successes in the line of musical shows in New York during the last two years, said:

"I don't see why vaudeville managers should fight with vaudeville actors. The vaudeville actor goes out and pays an author to write his stuff, in many cases getting the best authors and paying the best prices.

"The vaudeville actor then buys all the costumes. He then either rehearses his act or engages someone to produce it for him. He has his own music and band parts written for him. He then shows it to the vaudeville manager, and if the vaudeville manager likes it, he takes it; and yet after having taken it, he still continues to fight with him and quarrel with him and reduce his salary, while all the vaudeville manager gives the vaudeville artist is a theatre to play in.

"Now if I could get artists like Montgomery and Stone, Gaby Deslys, Nat Wills, Chas. Aldrich, et al., to go out and pay an author, buy the costumes, rehearse the performance, put it on and then invite me to come to look at it to see if I liked it or not, without any obligation on my part. Then if I did like it, I would more than cheerfully give them a theatre and I certainly would not quarrel with them or fight with them.

"We should be the best of friends. I would not try to cut salaries that I agreed to pay them, I would not want any percentage on their salaries, and as it would be to my own interest, I would do the best I could for them and their interests."

I wonder if this has ever dawned on the vaudeville managers and the vaudeville actors.

Yet all the vaudeville manager and the vaudeville agent do is to provide a theatre. The vaudeville actor provides his own author, his own lyrics, his own music, his own costumes, pays his own railroad fares and yet he is the least considered person in the entire business.

Everybody comes before the actor, and he is required to pay commission to the manager of the theatre for the privilege of making money for the manager.

Besides, he does not pay commission on what he gets, but pays commission on the royalty he pays to the author. He pays commission on the cost of his costumes and he pays commission on his railroad fares.

Will you, the Actors of America, sit down quietly and think this over?

Just get into your minds that you are paying commission on the money you pay the railroad and on every penny piece that goes out to make your act a success.

One would think that the vaudeville actor, being practically a partner of the vaudeville manager, would at least get a fifty-fifty split. Would at least get common, ordinary, fair treatment.

Would at least get paid for extra work.

Would at least be considered as having a right to say something as to the details of his contract.

But my readers know that this is the last thing a manager would consent to do.

The reason is, that the managers are organized.

By their Organization, they compel the actor to pay 10%, 12½%, 15%, and also to pay out various sums of cash to different agents.

By means of their Organization, the managers were enabled to cut salaries twice during the last season, in many cases up to 33%, and the actor, because he lacked Organization, had to stand for it.

Organization and the power of it has terrified the Actor of America till he cannot call his Sunday or his soul his own.

The power of Organization has so frightened some actors that they forget they are actors; that they are laboring for a wage; that they can see no good in an actor's movement, but can see all good in a manager's Organization.

If, last year, we had been as powerful as we are now, if last year we had been preaching and carrying out a militant policy, the actors of this country would have at the present moment been receiving the same salaries as they did two years ago.

The actors (as is well pointed out by the remarks of the legitimate manager at the head of this article) make the vaudeville business, collectively.

Why should they not control the vaudeville business? They can do so through Organization and the Organization that can do this means to do it and will do it, is the White Rats Actors' Union of America.

You can still come in for \$10. The time is getting short and it may be that you will never be asked again; so join while there is yet time. **\$10 INITIATION—\$5 DUES UP TILL APRIL 1ST.**

SPECIAL NOTICES

International Election

If you have any candidate for International President, International Vice-President, International Executive and Secretary-Treasurer, or the 21 members of the International Board, send a letter (something like the following) to International Headquarters, 227 West 46th Street, before midnight, February 26th, 1916:

"We have much pleasure in nominating Brother for the office of (here name office)," signed by two members in good standing, which should be accompanied by the following statement, signed by the member nominated, or words to that effect: "I have much pleasure in accepting the nomination as a candidate for and if elected promise to fulfill my duties according to the Constitution and By-Laws of the White Rats Actors' Union of America."

Do not forget: All nominations must be in by midnight, February 26th.

Cleveland, Ohio

Chief Deputy Organizer,
Jack T. McInerney,
1447 West 112th Street.

Albany, N. Y.

Chief Deputy Organizer
R. L. Horst, 402 Broadway.

Change of Address

Winnipeg, Man.
Financial Secretary and Organizer
H. Hayes, 701 Lindsay Building,
Opposite St. Charles Hotel
Meetings every Thursday night at 11:30
in St. Charles Hotel

To Non-Members

The initiation fee at the present moment is \$10, but, by virtue of the power given to the Board of Directors or International Board, THIS FEE MAY BE INCREASED, at any time, without notice, UP TO AND INCLUDING \$100.

This means that, when you next see these notices, the INITIATION FEE MAY BE \$25, may be \$35, may be \$50 OR EVEN \$100.

So take advantage while there is yet time.

We do not wish to keep anyone out because of financial conditions, or because the initiation fee may be too large, but there is a limit to our patience, and persuasion must soon cease.

IT IS YOUR DUTY TO BELONG TO THESE ORGANIZATIONS, and WHEN YOU BELONG YOU WILL FIND IT IS A PLEASURE.

It is no good opposing our policies from the outside. The only way to change them, to modify them or to crush them is to come inside. SO COME INSIDE WHILE YOU CAN AT A MODERATE COST.

The Annual Masque and Civic Ball

WILL BE HELD MARCH 16TH AT THE AMSTERDAM OPERA HOUSE, 4TH STREET AND 5TH AVENUE.

For the first time in the history of the allied organizations, there will be a Ladies' Committee in charge of one of the departments.

Members of the AAA desiring to serve on that committee are requested to notify either in person or by letter, the Headquarters office.

We are going to publish a list of acts that managers can cancel without danger to themselves. Do you want your name to be on that list? If not make instant application for membership.

VACANCIES FOR

5 Deputy Organizers. Apply for credentials and particulars to Harry Mountford.

Holders of transfer cards either V. A. F. or I. A. L. can attend all meetings of the Lodge, after the initiation.

NEW ACTS NEXT WEEK

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

Julia Dean and Co., Palace.
Mrs. Thos. Whiffen and Co., Colonial.

Bierre and King, Colonial.
Mailing Johnston, Orpheum.
Rives and Harrison, Bushwick.
Zeda and Hoot, Royal.

Dolly Sisters and Jean Schwartz.
Dances and Music.
20 Mins.; Full Stage.
Palace.

"A Walking Song and Dance" (in which there was no song), a "Cuban Rumba," "Waltz Oriental" and fox trot stepping to the music of "Underneath the Stars" made up the list of dances the Dolly Sisters (Rosie and Jennie) returned to vaudeville Monday. Jean Schwartz is billed with them and presided over a piano, having a couple of solo occasions to himself while the girls dug up more dresses out of their wardrobe chests. The Dollys have developed into a classy couple, who dance in their own way, which is their own, as well as they look, and that is something, for the Dolly sisters can dress—in what might be called a stage style only. They have added the Palace, New York, this week as a twice daily performance in addition to their single turn nightly on the Amsterdam Roof. To make that emphatic the program twice mentions the Dollys are Palace-held this week by permission of Flo Ziegfeld, Jr., "No. 8" on a program of 10 acts. The girls were very pleasing in their dancing. In so far as they were concerned, the position gave them a bit the worst of it, but for the benefit of the show in general it was the best spot they could have been placed. Following the deluge of "modern dancing," the Dollys with their own ideas will always be welcomed on a vaudeville stage, for they have a following and they have an act. The latter through its looks will easily hold up feature honors. In setting the girls had a curtained bare stage, occupied only by the three principals, a concert grand of attractive design, with a single shade lamp beside it. *Time.*

Largey and Snee.
Talk and Songs.
12 Mins.; One.
American Roof.

A mixed couple who evidently rehearsed as a straight singing turn, then listened to poor advice and "put in talking." They do neither extraordinarily well, but might be content with songs. One of their gags is, "I am sure it is going to rain within an hour. I feel the change in my pocket," jingling silver, which seems like an old and dangerous gag to have in an act nowadays, since to always use it might mean an act must work continuously. Largey and Snee cannot hold a position without a new act. *Time.*

Bernard and Scarth.

"The Tale of an Overcoat."
15 Mins.; One.
Alhambra.

Jule Bernard and Florence Scarth are presenting humorous duolog. Last November, when the act was playing out of town, it was discovered the idea had been lifted bodily for "The World of Pleasure" at the Winter Garden, and the turn started a campaign to protect its material, and it was worth the trouble, for it is a delightful little comedy turn that will fit on almost any bill. "The Tale of an Overcoat" was first named "Loan-sum Street." The present title is more appropriate. The drop in "one" represents a street and the exterior of two buildings. One is a pawnshop, the other a lobster palace. A young chap visits the pawnshop to leave his watch so that he can redeem his overcoat. His girl comes along, and in the bright chatter that follows he invites her to lunch (first having obtained the information she had a previous date), and when she accepts he is forced to pawn the coat again to make good. There are good laughs, and both Mr. Bernard and Miss Scarth land the punches in the lines with effect. *Fred.*

Winfred Clark and Co. (3).
Comedy Sketch.
20 Mins.; (Parlor).
Columbia (Feb. 13).

The latest comedy act played by Winfred Clark was shown Sunday at the Columbia theatre. It is a farce, built and acted in the usual Clark style—plenty of speed, situations, complications and comedy. The Columbia audience voted the piece laughable by laughing heartily at it. Mr. Clark has a company of three, one man and two women. Of the latter one could be changed for the betterment of the piece. The underlying reason for the farcical incidents is that Mr. Clark, having lost \$500 playing poker the night before, told his wife (who detests a liar) he had purchased the apartment of a bachelor friend for that amount. With his wife he goes to the apartment to take possession, when he finds the bachelor became a benedict six months before, and refuses to vacate to "square" the liar with his wife. It is a well written farce for vaudeville, as all of Mr. Clark's many such skits in the past have been; the principal knows all the tricks and employs them. He should, with this one, find that a Clark farce is still in demand. *Time.*

"Invasion of Belgium."
Scenic—Mechanical.
20 Mins.; Full Stage.
Columbia. (Feb. 13.)

The "Invasion of Belgium" as a vaudeville act, is, as a lecturer preceding the actual scene announced, "ingenious." In fact, it was this same lecturer who, in a concise and distinct verbal address, became the most interesting feature of the turn promising much more than was forthcoming. He mentioned the inventor (who was also the exhibitor) claimed all patents and copyrights, then neglectfully retained the name of that person as his own secret. After beseeching the good will of the audience for the "act" Mr. Lecturer retired. Immediately plain red curtains (which seemed much worn) rolled back from a raised platform, and revealed a miniature view of a farming land, presumably in Belgium. A windmill was whirling, a wagon load of straw passed, there was wheat scythed down by a manikin figure and it was in all such a peaceful country scene as may be caught while traveling on the D. & W., and when seen you know Cortland, N. Y., will be the next stop (Cortland interfering with the layout of a couple of very good farms in its neighborhood.) An invading army is announced by motor cycle couriers or scouts speeding across the fields. Then comes into view in order, slow or fast, as the mechanism speeds, a fully equipped infantry brigade, from a couple of marching battalions to motor truck drawn cannons, although the latter may be more properly looked upon as artillery. The curtains dropped while evening bells tolled to denote night, when they were again raised. Then the attack commenced, but upon whom or what no one knew. Aeroplanes seemed to be mostly hit, for many tumbled to the ground, while the roar of battle was simulated by the old reliable tin-sheet thunder and the orchestra kept on playing. Bombs and shells bursting were indicated by flying or floating red lights, and this scene came to an end very mildly, as it had proceeded, for the effect desired. "Invasion of Belgium," is along the lines of "The Sinking of the Titanic" in execution. It is all mechanical, and so very well done in the first part, as to completeness of detail in the miniature figures that it then looked as though the latter half would hold up the whole sufficiently to make the turn a timely vaudeville novelty. But that end was not gained and the act is not for vaudeville, unless smaller time at a price. Managers must consider if booking the "Belgium" act that in a moderate size theatre the smallness of the figures upon the small stage may cause trouble to those in the rear, to distinguish. *Time.*

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

PROTECTED MATERIAL

Variety's Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, Variety, New York, and receipt requested. Variety will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by Variety:

MARCUS LOEW CIRCUIT
(Jos. M. Schenck)

FINN-HEIMAN CIRCUIT
(Sam Kahl)

MILES CIRCUIT
(Walter F. Keefe)

RICKARDS CIRCUIT
(Australia)
(Chris O. Brown)

GUS SUN CIRCUIT
(Gus Sun)

B. S. MOSS CIRCUIT
(B. S. Moss)

PANTAGES CIRCUIT
(Louis Pincus)

FEIBER-SHEA CIRCUIT
(Richard Kearney)

Gordon and Posty.

"The College Boy and the Chorus Girl"
(Talk).

17 Mins.; One.
American Roof.

"Do you think I am a horse?" "No, your ears are too big." "Will you do my mother and father a favor and marry me?" "To prevent milk from souring in the summer time keep it in the cow." "Why didn't you pay 50 cents more and get long trousers." "That is a birth mark I got in an upper." "We stand back of every bed we sell." Yes, they know them all. That they need new "gags" is beyond dispute, and they could also use new voices. The act was "No. 2" on the Roof, quite an important position for it. The song Mr. Gordon used was "General Nuisance." *Time.*

Holden and Graham.

Variety.

Full Stage.

American Roof.

An opening turn of a type thought extinct in vaudeville of recent years. They do a little of much. The man carves an apple thrown at him with a knife held in his hand; he sketches on a board and does silhouettes. The woman dances and assists. They are genial toward one another. He refers to her as "cute," and she appears to smilingly agree. It is the shadowgraph matter, however, that is worth anything at all in the turn, and the man might better prepare an act altogether along that line than attempt to handle what he is now doing, which means eventual oblivion on any vaudeville time of consequence. *Time.*

Searle Allen and Ed. Howard.
"A Real Pal" (Talk).
 16 Mins.; One (Two Special Drop).
 Palace.

The action of "A Real Pal" takes place before a special drop of a country store, before which appear Searle Allen and Ed. Howard, addressing each other by their first names. Mr. Howard met a young woman at Atlantic City, and came down to this lonesome burg to ask her to marry him, bringing Mr. Allen as his best man, although Allen was not aware of the object of the trip until informed in front of the drop. Howard leaves to look over the prohibition town, wheeling a baby carriage ahead of him, and then the girl appears. Allen tells her Howard is married, has a child, and proposes himself. He is accepted and he gives the girl the wedding ring Howard had handed to him to keep for the ceremony. Howard returns, finds his friend has double crossed him, and demands to know whether he is a real pal. If he is he must go to a showdown right there and then, either stick to him or the girl. As Howard draws a crate of beer bottles from the carriage they both exit. Allen choosing the beer in preference to the lady. The sketch is wholly crossfire in two duologues, with Allen the center of each. Those familiar with the Howard and North sketches, of which this Mr. Howard was Frank North's stage partner for a long while, may recognize a similar outline in this skit of two-man story patter, a country town, the girl and the baby carriage. The program does not announce the author. It may be presumed to be Mr. Allen from his past writings. Second after intermission at the Palace they all did very well, the young woman drawing a bit of applause for herself in a nice characterization of a country miss. "A Real Pal" won't have any trouble in entertaining anywhere, for Ed Howard is still the same excellent straight, while in comedy dialog there's no one better versed to plant points than Searle Allen. It is also an act capable of continually being built up and added to.

Time.

Adele Rowland and Harry Carroll.
Songs and Music.
 20 Mins.; Two.
 Palace.

Debutting into vaudeville from musical comedy, Adele Rowland has a pleasant personality, sings rather agreeably (when not trying rags) and has the valuable, as well as the visible, assistance of Harry Carroll, the composer. Miss Rowland did four or five numbers, together with a recitation that may have been responsible for the program terming her "The American Guilbert." Monday night the audience applauded the turn rapturously and nearly held up the performance in their enthusiasm. Miss Rowland will appeal to a nice clientele; and, provided the salary figure is mutually adjusted in a satisfactory manner, Miss Rowland, with her name, ought to do.

Time.

Harrison Brockbank's All Star Co. (12).
"Victor Herbert's Operetta."
 22 Mins.; Full Stage.
 Palace.

Even so, an all-star group of singers or musicians cannot send something over in vaudeville that has not been properly prepared for the digestion of that oftentimes particular crowd. It's all Victor Herbert, from the billing to the music and character costumes of the principals. The performance seems like an endless chain of the musical successes Mr. Herbert has composed for many operas, around 15 in all programmed. Naturally allowing for Mr. Herbert in his field, where he stands unsurpassed, the vaudeville proposition is quite different in this instance, but had the producers of the condensed Herbert review attempted to present a lesser number of Herbert numbers in a more logical manner and with some "production" attention, the scheme might have worked to better advantage. As laid out for the Palace stage there was little to the turn beyond the Herbert music (which is not enough in the manner employed) and Mayme Gehrue, the life, and the only life, of the dozed party. Miss Gehrue sang her best with much spirit and nimbly danced, putting ginger at two odd moments into something that should need ginger all the time. Just to have the crowd hang around singing when necessary without leaving the stage or changing their character dress seemed too much like a select church sociable in a one-horse town. A pianiste, celliste and violiniste were in the group and listed for solos that did not eventuate—thanks! It may be a reflection upon the vaudeville fan that no applause greeted the opening bars of any Herbert tune, possibly excepting "Put Down Six and Carry Two" from "Babes in Toyland" as sung by Miss Gehrue. Neither "I Want to be a Prima Donna" from "The Enchantress," "The Mascot of the Troop" from "Mlle. Modiste" nor "I'm Falling in Love" from "Naughty Marietta" secured a bit of noise from in front until after each number had finished. Why the reflection may exist against the vaudeville goer is because Harry Carroll in the Adele Rowland act and Jean Schwartz in the Dolly Sisters turn, both composers of popular melodies, who played a medley of their own compositions during their respective appearances upon the stage, did receive recognition of the popularity of several of their musical hits upon going into the opening strains of them. But that's vaudeville, anyway! It's awfully funny, sort of ragtime, maybe. Harrison Brockbank made the production, and did what he did in a commendable way.

Time.

Prevost and Brown.
Comedy Acrobatics.
 9 Mins.; Full Stage (Bounding Mat).
 American Roof.

Looks like a real comedy acrobatic turn that needs but little to make the big time. Two men, dressed in ordinary daytime suits, one, the comedian, going in for a boob effect that he nicely attains. He has a sneeze and laugh, both funny as worked by him, and several other mannerisms are good for

Hong Kong Mysterious.
Magic.
 9 Mins.; Full Stage.
 Colonial (Feb. 13.)

"The Hong Kong Mysterious" as this turn is called, has no Chinese acrobats or acrobatics in it. It is a magical act. On a front cloth the name of "Nixon" appears written to imitate Chinese characters. There was a white magician of this name in vaudeville and he may be the principal of the present act, under the Chinese dress and make-up. There isn't much doubt his two assistants are merely disguised as Chinamen. Some very good and new tricks in magic are exhibited. Birds, geese and chickens are employed among these. Some are "appearances," others, "disappearances" with nearly all perplexing. The finishing "disappearance," an illusion involving live persons, is not good at all, gawky and awkward in fact, as well in idea as in the carrying out, and it lets down the turn badly. The act just now will do for small big or big small time. It needs to be padded out to at least 12 minutes, worked more showily, and made to seem much more important than it does now, to become big time material. There is enough in the act—what it must or should have is showmanship in the selling. A start might be made in change of title. "Hong Kong Mysterious" runs too closely to "The Pekin Mysteries." The first title also suggests the nature of a Chinese combination athletic and magical turn, such as "The Pekin Mysteries" is and which "Hong Kong Mysterious" is not.

Time.

Donnolly and Dorothy.
Songs, Talk and Dances.
 16 Mins.; One.
 American Roof.

Of the four mixed two-acts on the American Roof bill the first half, Donnolly and Dorothy were the only couple to show anything, in work, material ability or class. Therefore, coming at the tag end of the quartet of twos, they might have looked much better than if in faster company. The boy has an English style about him, in dress and dancing, which, if he is not from the other side, might have been suggested by Laddie Cliff. The girl does her part quite neatly, and while not a comer vocally she did well enough with her partner for the small time. They open before a special drop having a garden wall effect. Later this becomes a transparency, with the boy on one side dancing, the girl, similarly dressed, on the other, being the double which the audience believes is the shadow. They believe that, for this couple do this simultaneous stepping as faithfully, for the small bit it is, as the Schwarz Brothers. They pleased very much up to their encore, preceded by an announcement. There wasn't much choice between the two. The act is all right for small time.

Time.

comedy purposes. His ground work and that from off the mat do very well, but this portion is stalled somewhat and useless tricks employed. It's on odd lines for a turn of its kind and is easily capable of building up.

Time.

Valerie Bergere and Co. (5).
"Little Cherry Blossom."
 20 Mins.; Full Stage (Special Set).
 Colonial.

Stephen G. Champlin, the drummer of the orchestra at the Bushwick theatre, is the author of Valerie Bergere's latest Japanese sketch, and to tell the truth it has turned out a vehicle for her that is by far the best of the Jap sketches Miss Bergere has tried since achieving her success in "Madam Butterfly." Sitting in the pit, Steve had an opportunity to see many acts and pick up the thread of the plot, when there was any. Perhaps he at one time or another saw Miss Bergere in another Japanese sketch that she had about two years ago. The idea of the characters in the original have been retained to a certain extent, although there is a new plot. The same effect, that of juggling with the English tongue, is used by Miss Bergere for comedy purposes as it was in the former playlet. The story briefly tells of an American engineer in Japan to enter a bid on construction work. A rival company has representatives there who keep their identity a secret. The young American has through a kindness of a Japanese official been quartered at the home of a wealthy Japanese family, the daughter of which is Sakura San (Cherry Blossom) played by Miss Bergere. She falls in love with the Yankee, and after rescuing his bids on the construction job from the representatives of the rival concern, who have stolen them, he proposes and is accepted. The playlet is well acted and has many little humorous touches that will make it a go in vaudeville.

Fred.

COLONIAL.

The introduction of the new policy at the Colonial, that of big time shows at reduced prices, was made under the most adverse conditions possible Monday. The thermometer was flirting with the zero mark after a heavy snow storm, but still the house held a capacity audience with the exception of the proscenium boxes Monday night. The balcony and the gallery were filled and the orchestra had some 2000 patrons at the show, many enough to show that, had the weather permitted, there would have been more. There were a great many of the Colonial regulars in the audience.

The program offered the usual nine acts, and a better show has not been seen at the Colonial in some time. There were three distinct hits, one in the first part, when Savoy and Brennan scored tremendously, and two in the second half of the show, Valerie Bergere and Co., in "Little Cherry Blossom" (New Acts) and Henry Lewis. The latter was the big bit of the show, holding the stage for 25 minutes, and he had the audience asking for more at the finish. Mr. Lewis has switched some of his songs and a little of his talk since at the Alhambra a few weeks ago.

Two other acts in the second part were Mignon, who opened the intermission with imitations, all rather aged with the exception of Blossom Beesley who is impersonated as singing the "Waltz King" and the "Waltz King, Look Listen," and that of Granville. The latter was by far the best thing she did and it closed her turn to an applause return. Lucy Gillett closed the bill with a juggling exhibition that held the audience to the last.

Togan and Geneva opened the show and scored with their tight-wire performance. The man's work is especially worthy of comment. Corcoran and Dingle held the second spot with a turn just a little too talky. Dingle's dancing, however, made up for that, and the pair won considerable applause.

The Rigoletto Brothers were in front for 33 minutes, performing their usual feats, including magic juggling, acrobatics, posing, etc. The Colonial audience had evidently witnessed it all before and seemed more or less bored. Savoy and Brennan, in next to closing the first part, were a laugh from start to finish. Their drop is the street in front of the Winter Garden, with the name of the theatre painted out. The act included in by the pair kept the audience roaring. Bert Savoy's "I'm glad you asked me," brought a fresh howl from the house every time he used it. Jack Wyatt and his Scotch Lads and Lassies closed the first part nicely.

Fred.

ROBINSON CRUSOE, JR.

A complete analytical review of "Robinson Crusoe, Jr.," the new Winter Garden show, as seen at the New Haven premiere last week, would be quite as unjust as impossible. Still, the quality of performance in that city provided the visiting contingent with a reasonably good line on the production's possibilities, and should the Shuberts display but half their sagacity in its reconstruction, the show will undoubtedly develop into one of the best attractions the Garden has ever boasted of, provided of course that the quality of amusement has ever rightfully boasted of anything worth while. And it should at least partially eradicate the painful memory of "The World of Pleasure," that "pastime" organization which it succeeds, for "Robinson Crusoe, Jr." is entirely "clean" in dialog and action, thoroughly dressed and quite as pretentious as a modern production could possibly be. And in addition it carries the incomparable and illustrious Al. Jolson as its star.

As usual, Jolson is piloting the show to what success it attains, for Jolson's presence has a tendency to dispel any evidence of monotony and in the few instances where the book threatened to wobble he speedily came to the rescue and directed proceedings to the proper conclusion. For such has been said of Al Jolson, his temperamental conduct and his adversity to successful associates, but this can be largely credited to the jealous walls of incompetent failures, for Jolson generously shares the rostrum with those who will compete, but the natural handicap of his predominating personality leaves the average contender without a chance.

In "Robinson Crusoe, Jr." Jolson is not in continual evidence, but he makes all of his scenes register and the final curtain leaves little in one's memory but Jolson. His delivery of a song is a work of genuine art and clears up much of the mystery surrounding the music producer's activities. The Winter Garden premiere, for in this respect Jolson has no equal. He is quick to take advantage of every comedy opening and knows the shortest route to laughs through the application of appropriate "business" as a substitute for dialogue. In this particular production Jolson is the life of the party, as was to be expected, and if "Robinson Crusoe, Jr." establishes itself as a Winter Garden success, the bulk of the credit should go to the individual efforts of its star.

In drafting the theme for the new show Harold Altieridge has improved on his several previous successes for his story is consistent, the action well gauged and the dialog reasonably strong. His introduction of the title character comes via the dream route, but while Altieridge borrowed his style of construction from the archives of ancient musical comedies, he maintains a fair balance of originality in every other direction throughout the piece. He cleverly guided the action from the summer home of his leading character through the various scenes depicting "Robinson's" Island, the pirate ship, the silver city and finally after sending the nomadic characters through a portion of picturesque Spain, returned them to the original scene with the inevitable awakening and readjustment of complications.

Between scenes the specialties were introduced and here the show is woefully weak. The Baggesons, in their family of musical comedies, occupied one period without any degree of success, and the Marcos Twins were shamefully left to the professional guillotine without any possible chance for a score. The Marcos naturally depend upon their facial pantomimics for a large portion of their comedy success, but cast as Zulus, the facial expressions were buried under a heavy coat of cosmetics and their efforts were useless. While the Marcos Twins might have an even break for a comedy hit if properly placed, the Baggesons were never in the running. And the Piccolo Midgerts were counted out of the list of possibilities long before they left their dressing room. They aided during a travesty scene built around the Masked Mamelukes and while the Midgerts were appropriately cast, the entire "hit" was useless and can be listed with the superfluous material. Berke and Grace came through with a mild success, but one dance would have sufficed, for the encore was too reminiscent of the conventional "double hoofing" act to hold up after their initial effort. Bowers, Walters and Crocker were also among the specialty successes, their regular vaudeville turn being nicely divided to show its full value.

The distinct surprise came with the entrance of Helen Shipman, hitherto inexperienced and unknown in musical comedy circles. She held the engine role and working opposite Frank Carter managed to partially eclipse the efforts of that nimble and capable individual. Miss Shipman exhibited none of the expected nervousness accompanying an important debut and possibly excepting a few instances where her dancing revealed the tell-tale signs of inexperience she carried her responsibilities well over.

Kitty Donor stood out conspicuously in the list of female principals, scoring nicely with her "Gallop Some" number and carrying her limited duties to a fair score. Mme. Comont was the comedienne, dealing in dialect comedy, her comedy value revolving around a general appearance which runs to the heavyweight division. Mme. Comont was an unknown quantity after the show. As far as "Robinson Crusoe, Jr." is concerned she will probably remain an unknown quantity.

Miss Rodriguez must not be forgotten in summing up the cast. She offered a rather ineffective Spanish dance during the third scene of the second act. Miss Rodriguez will never be a Broadway song with her talents. A weak memory calls to mind no less than a score or more who could have made that Spanish ballet scene a household word, but perhaps the producers didn't look very far. The scene itself stands out as the brightest section of the show. The male list introduced Claude Fleming in the title role, a good type of leading man and one who can handle this part without any

trouble. Lawrence D'Oraay came in and out occasionally, proving most valuable as a foil to Jolson. Mr. Carter was the juvenile and quite his usual self, but second from a standpoint of entertainment importance was Barry Lupino. Lupino's individual work called for repeated outbursts of applause and he well deserved every one of them. Lupino should be considered one of the Winter Garden favorites and undoubtedly will unless the vivisection process is applied too recklessly in his direction.

The production proper should cause favorable comment among the costume connoisseurs and the scenic department is quite up to the Winter Garden standard. The chorus is lively, but one naturally expects a banner outfit in this regard for the main ambition of every active chorister is to be numbered among the Winter Garden or "The Follies" collection. The numbers are along the average with a possible hit in "Pirate Lady" and a sure fire song success in Jolson's "Where Did Robinson Crusoe Go With Friday On Saturday Night?"

The ending of the musical comedy is projected in the way of novelty to view, although Allan K. Foster, who attended to this duty, has acquitted himself well, considering the circumstances.

At least one hour and possibly an hour and a half must be eliminated, for the opening performance can be made in 12 without any of the superfluous material, there should remain a sufficient genuinely good show to send the new venture to a successful issue, although one could very easily ruin the chances through indifference cutting.

The future of the production lies with the producer, for Mr. Altieridge has done his work and Jolson is the same Jolson, 90 or over percent of any attraction he is connected with.

Wynne.

TANGUAY.

Eva Tanguay changed another one of her expected sensational hits this week when she re-entered the musical circle to shoulder the comedy responsibilities of "The Girl Who Smiles," recently reassembled for a revival success with the cyclonic Tanguay providing the principal inspiration for its resurrection.

Before an audience that tested the capacity of the capacious Bronx opera house, the irrepressible Tanguay gave a generous demonstration of her versatility, captivating the gathering with her dominant personality at her initial entrance, proceeding through a series of comedy scenes without a perceptible sign of the familiar nervousness so prevalent at first-nights and finally clinching the good work with her specialty, which temporarily halted proceedings with a prolonged period of appreciative applause.

Miss Tanguay was really a surprise, particularly to those whose recollections of her professional career do not include her former musical comedy activities, the surprise establishing itself with her initial scene, a comedy period wherein Tanguay, as the fabre household cook, deserted her domestic duties to answer the deplorable summons of an artistic career. Her justly famous personality stood out in the exaggerated comedy garb, and with her opening speech the double success of Tanguay and "The Girl Who Smiles" were immediately assured. "I Was Built for Speed," one of her vaudeville numbers, was interpolated into the early musical score, programmed to closely follow her introductory scene and being an appropriate addition, it brought the star on a familiar footing with both the place and the audience. "Father Never Raised Any Foolish Children" was utilized to encore the "Speed" song, and while a typical Tanguay composition, it was noticeably lyric-weak in contrast to its predecessor. The next vocal number, a song which she specialized to view, after which she climaxed the success already attained with a waltz number, really one of the artistic hits of the piece.

"Dance Me Good Bye," led by Miss Tanguay and the Ward Brothers, could be easily dispensed with or replaced with something better, for it hardly carried the strength to follow the Tanguay specialty. The accompanying dance, a sort of semi-cakewalk, was out of all proportion to the balance of the show and lacked the essential punch to register properly.

Aside from Miss Tanguay, two additional vaudeville specialties were introduced. Nana and Alexis fitting nicely into a Bohemian scene with their whirlwind dances. The situation was nicely constructed for this hit, and adding a touch of variety to the attraction, it reflected the good business judgment of the producers. The Ward Brothers divided their vaudeville offering into several parts, opening in the second scene before a drop act, one, where they nonchalantly interacted with their Irish "Johnnie" routine, the baseball portion of the patter securing the greatest returns. Since the ownership of that bit of stage material is questioned the Wards would do well to either conclusively prove their title or discontinue its use.

The cast proper has been well picked with a perfect aim at comedienne type and ability, the principals including Chas. Morrison, Paul Decker, Elsa Garrette and Rollin Grimes. This quartet handled the core of the theme with each scoring an individual hit. Decker as the son of the grouchy Fabre (Mr. Morrison) was particularly clever and aided much in the general success of the show. Morrison carried everything the role called for and acquitted himself in perfect shape. Miss Garrette and Grimes, working opposite each other, were fully up to expectations in the juvenile roles and did much in their respective positions to aid the final returns. Dora Cumerfelt hardly provided the proper contrast in her role as an actress and might endeavor to effect the coarser manner looked for in the type of actress Beatrice Lee, Lawrence Beck

and Tampe Evans as the Bouliere family came through with a reasonably good performance.

The piece carries its own score at least one and possibly two sure song hits in "Teach Me To Smile" and "We're Looking for Marie," the former a catchy waltz number and the latter staged in novel fashion and productive of repeated encores. The music is entirely satisfactory, but this was a foregone conclusion considering the success of the piece during its extended run at the Longacre theatre, New York.

On the whole, the Tanguay relation to "The Girl Who Smiles" is a good stroke of commercial art. The piece was made to order for Miss Tanguay, providing a splendid opportunity for an exhibition of her inimitable pulling powers without necessitating a variation from the stage routine that has made her the biggest "single woman" in theatricals. Her comedy efforts are singularly suggestive of that impulsiveness that makes her work unique and she becomes mistress of every stage situation. The musical comedy projected in the final reconciliation of the Fabre family gave Tanguay an opportunity to display some of her finer stage sensibilities and she deftly blended the rather delicate combination of comedy and pathos in a manner quite as perfect as unexpected.

For an opening, or rather a reopening, "The Girl Who Smiles" is a thoroughly readable and without a single noticeable flaw and without a pause or falter. It should prove an Al attraction for any part of the country because it carries the greatest box office draught in America, and it's a mighty sick man who will leave the theatre unsatisfied after seeing Tanguay in this show.

Wynne.

GAY NEW YORKERS.

In this enlightened heyday of reformed burlesque it takes a rather reckless, much less thoughtless, producer who will foolishly jeopardize his financial franchises and business interests and risk the inevitable legal interference of the various morality organizations to sponsor the mess of marked nastiness revealed in the production of J. Goldenberger's "Gay New Yorkers" at the Columbia this week.

And it remains largely a question whether the results attained financially or otherwise, justify the questionable "comedy" measures employed, for the broad marginal line between clean, legitimate comedy and the so-called burlesque "ginger" (more affectionately known in burlesque circles as "double entendre") is easily recognized, and the man who prefers the latter is neither a credit nor help to the burlesque business.

In "The Gay New Yorkers" Fox and Stewart, the principal comedians, deal almost exclusively in tainted comedy, continually working up to a suggestive situation and after stripping the imagination of blinkers, allowing the point and laugh to arrive simultaneously. The majority of their broadside of gaudy canards, pointed references to the women members of the cast, the comedians boldly refraining from any respectable disguise in the projection of the filth and while it partially had the desired effect, it reflected no credit whatever on either the principals or the man behind, for while a show of this brand produces spontaneous laughter during its immediate action, it generally evokes condemnation after the average auditor has time to digest the cause of his laugh, and this condemnation not only effects the show in particular, but burlesque in general.

The book proper is time-worn and useless in itself and should the wheel's censoring board take justifiable action and eradicate the faulty portion of the show, J. Goldenberger would have little left beyond a franchise and a cast.

A detailed review of the dialog, "hits" and book would simply evolve itself into an editorial on suggestiveness and filth for the bulk of the material in "The Gay New Yorkers" is the personification of that very objectionable combination.

As Messrs. Fox and Stewart are not exactly geniuses in their method of distribution. One can hardly imagine just what their entertaining capacity might be in a show composed solely of men. The three-cornered scene with the stenographer (Alma Fleming) seemed just about the high limit of their ability, and under a burlesque "hit" needed rigid censoring that particular one does. Besides, the darkened stage makes a great invitation for gallery rowdiness especially with its accompanying dialog. In fact the entire attraction could stand some healthy cutting or better still a brand new book.

Besides Fox and Stewart, the male roster includes Ed Moran, a reasonably capable "straight," and Dan Murphy, a better comedian than either of the principals, likewise one with the semblance of a conscience as to his material. Walter Morrison is also of value, his singing doing much for the general returns.

The principal woman is Dolly Morrissey, attractive, full of personality and a working girl in her own show. She managed to keep aloof of the "blue" portion and stood out conspicuously as one of the few redeeming features of an otherwise featureless organization. Miss Fleming was unfortunate in being selected as the foil for Fox and Stewart. Someone apparently had to do it and Miss Fleming was picked. Otherwise she seemed thoroughly capable, lively and worthy of a spot in the principal list. Helen Van Huren did but little and Grace Tempest did less.

The production is but of average strength, although Goldenberger has assembled a good chorus, matured to be sure, but experienced and producing the necessary work.

The running to encores and several getting encores unearned, but on the whole a good collection.

But as a burlesque show "The Gay New

Yorkers" doesn't compare with the majority of its predecessors at the house, for it is too generally weak and devoid of comedy—the kind that belongs. And it's dirty, plainly and intentionally dirty, the worst weakness a show could be afflicted with, particularly so when burlesque is climbing to its proper sphere in theatricals.

Wynne.

LIBERTY GIRLS.

"The Liberty Girls," a Frank D. Drew organization on the Columbia's Main Circuit and put up a very entertaining performance. Its principal comedian featured (besides authoring the book of "Manless Island") is Jack Conway in a Goido role.

Surrounded properly by men and women principals besides a better than fair chorus of looks, work and dress, Mr. Conway carried the show over to a laughing success mainly through his own efforts, for Mr. Conway does "hog" the stage somewhat, even if that may be excused by the excellence of his work. At one period there is a blank 20 minutes of "situation," devoid of any humor, and the numbers anyway are the fault of the performance. Songs without ginger and three Irish numbers in a row are the bad singing spots. A couple of songs in the first part are lively enough and one of these was led by Jennie Ross, who seemed capable of doing much more of it were she given an opportunity.

The piece runs in several acts, and the second act opening is billed as in Norway, though it is a typical Holland setting. Perhaps the management feels so strongly for the "Norway" song of the first part it wanted to give it another plug later on.

In characterization and playing Mr. Conway has his own method, and it gets over, though he might refine many lines during the show. His calculations about Herman Smith (Sam Bachan), "a swipe in the gob" and other similar expressions are humorous only to the gallery.

Mr. Bachan at times does very well as a "Dutchman" and this is more often when he is not trying to do "Dutch." He and Conway have several amusing slapstick scenes, not the customary threat-to-slap, but in these instances Mr. Conway does strike Mr. Bachan, who does many neat falls as a result. One where he stood on the throne and made a double fall under the back drop, was as nice a bit of rough comedy as has been seen this season.

William Petrie is a "straight man" who works well with the others, and Tom Welch as Conn Fibber has considerable to do, mostly in dialog, that he handles in regular fashion.

The women as a whole however, are the stronger of the support. Mita Joerna, who dresses extremely well, looks good in her clothes, takes care of herself decorously and altogether she leaves a fine impression, her singing being not the least through the way she manipulates her voice. Kathryn Dickey has the most of the straight numbers to sing. There is some fire in the appearance of this red-head and she has a voice, setting over easily. Miss Ross is the other and she deserves a wider latitude for her latent ability, if the ability is there and it is latent.

The stalling in Scene 2 of Act 1 could be shortened. The business of it is funny for a moment, that is all, and the setting behind the street scene might be hastened.

As a burlesque performance the piece is somewhat short, requiring two olio acts, but the comedy that is not of the continual familiar kind as indulged in by the men, is not padded unnecessarily excepting in a couple of instances and this may account for the brevity. Though the show could stand two more numbers at least.

The olio turns were The Flying Sherwoods who did the first work on the trapeze, ending with the breakaway, and The Bohemian Four, a singing quartet that had Mr. Petrie, Jack Kerns, Jerry O'Donnell and Mr. Welch all assuming roles as well.

"The Liberty Girls" with Jack Conway should make an important record on the Columbia Circuit this season. They are entitled to it.

Rime.

AMERICAN ROOF.

The first half program on the American Roof did not run well at all. It may have been through the show holding seven two-acts out of a total of nine turns. Of the seven, four were mixed two-acts, the other three being composed of males only. Where two or three of the two-acts came from was too far a guess to make.

The first part was deadened to such an extent William O'Clare and His Shamrock Girls, closing the first half, just ran away with that section. Provost and Brown (New Acts), the adrobats in the "No. 3" position, were the only other act to get anything at all in the first half. Holden and Graham opened it, with Gordon and Posty following, and Largey and Snee in the fourth spot. The three turns are under New Acts.

The second division picked up somewhat, but only by comparison with the first section. Donnot and Dorothy (New Acts) started the last half; then came Beatrice Moran and Co. (one man) in "Drifted Apart," the talky husband and wife sketch first played on the big time in recent years by Ethel Barrymore. There is not a tittle of action in it. Miss Morgan wallows about in the pure dialog role of the wife, but it is an impressive playlet for the small time, nevertheless, in more ways than one, and might be worth while for that alone—and only that.

Rockwell and Wood were next to closing, and Kennedy and Kennedy closed the show.

Bime.

PALACE.

With an extra act on top at the usual nineteen Palace program this week the bill ran through to fine results as a last vaudeville performance. The tenth act was required for the proper running.

Several acts were on the bill, among them Victor Herbert, Dolly Sisters, Adele Rowland, Harry Carroll, Jean Swarvis, Morton and Glass, Cressy and Jayne. Two of the comedians were present in person. Victor Herbert was there by reference, and no matter how it is credited, the Palace, Monday night, very cold and bad for show business had a complete capacity attendance. The two or three light spots could hardly be detected in the all around excellence of the program, that carried nothing really serious in texture excepting the pathetic "pathos" of the Cressy and Jayne revived sketch, "One Night Only," that was likewise one of the weaknesses in the No. 3 position.

The Dolly Sisters (New Acts), were "No. 8," the Victor Herbert Operetta, (New Acts) opened the second part, the Paul Morton-Naomi Glass turn closed the first part, with Adele Rowland and Harry Carroll (New Acts) just before them.

And Dainty Marie opened the show! It was early when the Dainty one started, the house

was empty, but she did well enough in the position to justify her belief that the salary is better than the spot. Miss Marie isn't quite as dainty physically as she has been. Her

tights were full filled, however, though a system of banting won't hurt, and it didn't interfere with her agility on the rope or her chatter. The latter is not as voluminous as it once was.

Following were the Mosconi Brothers, called "The Dancing Follies of Vaudeville," "No. 2," and mayhap with not a friend in the house, these presumably foreigners did a neat and new kind of dancing act that forced appreciation purely through their work.

The Palace audience Monday night was full of "friends." A few "friends" any house can do wonders in the way of noise making. However, were the Monday night friends separated into groups, leaving the real vaudeville audience to have picked the night's winners, the honors would have gone to Morton and Glass and the Mosconi Brothers in that order.

The Mosconis opened with a team arm-in-arm dance, something Moon and Morris showed over here, but not nearly with the style, movements or grace of the Mosconis. After is single dancing by one of the men, the dancing comedian, and it is a very well executed number, a sort of Charlie Chaplin dancing without makeup or other Chaplin motions. Finishing they do a comedy "modern" with one of the boys in skirts. Their genuine success at the Palace in the early spot quickly stamped them as a desirable turn for any big time.

Mr. Morton and Miss Glass picked up the hit of the bill in the first half closing spot. Somehow a vaudeville audience gets a regular performer at first sight, and Paul Morton is one. Any other place on the program and they would have held up the show. Miss Glass is a wholesome girl without frills and the house just naturally took to her as well. Mr. Morton did his comedy step dance to the Victrola, and the couple are using "Hickory Holl" for an Hawaiian number, Miss Glass plunging a guitar on her lap while Mr. Morton strums a ukulele.

Bealie Allen and Ed. Howard (New Acts) composed the added tenth act, second after intermission, while Bert Fitzgibbons, next to closing, came along in an indefinite way. The Palace laughed at his delicate bit of verse that reads: "These are the smoke a cigaroot can never place their lips beneath my snoot."

It would be superfluous to remark the Cressy-Dayne revived playlet from 1910 is old fashioned, although re-written to some extent. There's little comedy in it and the finish just protects the piece from a flop. The ending is an inflated tire that forms cigar shape to large size, when it explodes. Some day, if it stays, the premiere of the evening will blow up Cressy's pathos. "The little house with the green grass and the flowers!" Awful, in these days. Leo Zarrell and Co. closed. *Bims.*

ALHAMBRA.

An old lady sat in a box at the Alhambra Tuesday night. The box was crowded and she was jammed against the rail rather tight. The show had started so she turned her head and to the man beside her said, "They cut the price and get the dough but they don't give you a regular show." But the old lady changed her tune before the evening was done and laughed repeatedly at the actor fun and when the curtain rang down, even though "twas late, the old lady paused to state that "the show was great." And so it was for there was enough comedy on the bill for two ordinary vaudeville programs and the audience which packed the theatre laughed and applauded throughout the evening.

The three biggest hits of the performance were bunched in the second half of the bill with the Lightner girls and Newton Alexander, Charles Grapwin and Anna Chance, and Lillian Shaw following each other. Miss Shaw got the hit of the performance. She was a little slow in the first half of the evening, but her opening number "When Verdi Plays The Hurdy Gurdy," but once over this spot, she scored tremendously, and after she had finished with these numbers the audience insisted she present "Push," one of her old favorites for them. Miss Shaw was on the stage for more than a half hour in that manner in which she was applauded at the conclusion of her act showed without doubt that she was entitled to the hit honors of the evening. A gold gown worn by Miss Shaw won murmurs of approval from all over the house.

Mr. Grapwin who preceded Miss Shaw was another solid laughing hit. The traveling

man stuff struck home with those wise Harlequins who in the majority have had a "go to the road" in the last few years.

The Lightner Girls and Alexander opened the second portion of the bill and virtually stopped the show. "Morning Noon and Night" is being used to open the act and followed with "He'll Come Back." Two other numbers are also used in the act. There is a lot of stuff in the act, but it is not by the trio without being called to their attention. Let them judge from the manner in which their opening number is received, which is sung straight, whether or not the extra grinning and shrill yelling are essential to the success of the turn. The Five Statues closed the bill.

The first half of the entertainment was a well balanced vaudeville bill. Paul Gordon, who is without doubt entitled to the billing of "The Wire Wonder" opened. Bernard and Scarth in "The Tale of An Overcoat" (New Acts) held the second spot, incidentally one too early for them as it was they of the show with the comedy rush. The Mayakos, a Jap act that opens with two girls in equilibrium and contortion feats at the opening and then closes as a singing three act, have a find in the boy with the turn. He, immediately on his appearance with the girls, brings approval from the ladies. He sings in the act and his music over to the vaudeville. The little Japanese misses also work hard and score nicely. Walter Brower with the monolog filled in advantageously in the next to closing spot.

Denman Thompson's Famous "Old Homestead Double Quartet" closed the first part of the bill. The act has been hit by two of the members with it originally when shown at Hammerstein's about four years ago. They are the Messers. Calkins and Cochran. The entire idea has also been changed. Instead of the former rube costume, the octet now represent members of the rocking chair fleet of the Larchmonts. The act was shown at the club house in the usual white flannel trousers and blue coats supposed to go with yachting and while waiting for the tide they stage a singing session. The voices are good and the numbers seemed to hit the fancy of the Tuesday night crowd. Two medleys of airs more or less well known to the members and the numbers complete the repertoire. It's a cinch Mose Gumble wouldn't recognize the act he first framed for the Hammerstein Roof some years ago. Seven of the men handle the greater portion of the vocalizing, while the eighth plays the piano for them. *Fred.*

ORPHEUM.

The Orpheum, Brooklyn, this week has what is popularly called a "Festival Week." Monday night, decidedly cold with the going hard under foot, found the house rather light on the lower floor with the mezzanine and upper floors holding fair business.

Owing to the length of the bill the first act went on at 8 o'clock. It was Beeman and Anderson, who found that much too early for their skating novelty. They received the plaudits of the few present. Santley and Norton were little better off in the next spot. Hard to register songs owing to the chilly atmosphere of the patrons who had not yet thawed out. The boys have a productive list of numbers. Eddie Carr and Co. in "The Office Boy," followed and found the house still in a chilled condition. Carr's expression, "I'm not funny so early," exactly fitted the situation. Grace De Mont, the young woman, appears to be new to the act. Her work is well balanced.

The first real start the show received was given by Clara Morton, assisted by Frank Green. "No. 4," Miss Morton has not changed her numbers for some time, but her work touched the audience in the right vein and they tendered her the first real applause of the evening. Julian Rose, who followed, found conditions in his favor and secured a steady run of laughs. The wedding tale employed by Mr. Rose has the necessary comedy to insure its successful usage.

The first half of the long bill was closed by Ethel Whiteside and Co. in "Around the World," a miniature musical comedy. To see the act this week after having seen it at the Bushwick last week, one would notice a marked improvement. The life of it has been improved noticeably. For an act of this order in its present shape, the Whiteside turn should prove successful. Kerr and Weston, a youthful-appearing dancing team, add materially to the worth of the turn through acrobatic work, although they are at present using the now too familiar neck swing finish. A solo dance by the big girl is another asset. Miss Whiteside has expended goodly money on her own wardrobe as well as that of the act. She proved a capable number leader and has acquired class.

Maurice Burkhardt, in "The Thief," opened after intermission and scored one of the real hits of the evening. The Burkhardt turn is a distinct novelty in "one," and the house appeared to grasp this. Agnes Scott and Henry Kenne, in their dramatic, "The Final Decree" (the only act on the bill with a tinge of seriousness), easily demonstrated Miss Scott's ability as an author. Besides proving interesting, it evidently struck home in several cases.

Kate Elinore and Sam Williams scored highly without undue effort with material that has been used by them for many years. Moon and Morris, two foreigners, danced themselves into immediate favor. Ruth Royce next came through with a repertoire of popular numbers.

Miss Vera Sabina, assisted by Cleveland Bonner closed the show in "Fantasies of the Theatre," a well-groomed turn that held the house intact.

HAMILTON.

Although a good portion of the regular Hamilton patrons ventured out in the cold Monday night, the show did not compare favorably with other small time bills of the past. Luciana Lucca opened with his singing, closing with the light comedy "Whine and Wine." He did a comedy sketch with the old idea of trying to bring the husband around into society form after inheriting a large sum of money. The sketch drew laughs, although some of the comedy is out of place.

Kane and Herman presented a neat turn of singing, talking and dancing, the closing dance putting the boys across in good style. Both looked well in evening clothes, the act carrying a touch of class due to a good looking drop of New York in "one." With a little stronger opening the act would prove a much better success, for at present it really starts when the boys sing something about a cocktail rag that is cleverly worked up. After the act becomes more or less good, but the opening is entirely too weak to pass unnoticed.

A weekly serial split the bill followed by Snyder and Buckley, who seemed to be working their heads off. Besides playing straight music, the Dutch comedian tried pretty hard to put a laugh in here and there. He got it in once in a while, and between listening to some of that music, an amused, somewhat the audience applauded in the manner they did.

Stone and Lear were liked, perhaps through their youthfulness, if not for their entertaining purposes. This two-act has possibilities and in time should frame up well, for at present they appear to be running along the right road. Although the present idea (a little romance between a delicatessen boy and the manicurist next door before a special drop in "one" representing the places) is not exactly new, just the same it will serve as a suitable vehicle to carry them along. Their closing double number brought results.

The George Davis Family closed the show with acrobatics, the boys going through the tricks rather slowly Monday night. A little less of the comedy and more speed and snap would serve better.

HARLEM OPERA HOUSE.

The Harlem opera house is now employing a five-reel Triangule feature to close, with a Keystone comedy in the middle of the program. Tuesday night as an added attraction a dance contest was given with eight couples competing. A boy and girl doing a buck and wing captured first prize. The contest was a local draw. The addition of the big feature picture had something to do with this capacity drawing.

The vaudeville first half did not come up to the standard set by the house. It was of the customary small time variety with one or two exceptions. "Hector," an "educated" dog, opened. The animal does some good work with the bell. Harry and Anna Seymour No. 2, a young-up cocitation he got numbers to bring the act up.

Thomas Holer and Co. in "The Iceman" a comedy sketch brought forth an abundance of noise and proved mildly interesting though extremely silly. This is one of the innumerable comedy sketches in which the comedian looks his trousers in full view of the audience. "Sweet Cider Time When You Were Mine" was the ill. song of the evening. The Keystone comedy "He Loved Her" with Sam Bernard came next. It secured many laughs. The dance contest followed.

The Lander Brothers, "straight" and tramp, talked, with the comedian getting satisfactory results. The mixed-up cocitation he got some real material. The Six Musical Misses, an act that appears to be new hereabouts, were one of the best of the offerings. The playing is on violins entirely. The little one who does the Scotch playing and dancing looks familiar, probably having had experience in cabaret work. The act should receive the regular requirements. It is novel through all girls playing the same type of instrument.

Laurie and Bronson closed the show Tuesday evening, probably due to the lateness of the hour the real closing or No. 7 act on the bill was allowed to retire without the last show. The couple easily took the applause honors of the bill.

FIFTH AVENUE.

Quite an entertaining program at the 5th Ave. Tuesday night, with singing and comedy predominating. It was regular vaudeville throughout, except around the centre, when a heavy drama, which J. K. Emmet and Co. broke into the running, with a rather dramatic effect. The sketch received applause at the close, perhaps through the novelty of the playlet more than anything else.

The Cromwells opened with juggling, going through also clu swinging closing with some act work with a number of household pieces. Cromwell, a man, a good female impersonation, although he does not discard his wig at the close. It might be better judgment to do so, for it looks like an impossibility for a woman to really attempt the fast work he displays. It is worth while trying, only to find that it brings better returns than he receives. Tuesday evening, DeForest and DeWolf followed with a pleasing little sketch that had class written all over it. The numbers have been especially written, in fact the entire act would spell big time if better handled. Nevertheless they are very young and should in time develop, the girl especially displaying much J. K. Emmet and Co. taste in her wardrobe department that means a good deal. Besides, she has a pleasing personality, but to her disadvantage, no voice. She might confine her delivery to talking the songs only. Her partner can sing. The turn needs plenty of work with more rehearsing for some of the numbers, the opening one especially.

Thos. J. Swift and a company of two women held up the comedy and in the next spot. The sketch was a weak start, but soon catches hold with a novel picture, but about the "Birth of a Nation." This more than anything else was responsible for the success, although the young fellow appears to be capable of bearing the entire sketch. It is one of those light comedy offerings that just makes them good. A single reel comedy broke into the bill at this point, followed by Lou and Mollie Hunting who scored well after completing their turn with some dancing. The couple start away with an idea for comedy but lose it soon after the opening, thereafter taking things as they come. A couple of tumblers by Lou helped considerably.

Princess Juquon Tai proved an interesting single, showing some wardrobe through-out and while not startling, still pretty enough to bear comment. The Princess is rather shy on voice, while her delivery is not much better. As a novelty she will pass for the time being and hardly on the big time, but by the time the novelty part is about over, she might have acquired enough stage experience to carry her along. "Chinatown" as the opening number sung in Chinese, started her well in a full stage set, after which she did other numbers, with one that should be replaced coming in between. J. K. Emmet and Co. presented one of the devilish comedies that have acquired enough stage experience to carry her along. "Chinatown" as the opening number sung in Chinese, started her well in a full stage set, after which she did other numbers, with one that should be replaced coming in between. J. K. 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THE NE'ER DO WELL.

Kirk Anthony Wheeler Oakman
Mrs. Edith Cortlandt Kathryn Williams
Stephen Cortlandt Harry Lonsdale
Darwin K. Anthony Frank Clark
Chiquita Garavel Norma Nichols
Wheeler, alias Locke Will Maeder
Allan Allen Jack McDonald
Ramon Alfarez Sydney Smith
Andres Garavel Fred Runnels
Runnels Lamar Johnstone
Detective Williams Harry De Vere

Sol. Lesser has secured the state rights for the entire country for the Selig production of Rex Beach's story "The Ne'er Do Well" in ten parts. The picture was shown to a special audience at the Candler theatre last week and perhaps for the first time in history there was a demand made by a picture audience for the author. At the finish of the run of the photoplay loud cries of "Author, Author" were heard from all parts of the house but Mr. Beach refused to take advantage of them and show himself. The present production is heralded as a successor to "The Spoilers," a previous Selig picturization of Mr. Beach's story of that title, and the advance matter for the present picture carries the information that it is to be shown in New York at a Broadway theatre the same as "The Birth of a Nation." If Mr. Lesser believes that he has another "Birth of a Nation" picture in this he had better stop kidding himself immediately, for while "The Ne'er-Do-Well" is an interesting picture it will never create the tremendous stir that the Griffith masterpiece did. Mr. Beach's tale is adequately visualized in the Selig production and while the story itself abounds in adventure and in romance, it also carries the qualities of an educational and travel feature, for a great many of the scenes were photographed in the Panama Canal Zone section and various portions of the Canal in the course of construction and in its completed form are shown. Pictorially the entire work is as near perfect as could be desired and the acting cast give a thorough interpretation of the adventures of the young spendthrift son of a wealthy father. Kirk Anthony (Wheeler Oakman) is the dissolute spender, who, just out of college, feels that he can burn up the Bright Light section with his speed. His escapades soon anger the father who threatens to cut the boy off without a cent if his wildness continues. A bank embezzler finally butts in on one of Kirk's parties and conceives a "joke" by stowing Kirk on a steamer bound for the Panama Canal, after relieving him of all of his valuables. The embezzler has bought the ticket for himself, but figures that if he can plant Kirk on the boat he will be covering his trail. On shipboard Kirk comes to after the boat is well at sea. He is penniless and has naught but his ticket. On board

also are Mrs. Edith Cortland (Kathryn Williams) and her husband, who are bound for the canal in a diplomatic capacity. Mrs. Cortland is a much younger woman than her husband, and when she and young Anthony become acquainted she falls in love with the youth. It is her attachment for him that finally leads to his rehabilitation and his advance in the Canal service, in which she secures employment for him. But it also leads to his arrest on a charge of murder, when her husband commits suicide. She refuses to go to his aid at that time because he is supposed to be advanced to the daughter of a Central American who is a candidate for the presidency. At this stage the father, who has relented, comes to the rescue of the boy and there is the usual happy ending. "The Ne'er-Do-Well" will prove an exceedingly interesting picture to any audience. Fred.

STRANGE CASE OF MARY PAGE.

"THE MARK." "The Strange Case of Mary Page" is growing stranger. In fact the fourth episode released this week in the Loew New York theatre makes it so dense there is no further hope. Anyone who did not see the first episode can get no grasp upon the story now, and those who have seen each of the eps grow so weary from the many flash backs to help others to pick up the story that it is a nerve racking period to sit through the picture. The "Mary Page" serial appears to have been the most illogically conceived continued story ever written for a camera. It's impossible. Sime.

THE BLACKLIST.

Vera Maroff Blanche Sweet
Warren Harcourt Charles Clary
Mark Norton Ernest Joy
King Billy Elmer
Lasky (Paramount) five-reeler, with Blanche Sweet starred. Story by Marion Fairfax and Cecil B. De Mille, the latter also directing the picture. The feature is described as an attempt to treat seriously but dramatically and romantically the question of capital and labor. The scenes are laid in the coal mine districts. The story deals with the oppression of the miners. Superintendents of the mines are the real offenders in most instances, the owners being uninformed of the local conditions. At one of the mines the state of affairs reaches fever heat over the killing of a miner by an armed guard. It causes unrest in the camp and the school mistress for the company (whose father is a miner) writes to the president complaining of conditions. He immediately leaves for the mine. Things become acute with his appearance and at first unwilling to give in to the

demands of the men he is confronted with a strike. During this a number of the strikers are killed by the guards who use a rapid firing gun against the orders of the president. The strikers have a meeting in which the one drawing a black pea from a bag is to kill the president. The school mistress is the unfortunate person. She goes to his office and telling the president she is there to kill, informs him there are two bullets, one for him and the other for herself. He in the meantime had fallen in love with her with the feeling being mutual between them. She has to fulfill her vow and fires at the man, only wounding him. In the ensuing struggle the other shot explodes with no material damage. His wound is slight. When recovering he grants the demands of the men and he and the school mistress intend to run the mine in co-partnership from then on. Lasky has done well enough with this, although the subject is threadbare. These strike pictures, however, may hold the interest, notwithstanding the number of them. Most noticeable is the work of Miss Sweet. She has been inclined of late to act with a noticeable stiffness and an over-abundance of coloring around the eyes. These are entirely absent in this feature. Miss Sweet playing the role naturally with the desired effect. Warren Harcourt comes first among the men as the president with Ernest Joy close up as a hardened superintendent. The selection of scenes was well attended to, with the superintendents in the customary De Mille fashion.

THE SCARLET ROAD.

Harry Tremaine Malcolm Duncan
Betty Belgrave Anna Q. Nilsson
Alice Holbrook Della Connor
Mrs. Holbrook Iva Sheppard
Lorimer Wilbur John Jarrott
The casting director has gone a bit to the extreme in selecting "types" for "The Scarlet Road," a five part feature (Kleine) in which Malcolm Duncan, Anna Q. Nilsson and Della Connor are featured. The story tells of gay night life in New York with its cabarets and dancing places. For these scenes the director secured John Jarrott, formerly known as "The Alabama Kid" and "Alabama" for a role that should not have been at all difficult for him to play. He is the lover and dancing partner of a girl who while ostensibly dancing for a livelihood is one of the vampires of the cabaret belt who reaches out and grabs off glided youths with bank rolls, who are dazzled by the glare of the bright lights. Betty Belgrave (Anna Q. Nilsson) and Wilbur Lorimer (Mr. Jarrott) prove to be two social pirates of the worst sort. They are the dancers at the Cafe de Paris, where Harry Tremaine's employer is in the habit of dining and dancing. Harry (Malcolm Duncan) works in an office keeping books, but being of a mechanical turn of mind he has invented an aeroplane motor with which he

hopes to make his fortune. All his hopes and ambitions are confided to Alice Holbrook (Della Connor) and her mother and the two of them their troth against the day the motor shall be perfected and Harry shall have money enough to marry. At that time, Harry's father, whom the boy has always believed to be a struggling prospector, obligingly dies and leaves him \$20,000. Up to this point the story is rather badly told in the picture, but through the the boy hits the bright lights and falls a victim to the wiles of Betty, the terpsichorean "vamp," there is speed to the telling. Betty sticks to Harry as long as he can furnish the where-withal to keep the wolf away from the door but when he runs broke she drops him. Harry, awed down and out, is contemplating suicide by the river route when the young daughter of a millionaire steamship man falls overboard and he rescues her. The millionaire backs him in the manufacture of the aero motor and he is on the way to fortune again. Result: Betty wants him back but the boy has learned his lesson and turns to his first love and marries her. At least it is to be hoped he did, for although there is no intimation to that effect in the picture the girl and he are shown riding about in a motor with a couple of kiddies. The leader to the scene brings a laugh and rightly to, for it says "Each Year Was Much Like the Other." And picture, "The Scarlet Road" would be a little better if the Highway Commissioner had seen that a better foundation had been laid in the first place. Fred.

DIMPLES.

Dimples Mary Miles Minter
Her Father William Cowper
His Friend, Horton John J. Donough
Robert Stanley Thomas J. Carrigan
Joseph Langdon Schuyler Ladd
Weilbourne Howard Ferd. Tidmarsh
Eugenia Abbott Peggy Hopkins
Mrs. Riley Charlotte Shelby
Tom Clegg Harry Ford
Minister William Rastall
His Wife Mae De Metz
Five act Columbia (Metro) feature, directed by Edgar Jones, starring Mary Miles Minter. A very conventional plot of the Cinderella type. Dimples (Minter) lives with her father, a miser. She has a doll in which a friend hides a roll of money. Along comes rich young man on a vacation, smitten by Dimples' boydenish pranks. When the money is finally discovered in the doll, it comes at a time when the rich young man is being squeezed for margins. Dimples reads the telegram, jumps on a bicycle, rides to town and gives the money to the broker, saying the young man sent it, thus saving the day. Just how she knew where the broker's office was located is not explained. Well directed and acted and good locations selected, but an exceedingly conventional and obvious plot. Joe.



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QUESTION"

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FILM REVIEWS

NEARLY A KING.

John Barrymore is the star of this five reel feature, Famous Players (Paramount). It was directed by Fred Thomson who has accomplished much in the way of double exposures. The story contains humor, adventure and romance and it gives Mr. Barrymore a dual role. In that much the story is similar to "The Prisoner of Zenda" and "Rupert of Hentzau." This feature also gives the public knowledge that every valet, waiter and whatnot is trying his hand at the writing of picture scenarios. The opening shows a young actor seated in his apartment, remarkably well furnished, by the way, and he has a valet in attendance. The actor is without employment. At breakfast he notes an advertisement saying Mary Pickford has again signed with the Famous Players at a tremendous salary. At this moment the actor's valet approaches with a roll of manuscript and asks the master to read it. The latter asks regarding the identity of the author and the valet proudly acknowledges he is guilty, imparting the information the hero of the tale is his employer. Then as Mr. Barrymore supposedly reads the script the story visualizes on the screen. In one of the small monarchies that fiction writers constantly use for the scene of their plots, there is a crown prince who is to marry the Princess of the neighboring state. The Prince is in love with a dancer and refuses to accede to the demands of his father, the King. The Princess in the meantime is at school in America. The Prince has an American secretary, who is a friend of the actor in this country. The secretary has noticed the resemblance of the Prince and the actor and decides he will help out the former by cabling the actor to come to the country and then having him pose as the Prince until the latter can make good his escape to London, where he will be able to marry the dancer. In the meantime the Regent of the neighboring state has cabled the Princess to leave school and return home by a certain steamer. The actor sails by the same boat and what is there more natural than the two should meet and fall in love during the trip across the Atlantic? But on arriving in London the actor loses his wallet with all of his funds and is forced to become a cab driver to make out an existence. The Prince is also in London and has become aware he is being trailed by the secret agents of his government. On the night he has arranged to elope with the dancer he runs across his cab-driving-actor-double and gets him to impersonate himself. Then the actor-double is placed in the room where the secret agents believe the real Prince is under the influence of drug and the Princess is brought in for the signing of the marriage contract. There is an instant flash of mutual recognition and as the two are in love the contract is signed. Later there

is to be a religious ceremony in the palace. Before the double arrives the diplomats of her court discover they have been hoaxed and decide the husband shall not be permitted to leave the kingdom alive. On his arrival he is seized and in the melee which follows he successfully defends himself with his sword and makes his escape. The Princess, a spectator from one of the balconies, then comes to his rescue and demands they permit her husband to enter the palace in peace, for whether cab-driver or not, he is the man she loves, and as she reached her majority that day, the regency is ended and she has the supreme power. For the close of the picture there is a flash back to the actor's apartment and he congratulates the valet on his story, so the public may see how another perfectly good servant has been spoiled. There is real interest to the story through the personality Mr. Barrymore imparts to the leading role. The scenes, especially those of London, were worth wondering over, when one realizes they were taken in New York and its suburbs. Fred.

THE LIVING LIE.

A Laemmle (Universal) three-reeler of an ordinary type, with two points in its favor. The first is that the picture displays a nude woman posing in a studio, so positioned it is inoffensive, and the other that the Laemmle concern did not make a five reeler out of it. The story cannot be highly recommended but serves its purpose. It is of artists and the artists' "quarter" (in the studio) to which comes a girl from the slums, becoming Morrell's model, living with him, but getting remorse when kissed by a child, and later marrying a physician who is famed as a specialist in children's diseases. Mrs. Doctor has a child. Later enters into her wedded life the artist, quite by accident, but in his devilish chagrin at having lost his model, at least (the statue being unfinished) he threatens the wife with exposure of her past unless she again poses for him. She consents and while at his studio (after leaving the stand) her husband calls, the artist also having arranged this denouement. She leaves her husband and takes the child, having first informed her husband he was not the father of it. Later when the child is desperately ill she is obliged to return to the doctor for his medical advice and thereupon follows a reconciliation, the artist assisting to that end. The principals play well enough, in fact they do very well, much better than the studio did in supplying some awful looking Italian papier mache statuettes. As a three-reeler for those houses wishing films of this length, "The Living Lie" will do quite nicely, although the "Living Lie" portion started rather late to employ it as a title. Sime.

THE GRIP OF JEALOUSY.

Virginia Grant Louise Lovely
Beth Grant Grace Thompson
Harry Grant J. Belasco
Phillip Grant Hayward Mack
Hugh Morey Colin Chase
Jack Morey Harry Hamm
Silas Lacey Lon Chaney
Harvey Lacey Mr. Neff
"Uncle Jeff" Walter Belasco
Linda Marcia Moore
Cora Dixie Carr

Five-act Bluebird (Universal) feature, written by Ida May Park. It is a story of "the south before the war" and the costumes of the period are carefully adhered to. Slavery days are depicted and contrasted with the beautiful home life of the better class of white folks. A feud exists for years between two families and, as in the Montagues and Capulets of "Romeo and Juliet" fame, the son of one loves the daughter of the other. The young couple are secretly married, which causes a series of sanguinary conflicts, many of them resulting fatally. The many twists and turns of the plot would consume an abnormal amount of space in the telling. The scenario is chock full of melodramatic action and holds the spectator. Louise Lovely has the lead, which is replete with noble self-sacrifice. She gives an intelligent portrayal of a refined southern woman. The entire cast is uniformly good and the picture is a good program feature from every angle. Jolo.

SOULS IN BONDAGE.

A Lubin five reeler released by the V-L-S-E featuring Nance O'Neill. Miss O'Neill has long been identified with pictures of the gruesome variety and Lubin is going to keep her directly in this track if this production can be taken as a criterion. This is heavily dramatic, calling for much of Miss O'Neill's well known work. Starting with their childhood two sisters are brought up under entirely different conditions. The younger is pampered and petted and every whim given in to. The other is forced to cater to her sister and takes the blame for all bad things done by her. This goes on until the younger leaves home to go to the city. She goes wrong and a child is born to her. Her sister goes to her aid. The mother then deserts the child seeing that her sister will take care of it. Returning to the little town with the child, the older sister is disgraced, the populace believing it is her own. She is forced to return to the city. Securing a position as companion to a wealthy woman she lives contentedly for some time. The woman finally dies and the sister marries the son of her employer. He is immensely wealthy and she lives in luxury. After a time his love begins to wane and she finds that he is going with another woman. She enters the apartment of this person one night and finds her husband there. She threatens to shoot him and then finds that the woman is her own sister. She then leaves her husband and placing the sister's child whom she has kept from the start she leaves for Europe to become a war nurse. While there she is taken for a spy and shot thus ending a disastrous life. Opposite the star as the young sister is Ida Stanhope in one of those flashy women roles which she handles capably. William Corbett as the husband gets by. Miss

O'Neill's worth is known, she keeping well up to her standard in this. Edgar Lewis is the director. He has turned out some far better productions than this but then there have to be features and this must be figured in with the back for it surely cannot cause a lot of comment and is not worth while talking a whole lot about.

A WOMAN'S POWER.

Minerva Rawlins Mollie King
Newt Spooner Douglas MacLean
Red Spooner Charles Mitchell
Bud Newton N. J. Thompson
Lucinda Mertch Lillian Cook
MacAllister Falkins E. M. Kimball
Clem Rawlins Elmore Wiltse

Long identified with musical comedy and vaudeville though young in years Mollie King makes her initial bow as a film star in "A Woman's Power" in five reels (World). Incidentally following the showing of the picture to the officers of the company Miss King was tendered a three years' contract. The only new thing, however, to this feature is the appearance of the star upon the screen. As for plot it is ancient of the Kentucky feudal variety much used in pictures since they first gained a foothold. With a new star new ideas would have been preferable. The tale hinges around a young mountaineer who wishes to kill for revenge a man who had been the cause of his imprisonment. By the ardent work of his step-sister (Miss King) the idea is driven from his mind and he and his would-be victim become the staunchest friends, and he marries his step-sister (the relationship is by marriage only). Director Robert W. Thornby has done well in his selection of locations, the picture having been taken in the Adirondacks. It contains the necessary atmosphere to make it picturesquely perfect. Miss King looking decidedly young played the young girl of the mountains to perfection. She has the looks to make her attractive in whatever costume worn. Douglas MacLean playing opposite the star is a youthful leading man with a convincing face. The remainder of the cast has also been well selected with the picture being well suited for the World program and should prove a draw on the strength of Miss King's name.

"THE SPHINX."

Arthur Macklin Herbert Kelcey
The Sphinx Effie Shannon
Betty Macklin Beatrice Noyes
Charles Macklin Charles Compton
Frances Evans Louise Huff
M. Valentine William Bechtel
Five-part Red Feather (Universal) feature, starring Herbert Kelcey and Effie Shannon, story by Raymond L. Shrock, produced by Mr. Adolph. A "voluptuous" dancer (Miss Shannon) is called The Sphinx. A youth becomes enamored of her through no fault of hers, which results in the boy quarrelling with his father. Then the boy goes back to the girl he really loves and father marries the terpsichorean. Inconsequential and foolish yarn, relieved only by "big" scenes and the appearance of Herbert Kelcey minus a moustache. Jolo.

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GOLDEN LIES.

Bryant Washburn and Edna Burbridge are featured in this three reel production (Esanay). A commonplace story furnishes the basis of the scenario for "Golden Lies" which is cheaply told in the picture version. There are no expensive sets because the story calls for none. Two brothers love the same girl, and as girls usually do, this one loves the black sheep. They become engaged and on the eve of the wedding he goes to Europe, saying only that he will write and return later to marry her. The girl in the meantime has lost her sight through an accident. The good brother stays at home and is one of Uncle Sam's postmen. Therefore when the girl begins to fail because she has not heard from her fiancé, her parents appeal to the postmen to send "phony" letters and sign the brother's name. Then the "golden lies" begin and they are kept up for about a year. At first they cheer the girl, but as the time passes and the promises in the letters are not fulfilled she again becomes despondent. Finally it is decided the good brother shall marry the girl, and that she be given the impression it is the boy to whom she was engaged. (Incidentally this is rather a mean trick to play on a poor little blind female.) Another lapse of time and the black sheep returns. He is a no good, hard drinking grafter, who has been mixed up with the "time" and "space" card sharks. He tries to make things unpleasant for all concerned and is about to get away with it, when the little blind wife confesses she has been aware of the deception for some time and that she learned to love the good brother because of the sacrifice he made for her. About three interiors are only needed for the story.

Fred.

THE FOOL'S REVENGE.

For a six-part William Fox dramatic feature this ancient play of the speaking stage fills every requirement, allowing plenty of scope for action, leads well to a tense climax and carries an interesting theme, cleverly centralized around the activities of but a few of the principals, avoiding the stereotyped complications that too often interfere with the success of a scenario. It deals with the experiences of a clown (William Tooker), whose early life is saddened through the sins of an unfaithful wife (Maud Gilbert), her relations with one Randall leading directly to her death at her husband's hands. He escapes punishment for the crime (the method being unexplained), and devotes the remainder of his life to the care of his daughter Ethel (Ruth Findlay), with his only other interest centered in a desire for revenge. Eventually he locates Randall, who is visiting with a neighbor known as Mendell, and manages to enter the latter's employ as a servant. He finds Mendell is interested in Mrs. Randall and encourages the move, meanwhile cleverly taunting Randall with the news of his wife's actions. Meanwhile Mendell has run across the clown's daughter and decides to pay some attention to her. He abducts the girl and although his mind is delayed through an accident the girl is carried to his very home. The clown thinking it is Mrs. Randall, devises a scheme to chloroform her and carry her to a cottage, rented for the occasion. He assists in the plan and unknowingly carries his own daughter to her ruin. At the psychological moment he phones for Randall to come and witness his wife's downfall, this being his idea of revenge and learns at the last moment of his mistake, the finale showing him writhing around in mental agony. The plot is well built for pictureization, although Miss Gilbert disappears rather early for a leading woman and remains out of the picture during the last four or five reels. Miss Findlay gives an excellent portrayal of the daughter and Tooker stood out well. The part of Mendell was as well a redeeming feature, adding the proper color to that section. The photography was fully up to expectation and the direction along the William Fox standard. It will hold up nicely with anything in its line and should do business where properly exploited. Wynn.

THE PRIMITIVE STRAIN.

Esanay three reeler featuring Edward Arnold and Neil Craig. Story deals with a parson who goes into the big woods and finds his half sister a cabaret girl at one of the log camp saloons. The girl believing in the parson decides to give up her life and reform. The proprietor of the place where she has been appearing attacks her in a fit of fury and injures the girl after which she barely manages to get to the cabin of the parson before she dies. The parson and dive keeper then begin to fight and have a merry time of it. The picture relies entirely upon this scrap which is not as realistic at times as one would wish. Arnold makes a classy looking parson and Miss Craig is well suited to her role, she having appeared in many similar ones recently. The picture is almost entirely studio made.

DAPHNE AND THE PIRATE.

Daphne La Tour.....Lillian Gish
Philip de Mornay.....Elliott Dexter
Jamie d'Arcy.....Walter Long
Prince Henri.....Howard Gaye
Fanchette.....Lucille Young
Francis La Tour.....Richard Cummings
Duc de Mornay.....Jack Cosgrove

Lillian Gish is starred in this Fine Arts (Triangle) feature now at the Knickerbocker. The novelties of it are a sea battle between a merchantman and pirate boats, and a reproduction of the sale of women for wives to Louisiana planters, sent there by the French government in the early 17th Century, when the scenes of this photoplay take place. These are rather realistically handled, the sea battle calling for two sailing vessels. Into this is introduced what one is led to believe is night photography showing the boats firing at one another. The battle continued from daytime to night, to the next morning, when a caption said the two boats

drew closely together through the wind dying out. Anyway as the boats ranged alongside the pirates were about to overwhelm the sailors of the French King's ship, when Daphne La Tour (Miss Gish), seeing a cannon not working, thoughtfully set it off herself, cleaning off the deck of the pirate vessel. Daphne was virtually a prisoner on board, going along with the rest of the girls to Louisiana to help that country and her own France, though going against her will. When she saved the merchantman, its captain told Dap anything excepting her liberty she could choose as a reward. Daphne thought of nothing especially just at the moment but when she saw Philip de Mornay (Elliott Dexter) ordered to "walk the plank," along with the other pirates captured, Daphne told the captain to save him—and as it came out in the end the captain saved Philip for Daphne, because they were married in Louisiana after Daphne had been sold to Jamie d'Arcy (Walter Long) as a wife he never got. Philip rescued her on the nick of a priest entering the house, so the priest married the wrong but the right couple. How all this came about, together with the whys and wherefores, form the story of this interesting period play, and as it's well worth going to see, those who see it may obtain the plot information missing here. There's a touch in the picture that carries a bit of resentment. That is when the inference may be plainly drawn the French women sent to Louisiana to marry the settlers

of that time were from the least resisting class they could be taken in charge of by the police, to be shipped here. Historically correct, perhaps, it could have been toned down for these more modern days. Miss Gish is a hoydenish young woman in the first part of the film, berating and beating those she came into contact with. In the wife-selling scene Miss Gish creates quite some amusement with clever "mugging," thereby deceiving intending purchasers to think she is ugly. Mr. Dexter is a manly hero at least, though he was too great a swordman to be real and lost sympathy through his devilish intentions against Daphne. But those are trifles—the picture is very good, and that's enough.

ACCORDING TO ST. JOHN.

Bessie.....Anna Little
Ben Wolf.....Jack Richardson
Dick, the Sheriff.....Tom Chatterton
Bob, Bessie's Brother.....Ward McAllister
Mustang three reeler released on the Mutual program Feb. 11. The story, which is of a western nature, has many of the elements long connected with pictures of this sort. It has fast fights, stage coach robberies, gambling games and the incidental happenings that go to make up the average western picture. The cast for a three reeler is decidedly high grade. Anna Little, although only having a small part for one of the featured players, does exceedingly well.

METRO PICTURES CORPORATION

Presents

Marguerite Snow in "A Corner in Cotton"

A supreme Metro wonder play of romance, finance and power in 5 acts. Directed by F. J. Balshofer. Cast includes: Frank Bacon, Lester Cuneo, Helen Dunbar, William Clifford, J. W. Goldsworthy and Zella Call.

Produced by
QUALITY PICTURES
CORPORATION

Released on the Metro Program Feb. 21st



"Should a Baby Die"

A TIMELY FIVE PART ATTRACTION
PRODUCED BY THE CHAS. K. HARRIS
FILM CO.

RELEASED ON THE

STATE RIGHTS PLAN

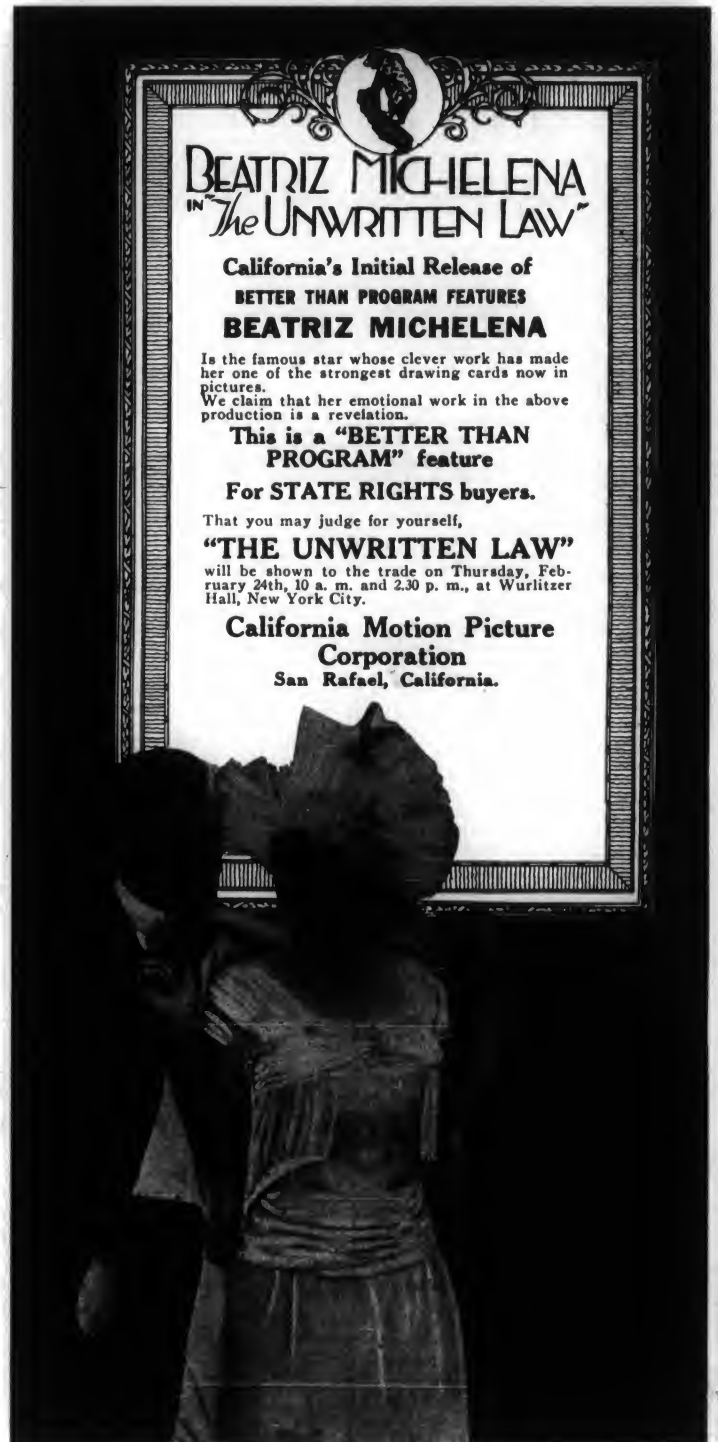
HANOVER FILM CO.

904 COLUMBIA BLDG.

NEW YORK CITY

Owners and Distributors of The Great Italian Production

MARVELOUS MACISTE.



PROTECTED MATERIAL

From this date there will be received and recorded by

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**PROTECTED MATERIAL
DEPARTMENT
VARIETY, New York City**

A fortnight ago VARIETY published an announcement of the establishment of a "Protected Material Department" for speaking stage artists. Since then it has been in receipt of numerous requests from authors of picture scenarios asking for similar relief from piracy.

Authors may forward to VARIETY'S Protected Material Department a letter containing the basic idea of a scenario or feature title. The letter must be sealed on the back of the envelope with sealing wax, containing either a monogram or a stamp, or some other form of sealing to prevent opening, without detection, to ever prevent a charge against VARIETY the envelope had been opened in its office before permission to do so had been given by the owner of it. Name of owner to be written on the front of the envelope.

VARIETY will acknowledge the receipt of all letters when received, and to secure official evidence of the delivery of such a letter, it is suggested it be registered, marked "Receipt Requested" and addressed to Protected Material, VARIETY, New York City.

The owner of a Protected Material letter placed with VARIETY may withdraw it at any time.

Upon a complaint being entered of a piracy charge, VARIETY (without publication of any details at that time) will investigate, notifying the persons concerned, and if a controversy resolves itself into a matter that the recorded letter in the Protected Material Department may settle, the owner of the letter will be requested for permission to open it, either in his presence or in the presence of someone appointed by him. A refusal to permit the opening of a recorded letter or the withdrawal of a recorded letter while an argument is under way connecting the owner of the letter withdrawn, will be construed as a confession of guilt upon the part of the owner.

Letters may be recorded in the Protected Material Department by all players and authors, of both sexes.

FILM FLASHES

Alice Brady has returned to New York from the mountains of North Carolina and is now finishing the picture, "Then 'I Come Back to You.'" In the studio of the Frohman company. Next week she will begin acting the star role in Amelle Rives "The Quick or the Dead," for the William A. Brady Pictures Corporation.

A tabloid version of the 27 reels of the "Adventures of Kathlyn" series previously distributed by Selig, has been made and will open an indefinite engagement at the Fine Arts theatre, Chicago, Feb. 12. Frank Cruickshank, a former road show manager and agent and for years with the Jov. Galtes forces, will manage the F. A. engagement.

Chicago's city duds and film censors are still at loggerheads with the United Photo Play Co. over the latter's feature, "The Right to Live." No permit has yet been granted, the city hall authorities objecting to certain scenes dealing with the liquor problem of Chicago in which Mayor Thompson is the alleged figure of attack.

Benjamin Michaelis, the Latin Quarter manager in San Francisco, who some weeks back hit a man while a riot was in progress at the theatre entrance, has been acquitted of the manslaughter charge which developed when the man died from a fractured skull resulting from the blow delivered by the manager.

Albert K. Dawson, one of the most active and daring cameramen sent to Europe by the American Correspondent Film Company in November, 1914, is at present in Saloniki, Turkey. The rare letters which manage to get through report that he has gotten scenes of all the activities in and around Saloniki and will have them ready for shipment very soon.

Under the auspices of William A. Brady, the World Film Corporation will offer, for a time only, "The Pawn of Fate" at the 48th Street theatre next Sunday night, with George Beban starring in an entirely new role. Jane Grey, in "Man and His Angel" will also be shown.

William N. Selig, head of Selig, is opposed to the screen advertising slide, claiming that the average picture audiences resent sitting any length of time looking at various ad slides.

Charles Emerson Cook secured a judgment against the Vitaphone Co. for \$2,150 for breach of contract. Cook was the publicity promoter for "The Battle Cry of Peace" and achieved a record in that capacity.

DeWolf Hopper has finished "Sunshine Dad," his second Triangle-Fine Arts story, and is to appear soon in another American comedy called "The Philanthropist."

The Tellegen-Farrar wedding got a lot of space, but the hearts of the matinee girls will cease to throb at the acting of Lou when they witness his performances in the future.

The Chicago censors have refused to accept the Red Feather picture, "Sons of Satan," and have also turned down Pathe's "New York."

The LaSalle, Chicago, started its new Paramount policy Feb. 12, the starter being the Mary Pickford feature, "Poor Little Peppina." The main price of admission is 25c.

Governor Whitman is to be the guest of honor at the Screen Club and Motion Picture Exhibitors' League Costume and Civic Ball to be held Feb. 19 at Madison Sq. Garden.

Walter McNamara is under a contract by the Mirror as scenario editor for that organization.

The Lyric theatre (Buffalo, N. Y.) interests have taken over the Family theatre in that city and will open it shortly.

Olive Tell is playing the role of Lady Margaret in the Lou-Tellegen play, "The King of Nowhere."

Harry I. Garson has secured the state rights for the Sol Lesser feature, "The Never-Do-Well," for Michigan.

The Raver will in the future market the productions of the Ocean.

David Powell has been added to the Kleine forces.

The Pallas has finished "David Garrick."

Jack McDonnell is vacationing in Frisco.

LOW FEATURE PRICES.

The general price of feature pictures throughout the country has taken a decided slump of late with exchanges offering long pictures at greatly reduced scale.

This is understood to have been brought about by the abundance of pictures pushed out upon the market, making it decidedly hard to rent features a few months old.

In Texas prices for features that have passed the 20-day age limit get \$1.50 per reel. This includes pictures of four to seven reels with prominent stars.

Chaplin comedies are now being rented in the same territory for \$3 a reel.

Some exchanges through Minnesota, Wisconsin, Iowa and North and South Dakota are offering features at \$1 per reel.

COLLEGE "SUPERS."

Columbia University has formed what is termed the Co-Operative Club which is made up of members of the student body, who are helping to support themselves while at college. At present the club is furnishing supers for the Metropolitan Opera, and has contracted with several picture concerns to do the same thing. The club was originally known as the Supers Club, with its members only employed as stage supers, but with the addition of the picture concerns the Co-Operative name was employed, the club proving to be little more than an agency, but supplying its people without the customary commission.

NEW INCORPORATIONS.

United States Theatre Corporation, \$2,000,000. Franklin Bien, Thomas Adam, Franklin Bien, Jr., Dover, Del.

Anglo Peerless Pictures Corp. \$250,000. Emile R. Ohman, Temple Scott, Dover, Del.

Vion Amusement Co. \$15,000. F. A. Manzan, J. M. Haffen, J. B. Vion, Bronx.

Peckford Garden Inc., Theatrical, \$5,000. T. F. Curley, T. May, S. Orbach, Brooklyn.

Walter Plimmer Film Corp. \$100,000. W. G. Ryan, F. Karlson, W. G. Plimmer, Brooklyn.

LOEW'S NEXT SERIAL.

The next serial picture to play the Marcus Loew Circuit of theatres, which will get the first run on it, is "The Iron Claw," with Pearl White.

The "Claw" serial will be put into the Loew houses on top of their present Essanay serial, "Mary Page," unless the "Page" affair, which has flopped in the Loew houses, should be taken out before the "Claw" goes in. That will happen in a week or so.

GOOD IF SHE DOES IT.

Alice Brady returns to the legitimate stage in April in a play that has three leading male roles of importance. She has sent propositions to Holbrook Blinn, Robert Warwick and Douglas Fairbanks to assume these parts, but as all three men are under contract to as many different film concerns Miss Brady will have accomplished something if she lands even one of them.

SHEEHAN TO SAIL FEB. 19.

Winfield R. Sheehan, general manager of the Fox Film Corporation, sails for Europe Feb. 19 to visit the foreign offices of the company. He has just returned from a similar tour of inspection of all the American branches.

FILM IN SOUTH AMERICA.

A fertile field for both the exhibition and making of film exists in South America, according to Myrtle Langford, who has made several reels of odd and curious South American scenes and sights Miss Langford expects to show in this section shortly.

After an exhaustive study in picture conditions in the lower Continent the young woman gives it as her opinion, if a North American producer will produce pictures adaptable to that country's taste, he will have an enormous demand for prints from the exhibitors there. A successful director though must live among the people and gain knowledge of what they like.

In Rio Janeiro only a few American films are cared for, says Miss Langford. The exhibitors claim they have to accept the American product because of a general shortage from Europe. Another complaint against the American feature is the lack of action. A picture from Europe that did a record business in South America was "The Suicide Club."

One of American pictures reported to have done very well there also is "The Nigger" (the William Fox-William Farnum feature).

There are between 1,200 and 1,500 picture houses in South America. Three hundred of these are in Chile. Santiago, the capital of Chile, has some handsome picture places. Lydia Borrelli, the noted Italian actress, is a very big favorite there, occupying the same screen position Mary Pickford does in the States.

Peru and Bolivia have few houses. Lima, capital of Peru, is ideal for picture making, Miss Langford asserts. The climate is perfect, it has not rained in Lima for over 15 years, the atmosphere is always clear and the country is naturally beautiful. Lima is situated on a wide plain, gradually sloping to the sea. The Andes Mountains are within 50 miles and their foothills reach the gates of the city.

The situation of the East and West coasts is about the same. Miss Langford says there is an opportunity for wideawake men in both Rio Janeiro and Buenos Aires.

Some of the South American picture houses are on circuits, these extending into one or more towns.

William Fox recently opened South American agencies for his feature film in the larger cities of Brazil.

BLUEBIRD IN TORONTO.

Toronto, Feb. 16.

Byerle & Taube, Canadian distributors of Bluebird Photoplay, coaxed the local representatives of Shea's theatre and a large party of local exhibitors to assembled at Shea's Hippodrome one evening after the vaudeville had been run off.

The "enticement" resulted in Shea's Hippodrome contracting to show Bluebird's in conjunction with the United Booking Offices' vaudeville, and the entertainment of the party lasted until 3 o'clock the next morning.

THREE FEATURES IN PROGRAM.

Chicago, Feb. 16.

The Ziegfeld theatre is playing a picture program of triple features.

SKINNER SIGNED FOR FILM.

About the proudest man in filmdom to-day is Alex. E. Beyfuss, vice-president and general manager of the California Motion Picture Corporation. It is due to his concern having secured America's foremost romantic actor, Otis Skinner, in no less a film production than "Kismet."

This spectacular play was offered the California company, but the western concern would not consider a production of such a magnificent and costly drama with any other than Otis Skinner in the leading role.

The contracts are now signed and its release is scheduled for next fall. It will be in ten reels. The production suggests unlimited possibilities.

Mr. Beyfuss leaves for New York next week to arrange for a large advertising campaign in advance of the production. He has received scores of letters and telegrams from state buyers on "The Unwritten Law" and the success of the sale of this picture by this method is assured. No territory will be disposed of to any one until after the trade showing in New York City Feb. 24.

NEW YORK ROOF OPENING.

The New York Roof, probably to be renamed the New York Theatre Annex, may open tomorrow (Saturday) or if not, early next week. Seats were being placed on the Roof this week. It is to be operated by Marcus Loew in conjunction with his picture program in the theatre below, the two places playing the same show.

The Roof will give evening performances only.

It is said the business being done by the New York theatre under Loew's management just now, together with the reopening of the Roof, has stopped all of the negotiations looking toward rebuilding on the site of the Klaw & Erlanger building.

CUBA WANTS WAR FILM.

Havana, Cuba, Feb. 16.

Several of the daily papers here are anxious to follow in the footsteps of the American press and exploit depicting the details of the tremendous world war raging in Europe. It is understood that one of the papers has already made arrangements to handle the pictures of The New York World through an agreement with Morris Gest and show the "Fighting In France" pictures here.

FLORA FINCH QUILTS VITA.

Flora Finch the comedienne who has been a distinctive feature in the Vitagraph comedies has left that company.

A lack of suitable scenarios and a general slowing down of work at the Vita studios are given as the causes.

STEWART IN HOSPITAL.

Charles G. Stewart, assistant manager of the Knickerbocker, was operated on at a private hospital this week and is reported to be doing very nicely and expected to be out in a few days.

Triangle Audiences Pay Two Admissions

Probably one of the greatest proofs of TRIANGLE SUPREMACY is the fact that exhibitors are constantly wiring us that many of their patrons continually pay two admissions to see the same performance over again. Many a moving picture fan is so thrilled with the breath-taking action in an exciting drama, or so highly amused at the swift-moving comedy in the Keystone, that the small matter of another admission price is not considered.

Pocatello, Idaho, January 4th, 1916.

W. S. Rand,
TRIANGLE FILM CORPORATION,
Denver, Colorado.

Triangle opened Orpheum Theatre today. Enormous crowds. Everybody highly pleased. Pictures scored heavily. SOME PATRONS CAME TWICE IN SAME DAY.

Don Carrothers.

St. Paul, Minn., January 3rd, 1916.

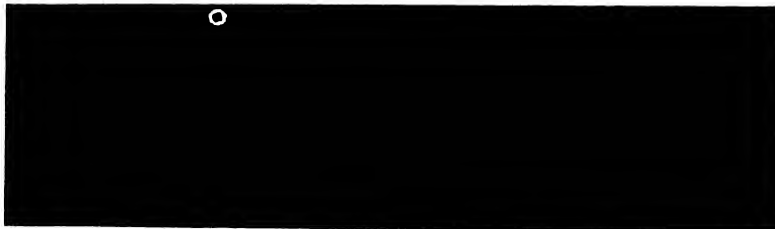
Mr. Arthur Lucas,
TRIANGLE FILM CORPORATION,
Philadelphia, Pa.

Opened TRIANGLE PROGRAMME January 2nd to capacity house all day. Show great. Wonderful photography, beautiful directing and supreme acting. Great applause and enthusiasm from patrons.

Strand Amusement Company.

It is this kind of testimony week after week that PROVES the quality and value of TRIANGLE PLAYS to the exhibitor. They please the patrons and force cash through the box office windows, which is what most interests the exhibitor.

HAS YOUR CONTRACT BEEN ACCEPTED?

**ASKING BIG PRICE FOR PAPER.**

Exhibitors are annoyed over Essanay demanding twelve cents a sheet for "Mary Page" paper. This would bring the cost of a 24-sheet stand up to \$2.88, which is regarded as exorbitant, inasmuch as Kleine-Edison, which is generally credited with getting out the finest paper in the trade, only exacts eight cents a sheet, Pathe five cents and practically every other exchange from five to seven. Pathe makes the minimum charge, figuring it as an advertisement for its service wherever posted.

Another ruling of Essanay—which is regarded as arbitrary—is the exaction

of payment for the last "Episode" of the "Page" serial, when booking the first, as if they feared the exhibitors might renege before the conclusion of the series.

BUSY IN FLORIDA.

Jacksonville, Feb. 16.

The National Film Corporation, which is the new film producing company that is being started here by Paul Gilmore and Billy Parsons, broke ground for their studio last Thursday.

The going has been good here for the new company; the leading trade bodies endorsed the proposition, and stock is selling fast. The studio is to cost \$20,000, it is claimed.

OBJECT TO LOBBY DISPLAY.

San Francisco, Feb. 16.

The German Consul and the German-American societies got after the Federal District Attorney during the recent showing of the "Somewhere in France" film at the Savoy and demanded that the Federal officer stop the theatre from displaying posters in the lobby which gave the names and addresses of Canadian recruiting stations.

The protests were made on the grounds that the exhibition violated the Federal law against recruiting. The outcome of it was that the District Attorney ordered the theatre management to remove the objectionable lobby display.

MARRIAGES.

Marie Worth (Charlotte and Marie Worth) was married Feb. 8 to Homer J. Cline, celloist at the Academy, Buffalo.

Elsie Glynn, with "It Pays to Advertise," denies she was married to Leo F. Weil, a Chicago attorney.

Abbie Clark Wright (manager of Princess, Montreal) was married Feb. 10 in Utica, N. Y., to Irene Barry (Morton Opera Co.).

Lester Bernard (Bernard and Shaw) was married Sunday to Olga Lederer, a non-professional.

Kathleen Lynotte (Lynotte Sisters) was married to Dr. Robert Smith this week and sailed for a honeymoon in Bermuda.

ORPHEUM, LINCOLN, OFF.

The last Orpheum Circuit show to play the Orpheum, Lincoln, Neb., will be the bill booked in commencing Feb. 27.

Thereafter the three days on the Orpheum Circuit occupied by the Lincoln stand will be vacant. The shows have been appearing for two days at Colorado Springs the same week.

L. M. Gannan was manager of the Lincoln Orpheum for 10 years. It is controlled by the Acme Amusement Co., which, when acquiring other theatrical interests in the city, is reported to have appointed a general manager, who would have superseded Mr. Gannan in authority. He thereupon resigned, and the theatre left the Orpheum books.

ESTABROOK'S SURPRISE.

Howard Estabrook gave several players who were associated with him in a vaudeville venture a surprise last week.

The act was routed and the company had been rehearsing for a little more than a week, when suddenly the time was cancelled by the booking office. Mr. Estabrook gave each of the players a week's salary.

Gilbert's Request Complied With.

L. Wolfe Gilbert returned Wednesday from Chicago and reports that his new song (name deleted) is a terrific hit. "Wolfey" asked particularly the name of the song be not mentioned, due to his innate modesty.

BARTON IS BACK.

Charles E. Barton, general manager of the American Burlesque Ass'n, returned to New York Wednesday after a trip through the middle west in the interests of the circuit.

740-POUNDER AT HARRIS.

Pittsburg, Feb. 16.

At the Harris this week the added attraction is Happy Jack Eckert, billed as the biggest man in the world.

It is the first freak attraction shown in this city since the "Dime Museum" legislation several years ago.

Eckert who weighs 740 pounds does seven minutes, explaining to the audience how he eats a dozen lobsters, two or three chickens and a dozen eggs for dinner each day. A truck is used to transport the feature to and from the theatre. He will take to the road with a carnival show in two weeks.

Harry Rickards' Tivoli Theatres, Ltd.

REGISTERED CABLE ADDRESS: HUGHMAC AND VENDO
AUSTRALIA
GOVERNING DIRECTOR HUGH D. MCINTOSH
CAPITAL \$1,500,000
CHRIS. O. BROWN, GEN. MANAGER UNITED STATES AND CANADA
NEW YORK OFFICE: NO. 311 STRAND THEATRE BLDG. PHONE 9167 BRYANT

NEW YORK, February 8 1916.

Variety Pub. Co.,
Times Sq., N.Y.C.

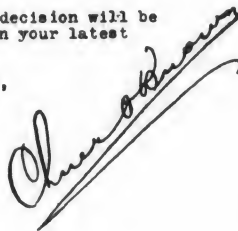
Gentlemen:-

I am in receipt of your letter of the 4th inst., and think your plan relative to the matter of handling stolen material, an excellent one.

I will be pleased at any time, should I have a case of that description, to leave the matter rest with Variety.

I am certain that a fair decision will be rendered. You have my co-operation in your latest and newest idea.

Yours very truly,



Form 1116-5-15-1M
JOS. M. SCHENCK
GENERAL MANAGER

TELEPHONE 1900 BRYANT
CABLE ADDRESS "SCHENCKLO"

Marcus Loew Booking Agency

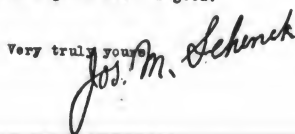
Palman Building
1493-1495 Broadway

New York City Feb. 7th, 1916.

"Variety"
New York City
Dear Sir:-

Referring to your communication of Feb. 4th, relative to the protection of original material for vaudeville acts, permit me to say the Loew Circuit is well known as a protector of such material, and there are many cases that have been printed in Variety where this circuit immediately cancelled a 'copy' act, when sufficient proof came forward. Therefore, in accordance with our well known stand in the matter of 'lifted material', whenever an act on our circuit may be affected, we will be pleased to have Variety investigate it, and advise us of the result of its investigation, and we will furthermore accept Variety's decision as final. I am of the opinion that Variety taking this matter upon itself may accomplish a great deal of good.

Very truly yours,



CONTROLLING THE FOLLOWING THEATRES
OPERA HOUSE NEW YORK
BLAU THEATRE NEW BRUNSWICK, N.J.
BLAU THEATRE CHICAGO, ILL.
PARK THEATRE YOUNGSTOWN, OHIO
PALACE THEATRE YOUNGSTOWN, OHIO
ORIGINAL THEATRE ANDON, OHIO
GRAND OPERA HOUSE ANDON, OHIO
PARK OPERA HOUSE ERIE, PA.
GRAND OPERA HOUSE CANTON, OHIO
EMPIRE THEATRE HOBOKEN, N.J.

Variety,
1536 Broadway,
New York.

Gentlemen:-

Your communication, hand, and in reply, be pleased to accept prevent acts from which have been

REPRODUCTION
of letters received

Relative to a communication its proposal to protect original stage by investigation and consequent

PROTECTED
Deposited

as described in detail in VARIETY

PANTAGES CIRCUIT
OF
VAUDEVILLE THEATRES

ALEXANDER PANTAGES, PROPRIETOR

LOUIS PINCUS, REPRESENTATIVE
SAVET THEATRE BUILDING, 1547 BROADWAY, N. Y. CITY

EUROPEAN OFFICES:
BERLIN, GERMANY
BRUSSELS, BELGIUM
LONDON, ENGLAND

TELEPHONE 410 BRYANT

New York, February 8, 1916

"Variety"

New York City.

Dear Sir:-

Your letter of February 4th in reference to an article Page 5 of the "Variety" headed "Protected Material," received. After reading same over I have come to the conclusion that is a very good idea for everyone concerned in the protection for the manager as well as the performer.

On several occasions I have seen acts that are similar it makes it difficult sometimes to book a certain act for a simple reason that they do practically the same act as some else, and in that way it is impossible to get any variety bills.

I will be glad to protect any act at any time with material belonging to him or her.

Very truly yours,



LB/VAB

PHONES. 8830-8831 BRYANT

FRANK FOGARTY, President
HARRY MOUNTFORD, International Organizer

ALF. GRANT, Vice-President

WILL J. COOKE, Secretary-Treasurer

White Rats Actors' Union of America, Inc.

Affiliated with the American Federation of Labor
Also Affiliated with the Variety Artists' Federation, London, England; International
Artists-Labor, Berlin, Germany; Union Syndicale des Artistes Lyonnais, Paris, France

Main Office: 227-229-231 WEST 46th St., NEW YORK

Cable Address "Whyrat"
Phone, Bryant 87 80

New York, Feb. 14, 1916.

"Variety,"
1536 Broadway,
New York City.

Gentlemen:

In reply to yours of the 4th, asking the opinion of this Organization as to your suggestion of protecting artists' material by means of a Registration Bureau conducted by your Journal, permit me to say that we are in favor of any system, proposition or scheme which will protect the brainwork and originality of the actors of the United States of America

Yours very truly,
Harry Mountford
International Organizer.

GUS SUN, General Manager
SPRINGFIELD, OHIO
NEW YORK CHICAGO PITTSBURG
Palace Theatre Building Majestic Theatre Building Lyceum Theatre Building
Representing the National Vaudeville Managers' Association

Feb. 10th, 1916.

Variety Publishing Co.,
Times Square,
New York City N.Y.

Gentlemen -

Replying to your favor, would say that we are heartily in favor of any method whereby an unbiased judge will decide as to the priority of claims in vaudeville material. We would be glad to accept your decision in all cases of this kind.

Several different times, we have been called on to decide a matter of this kind, but could not do so satisfactorily since the means at our command, to secure evidence in the case, would not admit of our rendering a verdict which we would be willing to consider as absolutely just.

Yours very truly,
Gus Sun
GUS SUN BOOKING EXCHANGE CO

AMALGAMATED VAUDEVILLE AGENCY

COLUMBIA THEATRE BUILDING—TIMES SQUARE

PHONE BRYANT 8830

BOOKING THE
B. S. MOSES CIRCUIT
PRUDENTIAL CIRCUIT

NEW YORK

February 10, 1916.

Variety,
Broadway & 45th Street,
New York City.

Gentlemen:-

We have your esteemed favor of the 6th instant relative to your article on page 5 of the current issue of "Variety" entitled "Protective Material", and both have been carefully noted.

With reference to the last paragraph of your letter, the Amalgamated Vaudeville Agency will recognize "Variety's" decision in any "Material" contests that may arise and such means as may be necessary, will be employed to restrain the use of "lifted material", while the act is playing in theatres booked by us.

Yours truly,
AMALGAMATED VAUDEVILLE AGENCY,

President.

F. & H. Amusement Co., Inc.

Management Marcus Heiman

321-322 Monroe Building
Madison Avenue & Monroe Street
Telephone Randolph 378

Chicago

In reply to our communication
Address

Samuel Kahl

Care Western Vaudeville
Managers' Association
1000 North Dearborn
Telephone Randolph 828
Chicago

Feb. 9, 1916.

Editor, "Variety,"
Time Square,
New York City, N.Y.

Dear Sir:

Replying to your letter of Feb. 4th, would be very glad to accept the "Variety's" decision on any material contest that might arise and would be very glad to do any and all things in our power to protect the rightful owner.

Yours very truly,

Samuel Kahl

Operating the Following Theatres:

American Theatre
Chicago, Ill.
Bryce Manor Theatre
Chicago, Ill.
Linden Theatre
Chicago, Ill.
Regent Theatre
Chicago, Ill.
Orpheum Theatre
Chicago, Ill.
Empress Theatre
Boston, Ill.
Palace Theatre
Rockford, Ill.
Orpheum Theatre
Rockford, Ill.
Majestic Theatre
Rockford, Ill.
Orpheum Theatre
St. Louis, Mo.
Fulton Opera House
Madison, Wis.
Orpheum Theatre
Madison, Wis.
American Theatre
Beverly, Ill.
Columbia Theatre
Beverly, Ill.
Orpheum Theatre
Des Moines, Ia.
Orpheum Theatre
Des Moines, Ia.
Majestic Theatre
Des Moines, Ia.
New Grand Theatre
Des Moines, Ia.
Orpheum Theatre
Gary, Ind.
Orpheum Theatre
Indianapolis, Ind.
Orpheum Theatre
Indianapolis, Ind.
South Bend, Ind.
The Hippodrome
Terre Haute, Ind.
Variety Theatre
Terre Haute, Ind.
Orpheum Theatre
Indianapolis, Ind.

PARTING WORDS.

By O. M. Samuel.

"Thanks for a very pleasant engagement."
"Remember me to the wife."
"I'll see if she'll stand for the cut."
"Try to fix up something for me, old man."
"We'll boost you to the New York office."
"The last half will do."
"Good-bye and good luck."
"Don't forget to write."
"We'll take it out if you insist."
"You've got the best orchestra on the circuit."
"I'll plug it for all I'm worth."
"Is the baggage all right?"
"Oh, you'll see us again soon."
"The best of luck to you."
"That's the best time to see him."
"Sorry, but I can't spare it right now."
"Let me know how everything goes."
"You can catch me there always."
"I won't forget you soon."
"If you need me, call on me."
"Ring me up at the hotel."
"Hope you 'go' better next time."
"Did you get by without tipping them?"
"Don't be late for rehearsal."
"Shut the door!"
"No! he's not in!"
"I'm sorry, but it's the only way."
"He's cut of town at present."
"I hope to be able to reciprocate some day."
"You're bound to succeed."
"If you don't, let me know."
"Trust me."
"S'long, old scout."
"This town has certainly been good to me."
"You needn't bother."
"Just do the best you can."
"It's that or nothing."
"Maybe, I'll return some day."
"Think it over, my boy."
"Just keep on trying."
"Take good care of the children."
"A pleasant journey."
"Get a good night's rest."
"See you again."
"Try to dig up something new."
"We can't see it for that money."
"Maybe you'll do better with them."
"If you visit our town, be sure to call on us."
"You're thorough."
"The treasurer will pay you."
"Those passes were good last week."
"Call the house officer."
"Never mind brushing the hat, I'm in a hurry."
"Just mention my name."
"It's not what we were expecting, but we'll take it."

CALDER RECOVERING.

Baltimore, Feb. 16.

Frank Calder, manager of the "High Life Girls" and well known in burlesque circles is confined at the Union Protestant Infirmary having undergone an operation for appendicitis and intestinal trouble. He is now well on the road to recovery.

Palace's Two Hold-Over.

Wednesday it looked as though the Palace, New York, will hold over for next week the Dolly Sisters and Adele Rowland, both on this week's program.

DRIVEL OF THE FILMS

By J. A. MURPHY

(Mr. Murphy is the author of the famous "Adam Sowerguy" series published in Variety some years ago.)

Oyler Clicks, camera man, attended a directors meeting of the Assofoetida Co. and took some very exciting battle scenes.

The staff of the Sciatica Co. is now as follows: Alan Wunck (manager of negative production); Edam Wunck (supervising director); Gorgan Wunck (producing director); Nute Wunck (associate director); Ched Wunck (assistant director); Roche Wunck (technical director); Ches Wunck (art director). Nita Wunck will take charge of the scenario department and Mrs. Cholem Wunck will attend to the wardrobe. Myran Larune has been engaged for romantic leads, but does not expect to remain long with the company.

Poynter Pensyl wrote two single reel comedies last month. Both are under consideration by the scenario editor of The Avalanche Co.

The Hydrophobia Features Co. has offered to purchase Yellowstone National Park from the government. The park, if obtained, will be used as a play ground for children employed in the Hydrophobia productions.

Winden Lipp, tuba player with The Squash McCormick One-Ring Circus, has been engaged as supervising director with the Piffle Co.

Ches Wunck, art director with the Sciatica Co., had great difficulty in obtaining the Winchester magazine rifles used by the Indians in the five-reel feature "Indian Wars of 1812."

"Cotton Growing in Alaska," educational, will be marketed through the Bovolopus Exchange.

Michael Dunlany, who has been busily engaged with the Steinway Co. moving pianos, will in future devote his time to moving pictures.

"Milking the Milk Weed" is on the same reel with "A Night in a Tack Factory," released by The Fantod Febrile Features Co.

Oyler Clicks, camera man, sailed for Valparaiso last week. He will remain several winters in the south and return north about the middle of next month.

Anso Forth, who has just succeeded in disposing of his negative at 40 cents a foot, says there is very little change in the film industry of late.

Jol Merry, in charge of the private projecting rooms of The Vacuum Co., laughed twice last week and was discharged.

Stephen Gaser has perfected a process for sensitizing strips of tissue paper to take the place of celluloid films. By using marionette figures and shadowgraph apparatus he has been able to dispense with actors entirely. Developing and printing by the usual methods are also abandoned as all of his duplicates are made by stencil in four colors with transparent aniline inks. Mr. Gaser says he can market his product at ten cents per reel and will distribute through the Woolworth Stores.

Flytie Gadder with the Hybrow Co., is noted for her ready wit. While on an out-door location during the recent cold spell, the camera man remarked that the weather was not very congenial. Quick as a flash, Miss Gadder replied: "It is congenial if it is not congealed."

The title of the latest Assofoetida Feature has been changed for the third time. The original title was—"The Kiss That Sears". This title was replaced by "The Love of Luzetta." It will be released under the title "Fun in a Doughnut Foundry."

Mel Wunck, property man with the Sciatica Co., was unable to procure the old-fashioned blunderbusses with flaring muzzles required for "The Pilgrim Fathers" production. Mel proved himself equal to the emergency by cutting off the barrels of a number of old muskets and soldering very large tin funnels in their places. During the action of one of the scenes when the muskets were fired, one of the funnels was blown from the musket stock and jammed tightly over the head of Gear-in Cogs, the camera man. Mr. Cogs remained at his post without missing a turn of the crank until the scene was finished and when the tin funnel was pried from his head he remarked that "he had been in the picture business ten years, but had never before been canned."

A very peculiar complication confronts the Hydrophobia Co. Guppy and Fogg were engaged for a series at a weekly salary of \$7,552. After a few scenes were taken in their first picture,

their antics became so irresistibly funny that all work on the other stages stopped as actors and directors alike were convulsed with laughter. Day after day efforts were made to proceed with the work, but the camera man, convulsed with merriment, was unable to crank his camera while the director and the entire staff were "overwhelmed with guffaws." Although Guppy and Fogg are under contract with the company for a year, the series will have to be abandoned. An attempt was made to project the few scenes that were taken, but the operator laughed himself sick before he could thread up his machine. The Hydrophobia Co. can not farm Guppy and Fogg out in vaudeville for they have sworn "never to return to the speaking stage."

When the Avalanche Co. first announced its intention of building a forty stage studio to cost \$150,000 the statement gained but little credence, but now, the most skeptical can be convinced by looking at the architects' plans and blue prints in the company's offices. The specifications provide for a structure 30 by 40 feet. The front to be hemlock lumber with cottonwood trim. The rear and sides to be covered with tar paper and battened with very handsome lath. A roof of corrugated iron will cover the entire building and the doors, sash and other mill work will be furnished by the largest wrecking firm in the east. As the building is needed at once the work will be started in the spring.

VIRGINIA NORDEN

Vitagraph Co.

PETITION

Ladies and Gentlemen:—

You are all requested to contribute something as soon as you can to the motion picture campaign for the Actors Fund of America. Mail it in at once to J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, New York. \$1,000,000 is needed to endow the Actors Fund of America and forever eliminate their annual collections. The Motion Picture industry has pledged itself to contribute \$500,000 and we are going to give it \$500,000 in Fifteen weeks! All of us must do our part—we are all obligated to do our part for the decrepit in art—we must all give something. It is the worthiest of causes and comes right home to all of us. Jump in and help now!—come on—give what you can at once and if you co-operate in spirit as well by sending a little cash this tremendous project is as good as accomplished. What would be an impossibility to others the young, strong motion picture industry can do in Fifteen weeks—getting \$500,000. Did you ever take a look at the Actors Home in Staten Island? Well, that's where many of the once hale and hearty stars go to be taken care of—now, you are going to endow that home and there will be no more annual collections. You will never be called on again to give to the Actors Fund. The general public is going to contribute, too, but first you must set them a good example—send in a sum of money—what you please—we will publish it, name and amount—the philanthropic public will read it—will follow your good example at once. All checks and money orders, or coins, should be sent to Treasurer J. Stuart Blackton, Motion Picture Campaign for the Actors Fund, Locust Avenue, Brooklyn, New York.

Cordially,
SAMUEL GOLDFISH, Chairman.

**\$500,000 IN
FIFTEEN WEEKS**

**TO EVERYONE IN THE FILM
BUSINESS IN AMERICA!!**



**BLUEBIRD
PHOTO-PLAYS**
ANNOUNCE
The Fifth Release

Carter De Haven and
Flora Parker De Haven

In a 20th Century Romance
**"THE WRONG
DOOR"**
Directed by
Carter De Haven

Chief Executive Offices
1600 Broadway, New York
or your local Bluebird offices

CHAPLIN'S TERMS GO UP.

The terms under which Charlie Chaplin wishes to resume his making of Chaplin comedy film reels soared upward this week, in Chaplin's negotiations with Essanay of Chicago. Essanay is the concern that had Chaplin under agreement for two years after the screen comedian left Keystone.

Essanay's standing offer to Chaplin to renew the agreement was \$10,000 weekly for one year, a bonus of \$100,000 for signing the contract and 50 per cent. of all profits Essanay receives from Chaplin films, that 50 per cent., however, to cover the \$500,000 yearly guarantee, Chaplin to receive the surplus if any, over that amount.

Chaplin's increase of the terms was to 60 per cent. of the profits and the matter is there hanging.

Other people have been in negotiation with Chaplin. A combination said to be composed of Marcus Loew and Joe Schenck and William Fox and Winnie Sheehan, are reported to have talked the matter over with Chaplin, looking toward the formation of an independent corporation that would act as a wholesale distributor of the Chaplin output, without regard to any present service.

Chaplin has the means to start his own service, but finds the need of a proper organization means much, probably as much as the pictures themselves, for full returns.

With the sale of the G. M. Anderson interest in the Essanay to George K. Spoor (the remaining partner of

that picture manufacturing corporation) Mr. Spoor will take up the Chaplin matter. Anderson, who is also known as Broncho Billy, was in New York for a couple of weeks when he offered to sell out his Essanay share to private buyers here. This led to the Spoor purchase.

Spoor and Anderson started the Essanay, after Mr. Spoor had had some itinerant experience with film. Mr. Anderson was a stock actor, without means at the time. Mr. Anderson is said to have induced Spoor to invest \$2,500 in the original business that later made them both millionaires.

Essanay has confided to the trade its intention to release shortly a number of its old Chaplins and intend charging the same prices they have been quoting for their latest releases by that comedian. The demand is so big they feel they can get away with it. When these are exhausted then the new ones will be placed on the market. The Chaplins in the hands of the General Film are said to be working all the time.

Another concern has assembled a three-reel rehash of old Keystone Chaplins that were never copyrighted, probably securing them in the open market in England and is selling them all over the country, accompanied by new and original Chaplin paper. Exhibitors are aware of the origin of the three-reeler but care not, feeling that the public will "fall for" anything bearing the name of Chaplin.

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

WORLD-EQUIT. ALL O. K.

Practically all the "loose ends" of the World-Equitable reorganization are now apparently adjusted and it can now be stated that not only is the original announcement of new capital to the extent of \$800,000 in hand, but this amount has been increased to \$1,200,000.

Arthur Spiegel is now in full charge as president, at a salary of \$40,000 per annum and, in addition, 10 per cent. of all profits over \$300,000 a year.

The only matter not yet definitely settled up to Wednesday was alleged by insiders to be a matter of "salary" to be paid Joseph Rhinock.

It is understood Ladenberg, Thallman & Co., underwriters of the World-Equitable, have in mind some sort of a general amalgamation of manufacturers, which would include a number of prominent film concerns.

SCARCITY OF CARBONS.

The scarcity of carbons for projecting machines is becoming serious, owing to the absence of shipments from Germany. Packages that formerly sold for \$2 a package are now bringing \$7.50.

Imported carbons are the only ones suitable for picture projection and as the present supply of them is being rapidly exhausted, a new lighting scheme for projection will have to be invented or film theaters will have to close.

PATHE TO QUIT?

The trade was notified this week that Pathe would cease its regular releases after to-day (Friday), the concluding feature being Balboa's "The Shrine of Happiness." Hereafter they may release one feature a month. For the time being they will continue with their News Weekly and "The Iron Claw" serial.

Report has it the reason for this determination is the prohibitive competition due to the surfeit of weekly feature releases, which compelled them to sell such expensive features as "Madam X," "The Beloved Vagabond," etc., at \$10 a day.

TIMELY FILM SHOWING.

San Francisco, Feb. 16.

Just as "Hop, the Devil's Brew" was being pre-released at the Portola and in the theatres of the Turner & Dahnen Circuit, the news "broke" on the front pages of the local dailies that Customs officials had rounded up a band of opium smugglers and in a fight, when Federal officials cornered him, J. B. Gray, reported leader of the opium traffic on the Pacific Coast, was killed and \$6,000 worth of the illegal drug was found in his room at the Seaboard Hotel on the Embarcadero.

The Bluebird Photoplay was timeliness itself, for the details of "Hop, the Devil's Brew" were authentically worked out under the supervision of local Customs officials and the opium smuggling traffic was authoritatively exposed.

"The Picture that set all New York talking."
The Only German War Film to play the B. F. Keith Houses.

The Fatherland Magazine presents

"FIGHTING the ALLIES"

Five reels full of action. Actual Battle scenes in the sky, land and sea. Absolutely the best added attraction that was ever played with any show.

MAX SPIEGEL booked them with the "Tourists" at the Casino Theatre, Brooklyn, Jan. 17th. It was such a tremendous success that he booked it for the Miner's, Bronx, then Empire Theatre, Brooklyn, and for seven weeks thereafter on tour.

JACOBS & JERMON, who noticed the pulling power of this wonderful picture booked it for the Casino Theatre, Philadelphia, Jan. 31st, with "The Sporting Widows." It made such a tremendous hit that they had booked it for Baltimore, Washington, Pittsburgh and three weeks in the West.

MR. CURTIN, of the Empire Theatre, Brooklyn, also noticed the pulling power and immediately booked it for his house the week of February 14th.

MR. WOLFORD, of the Yorkville Theatre, New York, who observed what the picture was doing, immediately booked it for the week of Feb. 21st at his theatre with "The Cabaret Girls."

MR. MURDOCK AND MR. ALBEE, of the B. F. Keith's Vaudeville circuit, after seeing the picture, booked it as a headliner in the Colonial, Orpheum and Alhambra theatres, New York City. This is the first time in history of big time vaudeville that a motion picture was booked as an extra feature act.

These pictures are entirely new. First time shown at the Colonial, Alhambra and Orpheum Theatres recently.

Will accept bookings on percentage or flat rental.

STATE RIGHTS FOR SALE

SAMUEL OUMMINS

504 Longacre Bldg.,

Bway. and 42nd St., New York City

WILLIAM FOX

PRESENTS

WILLIAM FARNUM

in

"Fighting Blood"

A Virile Story of the Kentucky Mountains



Written and Staged by
Oscar C. Apfel

FOX FILM CORPORATION

130 West 46th Street

New York City



ARRANGE NOW

for advance or extended
bookings on

"Little Peppina"

The wonderful production of the
Famous Players Film Company
It is the first seven-reel photoplay in which the idolized
star

MARY PICKFORD

has ever appeared
It is in every sense a

Paramount Picture

All exchanges have been supplied with additional prints
so everyone can take advantage of this opportunity.

*Booked three weeks solid
by Jones, Linick and Schaefer
at La Salle Theatre, Chicago.*

February 20th, Broadway Theatre, New York

If you haven't already seized this opportunity—secure
the Paramount Program in time to get Little Peppina.
Do it Now.

IMPORTANT CENSOR RULING.

Philadelphia, Feb. 16.
The Court of Common Pleas of Pennsylvania has upheld the right of moving picture manufacturers to appeal from decisions of the State Board of Censors, which establishes an important ruling. The decision was handed down in the appeal of the Franklin Film Co. in the "Virtue" film case.

NEW PICTURE CIRCUIT.

Oklahoma City, Feb. 16.
Fourteen exhibitors met here in preliminary confab to organize a circuit of fourteen Southern theatres seating from 1,200 to 1,600. Paul Le Marquand, of the Kansas City Empress and Starland Theatres Corp., with Manager Weatherford, of the Jefferson, Dallas, are the prime movers.

GIRLS AND "PICTURES."

Never before in the brief history of the film trade have there been so many applications from young girls to become "picture actresses" as at present, it would seem, from the universal reports of studios.

These girls in the main are without experience, but are lured by the stories of wealth and fame they have heard or read about with female picture stars.

One cause is said to be the belief of the young women they will be "sweetly loved" in the pictures, finding a handsome sweetheart perhaps as a husband if they are successful. The heroic and romantic features have instilled this idea into the foolish maidens' minds.

COM. BELL SLEUTHING.

License Commissioner Bell is now making personal inspections of picture theatres.

The Gerry Society is continuing its activities in the Bronx, and practically every theatre there has had a recent violation.

EVANSTON HOUSE BURNED.

Chicago, Feb. 16.

Crossed electric wires started a fire in the Strand picture theatre, Evanston, Sunday night, damaging the house considerably, the estimated loss being about \$8,000.
The theatre was closed at the time.

COAST PICTURE NEWS.

By GUY PRION

Supreme joy reigns in "the capital of Filmdom" as a result of Representative Hughes' withdrawal of the censorship bill.

Ruth Roland was fined \$18 or 90 days in jail for speeding, and then the Judge repented and suspended sentence.

Lanier Bartlett claims to have written the scenario which Selig is to use for his production of "The Crisis," and Colin Campbell, who is to go to St. Louis to direct the film-making, says Mr. Bartlett's script will not be used. Evidently somebody's wrong.

Lois Meridith says she is satisfied to remain at Long Beach, by the sea, for life. Lois is easily satisfied.

Jesse L. Lasky will be back "on the lot" in Hollywood around the first of March.

A statistician has figured that in Los Angeles alone the film companies have increased the automobile business 50 per cent.

The status of the local censors is still in the balance. Somebody ought to cut the rope.

Anita King has signed with the Lasky for another year.

Harry Hammond Beall is promoting a co-operative society which is supposed to benefit the movie player.

Barney Sherry threatens to move away from Venice. If he ever does Venice will go to the well that would be telling.

Harry McCoy is still teaming with Ruth Roland at benefit performances. They make a clever vaudeville pair.

Fred Mace's hair hasn't changed to black yet. Every so often the comedian announces a new shade, and he generally makes good.

Book Publisher Reynolds of Chicago, who has made a fortune out of Harold Bell Wright's novels, is in the city arranging for the filming of several of Wright's books.

Donald Crisp nearly spoke at a meeting of the Cosmos club recently. He was invited and went, but soon after seating himself he developed a chill and an excuse and "beat it."

"Ramona" sold out Clune's Auditorium for a solid week and promises to keep it up. The picture looks like a million dollars for its producer.

Lloyd Brown took a brief rest at the Springs recently.

Albert W. Hale has fully recovered from an attack of rheumatism.

Dorothy Dalton has returned from San Diego.

Dorothy Barnard made her first public speech at Miller's theater in behalf of the Actors fund.

Samuel S. Hutchinson, head of the American, was down from Santa Barbara on business last week.

Pictures Displacing Vaudeville.

New Rochelle, Feb. 16.

Loew's theatre which had been playing pop vaudeville (including three acts and pictures), reverted to a straight picture policy week.

SOME BIG PICTURE DUE.

There is a big feature film due in New York shortly. Some picture people recently made an offer of \$600 weekly rent on an indefinite lease for the Candler theatre. It was stated to Cohan & Harris the report says, at the time they received the offer the house would be wanted early in March. The firm's "House of Glass" is playing there, and the proposal to rent was declined. The Candler costs Cohan & Harris about \$35,000 a year.

Speculation as to what picture is about to be sprung narrowed down to the reported big feature D. W. Griffith has been working on, and the William Fox-Kellermann feature Herbert Brenon has been directing in the West Indies for the past five months. As Mr. Brenon will not return to New York with the Kellermann company before March 15, and some time after that will be required to shape up the long feature for the screen, it leaves the Griffith as the possibility for a March showing, if it then happens.

There is a 12-reel Griffith called "Ramona," now nearing completion on the Coast under the immediate direction of Donald Crisp.

PRINTING DISTURBING TRADE.

The printing of films is becoming a problem to the picture makers. There is a scarcity of metal in the market, and that chemical is necessary to the proper projection of the pictures.

A representative of the Eastman company is said to have visited New York last week to consult with the users of the Eastman film as to the possible remedy. The present printing leaves a dimness at intervals.

One large manufacturer is said to have changed printers for his films three times within the past six weeks, in the hope of bettering the product.

The market shortness of metal and the other chemicals arises from the war.

GOOD VENTILATION DEMANDED.

Cincinnati, Feb. 16.

Chief Sanitary Inspector W. C. Folsom announces he will swear out warrants for the owners of picture theatres in which the air is very bad. Tests of the atmosphere in theaters made by Folsom showed that in some the air contained as high as 20 per cent. carbon dioxide, whereas the maximum should be about 10 per cent.

A campaign against impure air in show houses was recently launched at the City Club. It was recommended there that managers of legitimate as well as other theatres be forced to close if they do not properly ventilate their places.

NEW HOUSE FOR DETROIT.

Detroit, Mich., Feb. 16.

The Rialto Theatre Corporation, capitalized at \$120,000, will build a theatre on the amphitheatre style at Gratiot and Mt. Elliott avenues, seating 1,500. Work will start April 1. J. C. Ritter, proprietor of the Boulevard theatre, is president of the company.



NEW PHOTOGRAPHY

Above represents a scene from "The Hand of Peril," a World-Paragon release, directed by Maurice Tourneur, who claims this is the first time the interior of an entire house (9 rooms) was shown at one flash in a motion picture.
The action is carried from one room to another without resorting to cutting and joining.

OBITUARY.

Thomas F. Shea, for over 20 years business manager of the Empire theatre, New York, and manager of the Criterion since under the direction of James K. Hackett, died Feb. 10 at his New York home. Mr. Shea was 61 years old. He started his theatrical career at the Union Square theatre where he rose from head usher to manager, remaining there until he became affiliated with the late Charles Frohman interests at the Empire. A widow survives.

John F. Harley, the theatrical manager who started the present season as company manager for Joseph Brocks' "Trilby," which he was forced to leave last fall in Buffalo, through ill health, died this week in Denver, his home town. Mr. Harley was 52 years old and long connected with the theatrical business. He leaves a widow and two children.

IN REMEMBRANCE
LINDEN BECKWITH
FEBRUARY 24, 1913

Edmund Newell, known as Major Newell, a midget long identified with circuses, died last week in Liverpool, according to report. He was 60 years old and had been married twice. His second wife was a normal sized woman by whom he had two children. They survive. His first wife was Minnie Warren, also a midget.

Robert Recker, one of the best known orchestra leaders in the East, died Feb. 5 at Bellevue Hospital, New York, after suffering for a short time with a complication of diseases. Recker's Harmonists at the Alhambra helped establish that house during its early career. Later the director played at the Dewey.

Michael Isaia, known as Mike Ezier, died in Pittsburgh, Feb. 12, after a lingering illness. He was 52 years of age. He was a life member of the I. A. T. S. E. and Bill Posters' Union, and was connected with the Grand opera house for the past nine years.

Charles Raffin, proprietor of Raffin's Monkeys, died at the residence of his son, Ernest Raffin, Feb. 7. He was the first clown ever imported to this country, coming here in 1887 with the Marinelli Shows. He is survived by three sons and two daughters.

Mrs. Genevieve Bush, wife of Al Bush, the German comedian, died Feb. 8 in Henderson, Ky., after a lingering illness. She was 30 years old, and besides her husband is survived by a daughter.

Mrs. Burt Haverly, professionally known as Mme. Dowling, well known in production circles as a costumer, died in St. Luke's Hospital, New York, Feb. 12 and was buried under the supervision of the Actors' Fund Feb. 15.

The mother of Phil Adams, comedian with "The Fascinating Flirts," died of heart trouble Feb. 9.

THEATRE NEXT WEEK.

(Continued from page 15.)

Seattle.
ORPHEUM
Geo Danerel Co
Umberto & Sacchetti
Bankoff & Girle
Dugan & Raymond
Hallen & Hunter
Dupree & Dupree
Julie Ring Co
BESSES (cabare)
Howatson & Swaybell
Jules Levy Family
8 Black Dots
Mr & Mrs Thomas
Adams Beverly & West
Gregoire & Elmina
ALHAMBRA (wva)
Carl Rifner
Mr & Mrs Bennett
Jack Polk
"Musical Matinee"
2d half
Math Bros & Girle
King Black Face
Jewel City 3
Musical Venus
PANTAGES (m)
"Board School Girls"
Al Fields Co
Norton & Earl
Reed & Wood
Cooke & Rothert
Shreveport, La.
MAJESTIC (inter)
McGowan & Gordon
Noodles Pagan
Harry Jolson
Kremka Bros
2d half
Edyth & Eddie Adair
Mason & Murray
Carson & Willard
Gaudemids
Sioux City
ORPHEUM (wva)
Leonard
Hufford & Chain
Leon Sisters
Lillian Kingsbury Co
(One to fill)
2d half
Lus & Analeka
The Caninos
Ships Pass in Night"
Dolan & Lenharr
3 Leightons
Laurie Ordway
South Bend, Ind.
ORPHEUM (wva)
"Around the Town"
2d half
"Flirting Widow"
Ward & Faye
(Three to fill)
Spokane
PANTAGES (m)
"Dream Pirates"
Packard & A
Dancing LaVans
Emmett & Emmett
Chris Richards
Springfield, Ill.
MAJESTIC (wva)
The Lamplins
Leroy & Mabel Hartt
Song & Dance Revue
John Geiger
"When We Grow Up"
2d half
"All Girl Revue"
Mabel Harper
Springfield, Mass.
PALACE (ubo)
Hamilton Bros
Hope Vernon
Parish Bros
Don Alfonso Zelaya
Whiteside Co
(Two to fill)
2d half
Lordy's Dogs
Clarence Wilbur
Wm Armstrong Co
Worsley & Ashton
Norman & St Clair
Conroy Models
Springfield, Mo.
JEFFERSON (wva)
Edmunds & La Velle
Lawrence & Hurl Falls
Lorraine & Morton
2d half
Hettie Sherwin
Earle & Edwards
Evans & Sister
Springfield, O.
SUN (sun)
Lella Davis Co
Florence Troupe
Anna Eva Fay
Art Adair
2d half
Gruett & Gruett
Anna Eva Fay
(Two to fill)
Superior, Wis.
PEOPLES (wva)
Hayes & Wynne
Prince & Deerie
Gordon Eldrid Co
2d half
Leo Filler
Ed & Jack Smith
(One to fill)
Tacoma
PANTAGES (m)
Carmen's Minstrels
Andy Lewis Co
Grace Cameron
Ruth & Kitty Henry
Bett's Seals
Terra Haute, Ind.
HIPP (wva)
Merle's Cockatoos
Baron Lichter

Waterloo, Ia.
MAJESTIC (wva)
Bella Italia Tr
Elroy Sisters
Laurie Ordway
(Two to fill)
2d half
Vernie Kaufman
Ben Smith
"The Debutantes"
Bixley & Lerner
Everest's Monks
Wheeling, W. Va.
VICTORIA (sun)
Harry Coleman
Work & Over
"Watch Your Step"
Gregory Troupe
(One to fill)
2d half
Hyman Adler Co
Mack & Mack
Frank Chase Trio
Catherine Doubitt
(One to fill)
Wichita, Kan.
PRINCESS (inter)
Joe Kennedy
Wilson & Lenore
Claude & Scarlet
Emmy's Pets
Roach & McCurdy
2d half
Bill Dooley
Cole & Wood
Turpins
Murray K Hill
Schovani Troupe
(One to fill)
2d half
O'Mearas
DeVine & Williams
3 Amers
(Two to fill)
Toronto
SHEA'S (ubo)
Geo Nash Co
Chas Mack Co
Connolly & Wenrich
Merlan's Dogs
Dooley & Ruggel
Holmes & Buchanan
Payne & Niemeyer
The Novellos
YONGE ST (loew)
Barnes & Robinson
O H & Montgomery
Courtney Sisters
"Ships Pass in Night"
Neil McKinley
Dawson Lanigan & Co
(One to fill)
Troy, N. Y.
PROCTOR'S
Rae & Benedetto
Katherine Calvert
Le Roy & Harvey
Claude Golden
Windsor Trio
Emil Mendelssohn
"Fashion Shop"
Jerome & Carson
2d half
Thomas & Henderson
F & B Fisher
Ward & West
Hartley & Pecan
Hotel Lads & Lassies
Fraser Bunce & M
Gordon & Ricca
Tulsa, Okla.
EMERSON (inter)
Gardnett Bros
Parison Trio
Broughton & Turner
National City 4
Beatrice Sweeney
2d half
Joe Kennedy
Wilson & Lenore
Claude & Scarlet
Roach & McCurdy
Emmy's Pets
Vancouver, B. C.
PANTAGES (m)
"Bachelor's Sweethearts"
Will Ward Girls
Mabel De Long
Buffy & Kiseau
Cavana Duo
Victoria, B. C.
PANTAGES (m)
"Dairy Maids"
Mystic Bird
Yates & Wheeler
Wright & Davis
Armito & Bros
Wallis Wallis, Wash
LIBERTY (wva)
Ruth Page
"I Died"
Taylor & Howard
Mabel, Fonda 3
2d half
Lyric 4
Musical Fredericks
Gladys Arnold
Annie Abbott Co
Washington
KEITH'S (ubo)
International Girl
Kenneth Casey
Local sketch
Kramer & Morton
Lillian Russell
Olympia Deval
Henry Lewis
Ellis & Bordini
Waterbury, Conn.
POLI'S (ubo)
Webster & Wilson
Walters & Walters
Wm Armstrong Co
Helen Davis
Browning & Morris
"Fortune Seekers"
2d half
Hob & Tip
Norma Gray
Ethel Whiteside Co
Parish Bros
Doredo's Models
(One to fill)

Winnipeg, Can.
ORPHEUM
C Gillingwater Co
The Sultanas
Clark & Verdi
Ed Morton
PANTAGES (m)
"Sept Morn Co"
Bowman Bros
Ward Terry Co
Chabot & Dixon
Chairmont Bros
STRAND (wva)
3 Lilliputs
Lee Folsom Co
Milt Wood
Kastings Kays
Weonsocket, R. I.
BIJOU (ubo)
Gonne & Livsey
3 Keltons
Hawthorne & English
2d half
Isabelle Freeman Co
Waiva Cuning
B Bouncer's Circus
Worcester, Mass.
POLI'S (ubo)
Lordy's Dogs
Paine & Nesbitt
Doris Wilson 3
Clarence Wilbur
Santley & Norton
Conroy Models
2d half
Hamilton Bros
Kay Bush & Rob
Hope Vernon
"Women Proposes"
(Two to fill)
PLAZA (ubo)
Great Johnson
Norma Gray
Carey Buckley Co
(One to fill)
2d half
Sonia
(Three to fill)
Yonkers, N. Y.
PROCTOR'S
Stanley & Gold
Mabel Ford Co
5 Musical Monarchs
Herbert Ashley Co
Georgia Earle Co
4 Danubus
Jed & Ethel Dooley
2d half
John Clarkson Co
Connors & Witt
Leach Wallen 3
Kimberly & Arnold

FINAL CLEARANCE
Suits and Overcoats
\$35.00, \$30.00 and \$25.00 Values
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Soft Hats, All Shapes and Colors, \$2.00
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CHICAGO
VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
Mark Vance, in charge

John Drew is slated to open a Chicago engagement at Powers' in "The Chief" March 6.
June Keith is now leading woman with the Warrington stock company, Oak Park.
The Belmont Girls (two), formerly of "The Dream of the Orient," have framed a new act.
George Hillman has been doctoring a cold that almost drove him blind.
"The Mikado" is to be revived next season for a road tour by R. Dayton Mumford.
Matt Kolb, in the Haymarket burlesque stock, has been replaced by Martin Guild.
Mort H. Singer, who has been in Palm Beach and New Orleans, is expected to return to his Association sanctorum Friday.
Bernice Brennan, who has been playing stock in Canada, has returned to her home down east, owing to illness.
Schindler's, on the West Side, made famous in vaudeville history by the famous "You're shut," is now playing feature pictures.
Mrs. Frank Farnum, billed as "prominent Chicago Club woman," opens a half week's engagement at the Wilson Avenue Feb. 17.
James H. Decker's doing the advance for Shuberts' "World of Pleasure," which is playing the Ohio section.
W. Masten's new act, "A Holiday in Dixie Land," ten people, has been routed over the Pantages circuit.

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

Harry Levey's ahead of "Potash & Perlmutter" now touring Iowa. The show is booked up to the latter part of May.
Doris Greenwald, who left vaudeville to join Bruno's "The Family," is recovering from an attack of appendicitis.
Charles Merritt and Joe Love are playing Association time again for the first time in four years, opening at Kansas City this week.
Rockwell's "Sunny South" gave up the one night trouping habit at West Liberty, Ia., Feb. 12.
"Lazy Bill" is to be revived by W. B. Patton, who recently closed his starring tour in "The Good Samaritan."
Fred LeCompte is putting a new stock company into the Orpheum, Sioux Falls, Ia., starting Feb. 20.
All's quiet around the Hotel Grant. Tom Jones, manager of Jess Willard, has checked out and gone to New York for a spell.
The "Ship Ahoy! Girls" (nine in number) is a new act which Lew Cantor will open in and around Chicago within the next fortnight.
Halton Powell's "Any Man's Sister," which will be a straight road show production, has its premiere in St. Louis March 5.
Chester's Dogs slipped into McVicker's bill Saturday and Sunday, replacing the Browns, who withdrew Friday night.

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personal **PUBLICITY** service

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JOAN STORM--JOHN MARSTON

present
The Ultra Novelty Comedy—"HIS ALIBI"—by Harry L. Newton.

BOWERS, WALTERS and CROOKER
In "ROBINSON CRUSOE, JR."
Direction, **MESSRS. SHUBERT**

Nan Halperin for the fifth time this season is to play the Chicago "big time" houses Feb. 21, the little artist playing the Majestic.

"Young America" closes its Chicago engagement at the Grand Saturday and is slated for a road tour that will take in Milwaukee, St. Louis, Cincinnati and Detroit.

Robert Sherman's stock, formerly at La Salle, Ill., and which of late has been playing Racine, Wis., closed at the latter place Saturday night.

"The Girl Without A Chance," the new Robert Sherman roadster, will be withdrawn from public gaze next Saturday night at St. Louis.

The Banner theatre, now owned by Fred Smalley, James Matthews having disposed of his half-interest some time ago, is playing pictures and vaudeville booked by George H. Webster.

Forbes Robertson and company, playing Illinois one nighters last week, playing Quincy, Ill., Feb. 12, are working toward St. Joe, Little Rock, Ark., and adjacent stands.

Hilton and Haywood are the featured players with the Sternad tab now in rehearsal, which will be entitled "The Frolics of 1917." It will open in about two weeks.

Ethel Robinson, of the Robinson Amusement Co., has been traveling through the west and northwest in the interests of her fair and park booking concern.

Nellye de Onsonne is laying off this week pending a route which Coney Holmes is trying to negotiate for the Spanish cabaret entertainer.

The Garrick announces a matinee for every day next week except Monday. "Experience" got a lot of publicity on its morning performances.

Flo Beaty, of "The Night Clerk" tab, was granted a divorce decree from Alexander Beaty by Judge Sullivan here last week. Attorney Leon A. Beroznik represented the plaintiff.

The Langley theatre, formerly owned by Alfred Hamburger, a picture house with a seating capacity of 900, was sold last week to Messrs. Levin & Weiss.

Unless present signs go by the board the W. V. M. A. will within the course of another month eliminate the smallest of the Montana "small time" bookings.

Some of the fair and park bookers predict a big summer season if the present handwriting on the show wall is any criterion. It's a little early, yet things look mighty sweet to the local agents.

Attorney Erbstein, the Chicago lawyer who is proving a thorn in State's Attorney Hoyne's side, is the same Erbstein who is the legal representative for the billers and posters' organization.

George Gordon is perambulating along Chicago's Rialto after handling the advance for "The Winning of Barbara Worth," Yeoman's roadster which is closing somewhere in Indiana Feb. 22.

Some baggage belonging to the "Freckles" company, managed by Darrell H. Lyall, was lost in the fire which destroyed the Union station at Jacksonville, Fla., a few weeks ago and a settlement was effected out of court.

"The Girl From Norway" is a new musical piece which LeCompte & Flesher will produce next season. The book is by Larry Segall and music will be written by Joseph Howard.

John Buckley, formerly in vaudeville, is looking after Franklin Brothers' Oklahoma theatres. He has his office on Jackson Boulevard.

Victor Crane (Jones and Crane) will continue his headquarters in Chicago and will take care of the bookings for "The Mirth of a Nation," having two road outfits.

WHERE MERIT WINS OUT

NELLYE DE ONSONNE

"NELL O' TH' CABARET"

Headlining Chicago Houses and Making Good.

Breaking all house records and in great demand everywhere.

Booked Solid. Next Week (Feb. 21) Avenue Theatre, Chicago.

Direction, Coney Holmes Agency.

EVA TANGUAY

in a Musical Comedy

"The Girl Who Smiles"

*Opened February 14th
Bronx Opera House
to the Biggest Monday Night
Receipts
in the History of the Theatre*

*Tuesday night's business was bigger with
a \$4,000 advance sale.*

*Wednesday matinee PACKED TO THE ROOF and hundreds
turned away.*

*This musical comedy in which EVA TANGUAY is starring
gives you ONE HUNDRED AND SEVENTY-FOUR LAUGHS
in one hundred and fifty-one minutes.*

*"THE GIRL WHO SMILES" was an
attraction in itself, having a run of two
hundred nights at Long Acre Theatre,
New York City.*

*EVA TANGUAY has always been an
attraction herself.*

*So the public is getting TWO
ATTRACTIONS IN ONE.*

*The surprise in this new undertaking is that EVA TANGUAY
is getting laughs after every line she speaks—showing the public
comedy work.*



**TO MAKE PEOPLE HAPPY IS
EVA TANGUAY'S BIG AMBITION**

Debut in Vaudeville

JULIA DEAN

In "MARIE-ROSE" by John Willard

Keith's Palace Theatre, New York, next week (Feb. 21)

Direction, Joseph Hart

Edna St. Allon (Edna and Billy St. Allon), who was removed to the Polyclinic Hospital last week and operated upon, is recovering.

Chicago theatres profited within the past fortnight. From 6,000 to 10,000 merchants have been here making spring purchases.

"Experience" is slated to play in California next summer, the company going to the Coast from Chicago. The piece expects to stay here at the Garrick until July 4.

Ellen Terry Hoyle prima donna in "The Night Clerks" tab, has recovered from a severe cold.

Some of the colored acts playing the Grand are retained there for a full week as in the case this week of Housley and Nichols. Most of the turns are engaged on the "split week" policy.

Every Monday night, rain or shine, finds Mr. and Mrs. Leonard Hicks in their second row seats at the Palace theatre. Mr. Hicks admits that he's a good audience.

Ethel Barrymore in "Our Emma McChesney" is underlined for Powers' the middle of March, the engagement to last a month if the public so wills.

Perry Kelly hasn't decided just when he will bring the new John Hyams Lella McInire show into Chicago, but is playing in the central and middle west states so that he can jump in here at any time.

Lincoln J. Carter stole a march on his Strollers' friends Feb. 12 by wedding Mrs. Mary L. Whitmer in Goshen that date. Mr. and Mrs. Carter are to reside in Chicago. The latter is a non-pro and Goshen is her home.

Louis Nethersole has written Chicago friends from London that when Doris Keane does return to the States she will appear in a new play by Edward Sheldon, who wrote her present starring vehicle, "Romance."

A housewarming took place Feb. 11 when Kahl Grifith moved into his new apartments at 433 East 34th street. Among those pres-

ent were Mr. and Mrs. Paul Goudron, Mr. and Mrs. Fred James, Walter Downie, Roy D. Murphy and Ada Keene.

Axel Henderson, ski expert, the Chicagoan who has thrilled thousands in his career as a somersaulter on skis, is in a Madison (Wis.) hospital as the result of a practice fall. His right leg may have to be amputated.

Mitch Lacalsi took a little vacation away from his Wilson Avenue theatre last week and attended a spaghetti dinner given by Mrs. Lacalsi, which was attended by some of Wilson avenue's "400."

Among the new shows on the International Circuit next season will be one which John Bernero will produce, entitled "The Little Girl that God Forgot." It's by Edward E. Rose, who wrote "The Rosary."

David Warfield's stage secret is out. Following "Von der Decken" it's reported here that David Belasco will present him in "The Merchant of Venice" in a big production of the Shakespearean play.

Corrigan and Vivian have been signed by Roy D. Murphy for an Australian tour of the Fuller houses. Jack Martin's also under contract. The next party of Fuller acts sailing from the Coast will leave Feb. 29.

Legal action may be instituted by the management of "The Winning of Barbara Worth" against Mrs. Remington, who operates the Gayety, Kankakee, for cancelling the show and booking in "The Birth of a Nation" instead, doing the same, according to the show management, in less than 10 days.

Low Cantor is playing "The Smart Set" (colored) again this week at the Grand and reports capacity on the engagement. This company is headed by Salem Tut Whitney who is in the former S. H. Dudley role. Dudley and his performing mule have been booked in by Cantor for the Grand Feb. 28.

Ralph Kettering's "Which One Shall I Marry?" has had several of its Association dates pushed forward on the books. A tab was penciled in one date. Kettering may place the act on the Pan time.

Two companies of Harry Frazee's "Pair of Sixes" are playing this section and the reports so far no doubt have given satisfaction dates pushed forward on the books. A tab was penciled in one date. Kettering may place the act on the Pan time.

It looks like a certainty the Logan Square theatre, which has been playing pictures during the week days and a special vaudeville bill Sundays, will be booked as a "split" by the W. V. M. A. via Walter Downie with the Gaiety, South Chicago. The latter house has been doing unusually well with its recent pop vaudeville change.

Among one of the biggest road winners so far in the central states trouping is the Cohan & Harris Company, "It Pays to Advertise," which is booked to play a return date at Rockford, Ill., St. Patrick's day (two shows). The company played Rockford matinee and night New Year's and chalked up more than \$1,600.

W. F. Heeley (Heeley and Heeley) declares that he is stepping out of the show business while the steeping is good. Heeley has been steaming and railroading for the past 37 or 38 years and has been all over the globe, some of it transpiring in the early 80's with McIntyre & Heath's minstrels. Heeley says that he still has some of the \$25 per week that the show paid the Heeley Brothers at that time for their double act.

It may have looked press agency when the report spread Monday that six masked men had tied up Paul Schultz, night watchman, Chicago theatre, and had cracked the safe for a disappointed haul of between \$25 and \$50 early Monday morning, but the theatre claims proof and the watchman backs up the story. The larger part of each night's receipts at the Chicago are removed to the Garrick theatre safe.

George Allen, manager and originator of Allen's Cheyenne Minstrels, is the same George Allen who organized the Dahlman Cowboy Quartet when Dahlman was conducting his famous Omaha mayoralty campaign. Dahlman had the quartet as a campaign feature and its success was so marked at the time that the boys were demanded by the vaudeville houses. Allen has since been originating and managing western singing acts, the Cheyenne Minstrels being his latest.

Further proof that advertising pays in VARIETY. Guy Rawson (Rawson and Clare), now playing hereabouts, says that his ad. each week which carries the address of his stage canine property, Oswald, has resulted in hundreds of wires, letters and missives being received at the Woodside, L. I., kennels, where the dog is being daily manured and kept away from prowling insects. Many are from other stage dogs, says Guy.

\$12 PER WEEK ROOM & BATH FOR 2

5 Minutes from all the Theatres—Overlooking Central Park

\$15 PER WEEK SUITES PARLOR, BED-ROOM & BATH FOR 2

Light, Airy, with all Modern Hotel Improvements

REISENWEBER'S HOTEL 58TH STREET AND COLUMBUS CIRCLE, N. Y.

COLE, RUSSELL and DAVIS

U. B. O. and KEITH TIME Dir. MAX GORDON

Two more houses were added to the Canadian time of the W. V. M. A. last week. Starting March 6 Paul Goudron will book for the opera house, Devil's Lake, N. D., and the Lyric, Minot, N. D.

Jake Sternad made a quiet getaway Monday on the 20th Century for New York, where he planned to spend about ten days combining business with pleasure. All Jake said before going was that there would be something coming off on his return.

The Butterfield Circuit has handed quite a number of acts a body blow this past week by booking tabs for return dates and changing the contracted appearances of the vaudeville turns. It has had the agents doing some tall hustling to fill in new dates for the acts affected by the Butterfield action.

James Wingfield is going after a record, a percentage record, and starts out by getting a top scale on "The Birth of a Nation," which he has booked in for Newton, Ia., on an 85-15 basis.

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AUTOMOBILES

HIGH CLASS REBUILT USED CARS

Let me give you a free demonstration in one of these cars.
YOUR CAR SOLD OR TAKEN IN TRADE
(When you want to get a car that is a Car, and not junk—see me.)

CHARLIE AHEARN

Princeton Hotel, 116 W 45th St.
New York City

At The Orpheum, Brooklyn, This Week (Feb. 14)

Festival Week—12 Acts

CLOSING THE SHOW AND HOLDING THEM IN

Which Is Something to Mention

VERA SABINA and J. C. BRONNER

Booked Solid

Direction, MAX GORDON

HARRISON BROCKBANK'S

ALL STAR COMPANY

IN A

MUSICAL FESTIVAL
of GEMS by

VICTOR HERBERT

America's Greatest and Most Popular Composer

ENORMOUS SUCCESS

PALACE THEATRE THIS WEEK (Feb. 14)

The most important engagement of the Season

WONDERFUL COMPANY—14 PRINCIPALS

AUGMENTED ORCHESTRA

MISS MAYME GEHRUE

"A Revelation in Novel Dances"

GORGEOUS COSTUMES—ARTISTIC SETTING

Business Representative, M. S. BENTHAM.

Lee Groves dropped in Chicagotown Feb. 11. He's ahead of the John E. Kellard Shakespearian company. The company, playing Kankakee Feb. 15, starting Feb. 20 shoots into one, two and three-night stands through Michigan. Kellard's rep embraces "Amleth," "Macbeth" and "The Merchant of Venice."

American Hospital bulletin for the week: Manella Morris (Kent, Rae and Morris), has left, noticeably improved; William Hayes, improving; Louise Rollo (Rollo and Rollo), will be out in a few days; Grace Koeler, making daily progress; Lillian Hollinghouse, doing splendidly; Harry J. Mack ("Mutt & Jeff"), has been admitted for treatment. Mrs. Ed. Walton (wife of Ed. Walton of the David Wardfield company) is under Dr. Thorek's care at the St. Regis Hotel.

Two "Peck's Bad Boy" road shows, operated by separate managers, have found the road going too rough and have cancelled further routes. Wallace Cutler's "Bad Boy" troupe closed in Galesburg and Charles W. Benner's Peck show closed in Owensboro, Ky. "Adele" is also being withdrawn from the road, business of late being against the continuance of the company.

"Food for the Cannon," by Osip Dimow, a preachment against the present war, was presented by Joseph Kessler and a specially engaged company of English-speaking players at a private performance at the Empire Feb. 9 following Kessler's performance in Hebrew of "Les Huguenots" at that house. Supporting Mr. Kessler were L. E. Pond, Charles E. Henshaw, August H. Flaig and Aida Lawrence. Kessler plans a vaudeville tour in it.

Reports from the May Robson and May Irwin shows, now in this section, have them doing splendid business. Miss Robson's now playing the Central States time, James Wingfield booking her through Wisconsin. After the Eau Claire date Feb. 19 she goes into St. Paul and Minneapolis. Miss Irwin's manager, Kirt Eisfeldt, is trying to make connections with a Chicago house relative to showing Miss Irwin and her play "No. 8 Washington Square," to the Windy Cityites.

Herbert Uplike filed divorce action in the Chicago courts last week against Nellye de Onsonne, the Spanish cabaret girl, who for two weeks past has been the big drawing card at McVicker's, and also seeks to prevent her from using the name Uplike. The main charge against the girl is bigamy, Uplike alleging Miss de Onsonne was married before he wedded her. Meanwhile the little entertainer is having a nice vaudeville route fixed up out this way.

Serge de Diaghileff Ballet Russe branded as about the strongest thing that ever came down the pike in New York and declared unfit for Boston came to Chicago in unexpurgated form Monday night and filled every seat in the Auditorium. The opening performance impressed but one of the daring presentations, namely "Scheherazade," in which the tragedy of black man is enacted within a harem didn't create hardly a ripple. The much-talked of and lately branded "shocking" performance of "L'Après-Midi d'un Faune" is announced for tonight with no "alterations."

The Sarah Adler Company, which has been meeting with success at the Empire, makes its first Chicago presentation in Yiddish of Moses Shor's original play, "Capital Punishment," Feb. 23, and will continue its production here for the next four weeks. Madame Adler and Joseph Kessler will enact the leading roles. The Adler Co. when it ends its Chicago stay will proceed west to the Coast, stopping off for engagement at St. Louis, Kansas City, Omaha, Denver and thence into San Francisco. J. Paley is manager and the press representative for Madame Adler is Robert D. Shapiro.

George Van pulled a novel stunt for prominent Chicago clubman Tuesday night when he directed an indoor circus in the Florentine room of the Congress hotel. This was the

second one Van has produced within the past fortnight in the same room, the one this week eclipsing the first. There was the regulation circus ring, the grand entry and a small-sized circus performance, with "Little Billy," the elephant, a feature. Prior to the big show, which included some spectacular circus and vaudeville acts and special band music, the guests visited the side show attractions which embraced all the modern forms of spending money in games of chance, the guests being handed rolls of stage money to try their luck. Van as master of ceremonies put himself in good and strong with local club folks and turned a good trick for the club dept. of the Association.

The American Producing Co., a newly organized Chicago vaudeville firm, will make its first Chicago production at McVicker's March 13, when the first of Lincoln J. Carter's famous meliars, "The Heart of Chicago," will be produced. It will have 14 people, six principals and several sets of special comedy. The American is also producing a new 30-minute musical piece, "A Broadway Widow," and will also put into rehearsal shortly another half-hour vaudeville musical comedy skit, "The Magazine Girl." Other vaudeville productions will be made of Carter's "The Eleventh Hour," "The Tornado," "Under the Dome," "The Fast Mail," "Two Little Waifs," "Remember the Maine" (renamed to suit the times), "The Defaulter," "The Evil Eye" and "Just Before the Dawn." One of these will be presented about every other week during the season.

Speculation is rife here as to the makeup of the new shows on the Stair-Havlin circuit next season, which of course is to bear the new name of the International Circuit. A number of new pieces have already been announced as lined up for the tour, but the majority are still in the planning. Rowland Clifford have the privilege of producing three shows; Rickard Gassio, two; John Bernero, one; Robert Sherman may produce two, one anyway while Gaskell & McVitty will have at least one company and perhaps a second. George Gatts, of the erstwhile United Play Co. may put out two shows while the Byers & Bennett Dramatic Exchange figures on one or two productions. There will be others of course who will have out companies, but this about covers the Chicago producing field at present for the I. C.

AUDITORIUM (Bernard Ulrich, mgr.).—Looks like absolute capacity for entire week for Diaghileff's Ballet Russe which opened to sell out Monday night.

BLACKSTONE (Edwin Wappler, mgr.).—"The Ohio Lady" playing to increased business (2d week).

COHAN'S GRAND (Harry Ridings, mgr.).—"Young America" going away from here this week with the Blanche Ring show coming in next week (5th week).

CHICAGO (John Reed, mgr.).—No box-office hope held out for "Ruggles of Red Gap" (Ralph Herz), "Town Topics" headed this way (2d week).

COLONIAL (Norman Flood, mgr.).—Decorators and painters busy as bees getting house ready for its Triangle transformation Feb. 27. Meanwhile "The Dumb Girl of Portici" (Anna Pavlova) holds weakly forth (3d week).

COLUMBIA (William Roche, mgr.).—"Million Dollar Dolls."

CORT (U. J. Herman, mgr.).—"His Majesty Bunker Bean" (Taylor Holmes) is still hitting up a high b. o. pace (15th week).

CROWN (Ed. Rowland, Jr., mgr.).—Switched from Stair-Havlin legit to pop vaudeville and pictures Sunday (1st week).

ENGLEWOOD (Louis Quintman, mgr.).—"Mischief Makers."

FINE ARTS (J. Cuneo, mgr.).—"The Adventures of Kathlyn" (tab film version) opens Feb. 19.

GARRICK (J. J. Garrity, mgr.).—"Experience" still forte on the b. o. countup (8th week).

GAIETY (R. C. Schonecker, mgr.).—"City Sports."

HAYMARKET (Art H. Moeller, mgr.).—"Runaway Girls."

JESS WILLARD won with a "punch."

"WITHIN THE LAW" is a play with a "punch."

MORGAN, ROCKEFELLER and GOULD have the money "punch."

"JUDY" had a "punch" (terrific laughter).

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Henry Dixon's "Revue of 1916"

is the

Star Attraction

at the box office and on the stage on the

American Association Circuit

ILLINOIS (Augustus Pitou, mgr.).—"China Chin" (Montgomery and Stone). Business immense and engagement will in all likelihood establish new house mark (3d week).
IMPERIAL (William Spink, mgr.).—"Making Good."

LA SALLE (Harry Earl, mgr.).—Paramount pictures opened Feb. 12.
LITTLE (Elma Pease, mgr.).—Little theatre company.

NATIONAL (J. T. Barrett, mgr.).—Installed dramatic stock policy Monday, starting with "The On. Boy."
OLYMPIC (George L. Warren, mgr.).—"So Long Letty" had its Chicago premiere Feb. 13.
POWERS (Harry Powers, mgr.).—"Van der Vecken" (David Warfield) doing well (4th week).

PRINCESS (Sam Gerson, mgr.).—"A Pair of Silk Stockings" has established itself there with the b. o. success tag (5th week).
STAR & GARTER (Charles Walters, mgr.).—"Roseland Girl."

STRAND (Eugene Quigley, mgr.).—Mutual features.

STUDEBAKER (Louis Jones, mgr.).—Still playing Triangle films.

VICTORIA (John Bernero, mgr.).—"Seven Keys to Baldpate."

ZIEGFELD (Alfred Hamburger, mgr.).—Pictures.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Cold air drafts and artistic temperament wouldn't jibe the least bit at the Palace Monday night. Calve was the headliner at the Palace and just as the famous mezzo-soprano was about to cut loose with some of her top notes she discovered that some vicious air currents were hitting her front and back causing her unmistakable discomfort and annoyance. She shifted her position every few seconds but finally finished her operatic solos, although disgust was written in every feature of her face. A few minutes later Gasparri, the Italian tenor, tried loose his voice and the too encounters the drafts. He was also visibly annoyed. As the Madame and Signor were offering their duo in French from "Faust" they were struck from all sides by a Medicine Hat wind that almost stopped the operatic proceedings then and there. The opera singers sang successfully and effectively, yet the stage drafts were such that the best performances imaginable were not given by either Calve or Gasparri. The Palace audience Monday night tendered Madame Calve a bully ovation, notwithstanding that the singer was so openly affected by the penetrating, sharp winter drafts on the stage. The Calve-Gasparri combination was carded for "No. 6" but at the night show was offered as "No. 4" with Flanagan and Edward moving from the fourth position to the seventh and Cecil Cunningham, programmed as "No. 7," taking the "No. 3" spot. Ray Dooley and the two boys, Elmer Graham and Gordon Dooley, slated for the third position, appeared as "No. 5," with Eddie Leonard and Co. appearing sixth instead of in the fifth position. Catherine Powell opened the show with four classical dancing numbers. Her work was appreciated as attested by the applause when she concluded. Miss Powell shows willingness to make vaudeville a permanent dancing home. She carried a special stage background of spangled cretonne and a little dressing room, upstage, where she made her changes in full view of the audience without using the transparency gag. The Four Melodious Chaps were "No. 2" and they rounded out a nice score. The boys worked hard and put over their music with a bang. Miss Cunningham was a bright particular star and one who proved by meritorious work that she's a vaudeville gem. Her act is out of the beaten rut and was splendidly offered by Miss Cunningham who has personal charm and looks that help her immensely. Her hit was unqualifiedly genuine. The Dooley act followed Madame Calve. At first the audience didn't pay much attention barring laughter whenever Gordon Dooley executed some of his comedy falls, but when Miss Dooley worked her head off in her bare toes in the ghostly bed scene it sat up and took notice. Act finished strong. Eddie Leonard repeated his Majestic success. Flanagan and Edwards were a happy combination, their comedy and dancing going unusually well. Kartell closed the show and his wonderful dancing on the wire in "Two" had them applauding vigorously. This boy has some corking rood feats and all well executed.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Anna Held is headlining the Majestic bill this week. Positive proof that Miss Held is still a big show card in Chicago was given at the box office Monday afternoon when every seat downstairs was sold. Miss Held labored diligently to make a most favorable impression and she succeeded. Miss Held's best moments were with the Anna Held medley announced as the work of Gene Buck. She sang some of Gene's best lyrical numbers and worked in some timely references to her former days and former songs and her eyes. Miss Held was next to closing, following the Charlotte Parry protean novelty, which forced the headliner to work in "one." Miss Parry's sincere, earnest characterizations of five persons figuring in a murder trial not only pleased and entertained but made a profound impression. Miss Parry puts her heart and soul into her work and by combining stage finesse with artistic ability made the "psychological fantasy" an imminent feature. The Morin Sisters opened. They offer a variety of dances in bulky fashion, having brought their turn up to such a standard that it is about the best and most finished of its kind in vaudeville. The Bolger Brothers and their banjos were "No. 2." Music appreciated and the dancing bit applauded. Boys should not make attention to the topical stuff. Hermine Shone and Co. amused with "The Last of the Quakers." The Watson Sisters scored a big hit. The girls dress well, work like sisters and put over their numbers in tip top shape. They have several songs that brought them big applause returns. Maud Rochez put some comedy into the bill at this juncture with her "Night in a Monkey

Music Hall" which has some genuinely funny bits by the jungleland thespians. Joe Cook followed the monkeys, but that made no difference to the "one man vaudeville show." Joe put it over and put it over good. Ralph and Joe closed the show with their equilibristic work. They followed Miss Held and did the best they could with the conditions against them, as many walked out the moment Miss Held had finished. Mark.

WILSON AVENUE (W. H. Buhl, mgr.; agt., W-V-M-A).—When business is right one can't get within a mile of the Wilson Avenue, but when it's not it's no time to pick out Mitch Lacalzi for an alibi. The returns just half last week may not have been as big as other week ends, but the Wilson is several leagues ahead of any other season, so Lacalzi should worry. The bill the last half may not have been so alluring in the billing, but in the running it rounded out pretty good satisfaction. Merle's cockatoos opened and held close attention. Paul Bauens is a black-face entertainer. He worked hard and scored with his steam engine imitation. Bauens danced for an encore, his baseball "hit" being applauded. Harriet Rempel and company announced their playlet of youth, "When We Grow Up" to lighter and applause. The sketch carries a special set and it gave the Wilson stage crew a good workout getting it in shape, owing to the peculiarly shaped W. A. boards. The Rempel company put over the skit effectively. Eurico Palmetto, as his name implies, dotes on music. He's a tenor and a good one, even if he must like his musically-inclined and sisters program his foreign reputation as a singer note. Palmetto is a Scandinavian tenor and hails from the Copenhagen Royal Opera. His voice made a fine impression. There's music in it and shows fine training and splendid control. Max Daehler, Swiss pianist, assisted. Daehler had a solo. It was not ragtime. It was a time filler. The Star Musical Spillers closed the show with a bang. They play divers instruments successfully and offer topical selections as the piece de resistance.

McVICKER'S (J. G. Burch, mgr.; agent Loew).—Too many singles will spoil any bill, especially if it runs to singing women, and consequently McVicker's suffered when the new show was unfolded Monday. There were three feminine "singles," each offering her voice as her stock in trade, and two single men who, however, more than managed to hold their own. This week's show is sans a Chicago celebrity or human curio and business is right at the top notwithstanding. The headliner, according to the window cards is Mile, Jenny Dufau, of the Chicago Grand Opera Co., who was recently seen at the Wilson Avenue. The big act, however, was E. P. Hawley's "The Bandit," which held close attention from start to finish. Jarro and Bert Howard were the big comedy hits. Hanlon and Hanlon opened the show with their equilibristic work, the team using a gym interior drop and one man affecting a sort of Chohan makeup. Several tricks were cleverly executed. The act worked about 10 minutes, the comedy man leaping from a pedestal to a trampoline and then to the understander who, lying on his back and bridging his head, caught the other man with his hands. This was used for a closer. Peggy Austin was the first of the feminine contingent to appear. Miss Austin did splendidly and was in good voice. She puts over a song effectively and makes several pleasing changes of costume. Davett and Duval in the former Harry Hayward-Jess Hayward sketch, "Holding Out," offered the skit in merry fashion with the results certain. The act still corals the laughs and McVicker's audience seemed to enjoy the little sketchlet greatly. Bert Howard was a big hit, the piano fol de roi and musical travesty stuff being surefire. A good entertainer. The Selig-Tribune pictures provided a pleasant little surprise when some dandy m. p. of Aaron Jones, the Sixth Ward alderman candidate, were shown. Jones' partner, Mr. Linick, who had a box, applauded heartily. The Four Xylophobes, two boys and two girls, hammered vigorously away at the xylos and were substantially rewarded on the topical numbers. The bottle selections, one of the men, using a row of empty bottles for musical purposes, were well received. Frankie Ray was the second of the single women. Miss Ray offered songs both straight and characteristic. Jarro was next and soon had the audience with him on his sleight-of-hand tricks and his comedy remarks. Madame DuFau filled the house with her operatic voice and her selections were applauded. The Hawley sketch, "The Bandit," and Stein and Hume were the other acts.

CROWN (Ed. Rowland, Jr., mgr.; agent, James Matthews).—Dollars and cents of comedy have given way to Jitney vaudeville and pictures and the inaugural of a popular policy of the latter form of amusement took place last Sunday afternoon. Despite the most inclement weather imaginable (a driving snow all day) the matinee was well attended and the gallery was jammed to the doors. Ed. Rowland, Jr. and James Matthews were on hand to see that the opening show went along without a hitch. Barring the bad behavior of the picture machine the show gave rousing satisfaction and the audience was most appreciative. The afternoon prices will be 5-10 and night fee 10-15. With Matthews booked in any kind of show the Crown ought to turn in profit on its new policy. The Crown is pretty close to the Star, booking pop vaudeville through Frank Q. Doyle. The Crown is an attractive and cozy theatre. Comparing the audience that turned out to witness the Rowlands' new venture with those that attended the Crown shows in other years the nationality has changed almost altogether. Matthews is the first big show booker in Chicago and should not experience trouble in keeping the Crown well fortified with popular vaudeville. Following an overture by an orchestra that worked hard to please, a Selig picture of ancient vintage was offered. The first act appeared around 2:45 o'clock, the Rondas Duo. The opening slowed

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"HELLO, HAWAII, HOW ARE YOU?"

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THE GREATEST KID SONG EVER PUBLISHED

"WHEN YOU WERE A BABY

(AND I WAS THE KID NEXT DOOR")

(JESSE L. TURNER)

THE BALLAD THAT SET THE WHOLE UNIVERSE AGOG.

"WHEN I LEAVE THE WORLD BEHIND"

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"THE SINGING FASHION PLATES"

Keith's Royal This Week (Feb. 14)

Direction, H. B. MARINELLI

things a trifle but once the pair hit the wheels the results were certain. Act needs speed. Howard and Dolores did a singing and talking turn that caught the house, the woman displaying a good figure in a number of clinging, shimmering outfits that caused the man to ejaculate. "Look her over, boys, she's all mine." Act got away from bench idea by the woman walking through the audience in evening clothes. Rather burlesque to be sure, but a target ringer in the Crown neighborhood. Almont, Dumont and Coe stopped the show with their music. This is the former Almont and Dumont duo, with a play for comedy added by the addition of Coe, late of "Within the Loop." Coe is in blackface and near the finish walks down the centre of the aisle in exaggerated Scottish kilt attire playing the bagpipes. Coe's a corking good musician but hasn't his comedy running to the best advantage. On the musical end this act registers. An old Vita comedy followed. Walter Baker and Co. pleased with the illusion and trick cabinet work and Baker's comedy remarks. His card tricks went unusually big. Act surefire at Crown. Claudia Burns had a difficult spot but made them like her. The "Impression Idea" is somewhat shelfworn but Miss Burns injected sufficient personality to help it along. She scored solidly. The Five Valentines, including a woman, who takes part in several corking good aerial tricks, closed the show. This act has some good comedy and a routine of throws with some daring twists and somersaults in midair that held everybody glued to the seats.

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don Hurst and Co. in "The Girl," went well. Smith and Austin, cordial reception. Five Kitamuras closed the show. Tooney and Norman, recently here, returned this week, and scored again. Billy McDermott, second week, big as last week. Cantor and Lee, also held over, opened show and were forced to take an earned encore. Bessie Clayton also reappeared for second week.

EMPRESS.—The William Fox feature, "Merely Mary Ann," fine. Wally Brooks and his Sunshine Girls, close of bill. Florence Modena and Co. presenting "The Widow and the Wife," passed. Jacob's Trained Dogs, opened the show in likable style. Fairman and Archer, acceptable. Three Alvarettas, good. An automobile assembling contest on the stage proved interesting. The show was below the standard of the house.

PANTAGES.—The Speed Mechanics displaying their ability to assemble automobiles lived up to their names, going big. "After Ten Years," excellent. O'Neal and Walmsley, riot. Peggy Brennan and Brother, good opener. George Ford, passable. Dorothy Vaughn, very good.

CORT (Homer F. Curran, mgr.).—"The Only Girl" (1st week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Attraction not announced yet.

ALCAZAR (Belasco & Mayer, mgrs.).—Stock. Vaughan-Lyttell Company.

SAVOY (Homer F. Curran, mgr.).—"Mutt & Jeff in College."

WIGWAM (Joseph Bauer, mgr.).—Del. S. Lawrence Dramatic Players.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

Duke R. Lee, the all around showman, is now in vaudeville.

Al Fischer, whose stentorian tones used to make the "Zone" ring, will probably join the Campbell Shows.

The two Eds, Foley and Burke, are framing their carnival company for the coming season.

Mr. Marx, of the Columbia, is ill with pleural pneumonia.

Robert Drady, Jr., son of Bob Drady, Pantages' local publicist, has deserted marie to become a disciple of Blackstone. Bob is pleased with his son's choice.

On Feb. 3 Rupert Drumm, the coast actor, lost his mother, who died after an illness of several weeks.

Maud Fay and Emmy Destinn are to appear here at an early date in concert.

Irene Moore is back in the local theatrical colony after an absence of several months in the east.

Thinking that the ice-skating craze will be of short duration, the Graumans have decided not to build a rink.

The National Exposition at Panama opened after having been postponed several times. The show runs for a 100 days and many exhibits used at the P. P. I. E. are on display.

Joe Longfeather, who produced the Four Wanderers, Chameleon Trio, and other acts, re-duced at Pantages theatre Feb. 13. "The Speed Mechanics," showing 12 men assembling two Chevrolet autos in ten minutes.

Joseph Muller, formerly manager of the Spokane Orpheum and recently ahead of the LaScala opera company, will manage the W. S. V. A.'s latest acquisition, the Portland Orpheum, which is going to be operated on the Hippodrome policy, the W. S. V. A. has found so profitable.

Following the engagement of "Motherhood" at the Columbia, the house is likely to exhibit the Kolb & Dill film which was recently made by the comedians with the territory adjacent to Los Angeles as the background. The celluloid comedy, in its present shape, is said to run 12 reels.

The culmination of a romance which began several years ago in the east took place here Feb. 9, when Peter Paul Porcasi, male lead with the "Twin Beds" company at present on the coast, married Phyllis Seymour Greaves of this city.

MINER'S MAKE-UP

Is Now Recognized as
THE STANDARD

About every league and society in Oakland has filed a protest against renting the big arena in the Civic Auditorium to F. Cook and associates, who intended to use the space for an ice skating rink. It looks now as though the project would be killed.

The Theatrical Managers' Association met Feb. 8 and, accompanied by its lawyers, attended the Board of Supervisors' meeting to protest against the de Pasqual scheme of leasing the Exposition Auditorium for grand opera at low rates. When the managers got through the board voted on the question with the result action on de Pasqual's bid for a lease was postponed indefinitely.

What was formerly the old Neptune Gardens in Alameda (across the bay), is being now turned into a summer resort to be called Surf Beach, and operated by a syndicate. According to the advance announcement the playground, when complete, will have all kinds of amusements; also 115 concessions, besides the various riding devices and usual sports connected with water resorts. To do this, so the press agent says will necessitate an expenditure of \$500,000.

While the Bothwell Browne "tab" musical comedy company is playing a long stock engagement for the W. S. V. A., the impersonator is planning the details of his next new tab, "The Violet Widow," which has been booked to open on the Pantages circuit in March with Mr. Browne (himself) heading the miniature musical comedy. Special scenery and 14 people will be used for this production. This time the producer is striving to excel all his previous efforts in costumeing a chorus, a feat, high impossible since his ability to design and create costumes for his productions has never been equalled on the coast. In addition to "The Violet Widow" going over the Pantages tour, he has been engaged to play return tours in "The Green Venus" and "The Serpent of the Nile."

BOSTON.

By LEN LIBBEY.

KEITHS (Robert G. Larsen, mgr.; agent, U. B. O.).—Ruth St. Denis pulled a capacity house Monday, having received some free advertising the week before as the result of Municipal Censor John Casey's trip to New York where he officially approved her act. "The Passion Play of Washington Square" was booked late to fill in for a cancelled act and proved a real surprise. Felix Adler went over exceptionally well. The Three Ankers opened and Howard's Circus closed. The remainder of the bill was well balanced, comprising Mabel Berra; Will H. Armstrong and Co.; The Chung Wua Chinese Quartette; and Frits and Lucie Brush.

BOSTON (Mark Eisenberg, mgr.).—Pop vaudeville combined with pictures going a little better on second week of experiment by Big T Company. Outlook following expiration of lease unsettled, with rumors of Triangle control of house in circulation.

HYPODROME (Agent, U. B. O.).—Boxing and wrestling.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Freak small time acts going big.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville and pictures keeping up the startling average of over \$12,000 a week, a small time record.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop Vaudeville. Excellent.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pop Vaudeville. Good.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pop Vaudeville. Excellent.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop Vaudeville. Excellent.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop Vaudeville. Good.

SHUBERT (E. D. Smith, mgr.).—"The Passing Show of 1915" opened Monday night to a capacity house, drawing the heaviest gross ever recorded for a Winter Garden show in Boston.

MAJESTIC (E. D. Smith, mgr.).—William Hodge in "Fixing Sister" opened Monday night to excellent house.

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Howard Johnson's and Fred Fischer's brand new descriptive ballad. The song that immediately set them all a singing.

Mr. Brisbane gave "M-O-T-H-E-R—A Word That Means the World to Me" an individual editorial that appeared in all the HEARST syndicate papers, practically covering the entire country.

NELL BRINKLEY, the world's most noted newspaper artist, whose drawings appear simultaneously in a newspaper in practically every city in the United States, paid an unprecedented and glowing compliment to "M-O-T-H-E-R" by sketching her interpretation of the song in seven pictures.

Besides these two celebrities, Ella Wheeler Wilcox, recognized as America's foremost living poetess, gave expression to her opinion of this wonderful "M-O-T-H-E-R" song which reached a circulation of over ten millions.

YOU'LL AGREE IT'S A HIT THE FIRST TIME YOU HEAR IT

"SWEET CIDER TIME WHEN YOU WERE MINE"

By Joe McCarthy and Percy Wenrich. Acts who used "Tulip and Rose" and want something to take its place, will grab "Cider" instantly. Great rural number and lots of room for "rube" talk.

Honest, pals, you've got to hand it to us. We're either lucky or know how to "pick 'em." Either way you win with

"SIAM"

Howard Johnson and Fred Fischer are responsible for this wonderful Oriental ballad. It is better than "Tokio" and that was some song.

Yes, boys, we've simply got to have 'em

"YOU CAN'T GET ALONG WITH 'EM OR WITHOUT 'EM"

(You've Simply Got to Have 'Em, That's All)

A wonderful novelty song on the type of "Any Little Girl," which was written by Fred Fischer—so's this—words by Grant Clarke. Great possibilities for comedy, talk, gab, or monologue. It's a pip.

The song must express the thoughts of the listener in a manner which he would like to express it himself.

The song that hits the hyphen—"DON'T BITE THE HAND THAT'S FEEDING YOU," expresses in a satisfactory manner the thought and belief of every American, whether he be a citizen by adoption or native born.

"DON'T BITE THE HAND THAT'S FEEDING YOU" contains the PUNCH and answers the question of neutrality, that's why it became a hit within two weeks after it was published, and the performers like to sing it because the public like to hear it.

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JOE MCCARTHY AND JIMMIE MONACO

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modern comfort, French cooking. Single, \$7 to
\$8; Double, \$14 to \$16, including board. For past
15 years under the personal management of
F. MOUREY.

When Playing Philadelphia

where do the performers go after the theatre?

"Stolen Stuff"

Ask DAD

(He Knows)

PARK (Thomas D. Sorolre, mgr.).—Ple-
tures. Good.
WILBUR (E. D. Smith, mgr.).—"It Pays
To Advertise" still holding up big.
HOSTON OPERA HOUSE (E. D. Smith,
mgr.).—Dark.
HOLLIS STREET (Charles J. Rich, mgr.).—
"Daddy Long Legs" going big on its return
with new scenery.
TREMONT (John B. Schoeffel, mgr.).—
House being rebuilt after fire of a month
ago which destroyed half the structure.

COLONIAL (Charles J. Rich, mgr.).—Missi
Hajos in "Pom Pom" going big, the
production being constantly revamped, especially
with reference to the book. Should be one
of Savage's record breakers by the time it
hits New York.
PLYMOUTH (Fred Wright, mgr.).—Julia
Arthur in "The Eternal Magdalene" doing
fair.

PARK SQUARE (Fred Wright, mgr.).—"The
Rolling Stones" on second week to fair busi-
ness.

Hotel Richmond

70 WEST 46TH STREET

NEW YORK

1 BLOCK FROM BROADWAY, 1 BLOCK FROM 5TH AVENUE
5 MINUTES' WALK TO 30 THEATRES

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phere, invites your patronage.

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per day. Parlor, bedroom and private bath, \$3.00 per day. Parlor, two bedrooms and private
bath, \$4.00 per day. For parties of three, four or five persons we have larger suites with
private bath at special rates, ranging from \$1.00 per day up. Telephone in every room.
Good and reasonable restaurant, giving you room service free of charge. Special profes-
sional rates. EUGENE CABLE, Proprietor.

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"The Very Heart of New York" Absolutely Fireproof
350 Rooms, 250 Private Baths EVERY MODERN CONVENIENCE
Rooms (Running Water), \$1.00 and Upward. Room and Bath, \$1.50
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Located in the heart of the city, one block to Broadway, close to all booking offices,
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cater and who can be assured of unsurpassed service and attention at all times.

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Elevator fireproof building of the highest type. Just
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Apartments are beautifully arranged and consist of 2,
3 or 4 rooms, kitchens and kitchenettes, private bath
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1, 3, and 4-room apartments with kitchenettes. Private
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are noted for is one of its attractions.

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bath. Phone in each apartment.

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for complete housekeeping. Any of these apartments will
comfortably accommodate 4 adults.

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Dad's Theatrical Hotel PHILADELPHIA

CASTLE SQUARE (John Craig, mgr.).—
Stock. "Between the Lines" the Harvard prize
play improving on second week. "Romeo and
Juliet" in preparation.
GRAND (George Magee, mgr.).—Pop Vaude-
ville. Poor.
HOWARD (George E. Lothrop, mgr.).—
"The Hello Girls" with Bob Fitzsimmons.
CASINO (Charles Waldron, mgr.).—"The
Bon Tons." Excellent.
GAILEY (George Batcheller, mgr.).—"The
Bostonians." Excellent.

"Around the Map" is booked for the 28th
at the Colonial.

Municipal Censor John Casey had his breath
taken away by the nude backs and sides of the

ST. LOUIS, MO.

REGENT HOTEL, 100 N. 14th Street
HOME OF THE PROFESSION
FIVE MINUTES WALK TO ALL THEATERS
ELMER E. CAMPBELL, Prop. and Mgr.

NOTICE TO THE PROFESSION

SEYMORE HOTEL
ROCHESTER, N. Y.

Rates

European \$.75 up
American \$1.25 up

"Passing Show" chorus, which are unclad from
the waist up. There is nothing in Mayor Cur-
ley's famous morality code to prevent this, and
Curley is in Cuba on a vacation. Casey also
took exception to George Monro's disrobing
scene and the advertising placard he hangs on
the foot of his bed.

BEST PLACES TO STOP AT

LEONARD HICKS: HOTEL GRANT

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NORMANDIE HOTEL
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Within three blocks of Ten Largest Down-Town Theatres

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FURNISHED APARTMENTS
1, 2, 3, and 4 Rooms, \$3 and Upwards
Complete Housekeeping Equipments. Telephone and Elevator Service.

Legislative action to eliminate the ticket speculator is at present under consideration at the State House, with several hearings pending.

LOS ANGELES. By GUY PRICH.

Howard Davies, a picture actor, died here last week. He was no kin of the Howard Davies, formerly with the Morosco Film Co.

Al Matthews accompanied Earl Carroll, the lyric writer, to Los Angeles. He writes the score for Carroll's songs.

Harry Mestayer was guest of honor at the Pals (No. 2) banquet Saturday night.

The Pals have made all local dramatic critics honorary members.

The Bluebird Film Co. has taken over the Walker Auditorium on Grand Avenue.

California is trying to outdo the other states in raising funds for the Actors' fund. Nightly at local theaters prominent stars spoke in behalf of the cause, and it is expected the contributions will run into the thousands. Local newspapers are giving the charity grand support.

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THE ARTHUR
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\$2.50 to \$5.00 Weekly

100 rooms, scrupulously clean, baths on every floor, steam heat, electric light and gas
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Cafe and Dairy Lunch in Connection

Hotel Bradley

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HIGH CLASS RESTAURANT MODERATE PRICES
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CATERING TO THE PROFESSION ABBEY COURT

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Furnished apartments, one, two and three rooms, elevator house, hotel service, home comforts, telephone, housekeeping facilities; reasonable rates. Restaurant—convenient to subway. Open evenings. Tel. 3766 Morningside.

Walter Hearn, Mason publicity man, has made "peace" with himself. He has purchased a Ford.

Mark Ellis has won the sobriquet of "Carnegie of the Cabaret" since getting in to the song business. How that boy squanders his salary!

A farewell dinner was given at Levy's in honor of Harry Leonhardt, William Fox's western representative who has left for the East.

Telephone Greeley 1235
UNDER NEW MANAGEMENT

COOK'S PLACE

Board and Room at very reasonable rates.
Single Rooms, \$2.50 Up. Double Rooms, \$3.50 Up.
Board and Room, \$5.00 Up.
JORDAN BROS., Props.
270 West 30th St. near 8th Ave. NEW YORK CITY

Ellis Eckhart, a singer and whistler, has returned from a tour in vaudeville and concert.

A. F. Frankenstein, Orpheum orchestra conductor, now has charge of the entertainment at the Alexandria.

Thomas Taylor Drill has taken studios in the Mantic building.

Elmer Harris, the playwright, will remain here until he has finished two new plays for Morosco.

RELEASED!!!

The Most Entrancing Ballad of the Day!

"THE SUNSHINE OF YOUR SMILE"

A high-class number that will fill that feature spot in your specialty.
A GUARANTEED HIT!

Write, wire or call for orchestrations in any key.

T.B. HARMS & FRANCIS, DAY & HUNTER
62 West 45th Street, New York. (East of 6th Avenue)

MINNEAPOLIS, MINNESOTA.

By C. M. WALTER.
METROPOLITAN (L. N. Scott, mgr.).—"Fighting in France" pictures.
SHUBERT (A. G. Bambridge, mgr.).—Florence Stone and Stock Co., in "Along Came Ruth."
LYRIC (Arthur Tyson, mgr.).—Last week of "The Birth of a Nation."
ORPHEUM (G. A. Raymond, mgr.).—Victory Morley and Co., well liked; Four Sultanas, excellent; Hamilton and Barnes, amusing; Hale Norcross and Co., in "Live in the Suburbs," laughs; Warren and Conley, usual patter; Pietro, very good; Arthur Barat, novel.
NEW PALACE (Mr. Billings, mgr.).—Headline honors go to Gordon Eldred & Co.
NEW GRAND (Mr. Koch, mgr.).—Five Rameros, top liners.
NEW GARRICK (Mr. Calvert, mgr.).—Paramount Pictures.
NEW GORDEN (Archib Cox, mgr.).—Universal Broadway Features.

Diagileff's Ballet Russe will give two performances at the Auditorium on March 2 and 3.

The Minneapolis Symphony Orchestra has left for its annual tour of the South and Middle West.

NEW ORLEANS.

By O. M. SAMUELS.
ORPHEUM (Arthur White, mgr.).—Lubowska's terpsichorean artistry rises triumphant this week. Alice Lyndon Doll and assistants, opening the show, impressed. Self-consciousness detracted somewhat from the work of Lewis and McCarthy, Devine and Williams, local favorites, scored decisively. Billy B. Van and the Beaumont Sisters, unrestrained laughter. Weber, Dolan and Frazer lack the ebullient spontaneity essential to success of rathskeller acts.
DAUPHINE (Lew Rose, mgr.).—What the Weber-Fields Music Hall was to New York several years ago, the Dauphine has come to be to New Orleans. There's an optimistic intimacy between the patrons and artists. Also, the Dauphine has garnered a "wise" clientele, likened in no small measure to the assemblage that formerly visited Hammerstein's Monday afternoon, that appreciates or deprecates in such a manner as to permit a gauging of its desires. Messrs. Leopold & Chisolm, the producers, have consistently taken familiar burlettas and adapted them with a view to appealing from the local angle up to the "Sanitarium" and "Photograph Gallery" pieces used this week merely retain the settings and essential concomitants. Will Ward and James P. Daly, the present comedians, interposed numerous bits of "business," the most laughable of which were a fish dissertation and visualization and a gas meter scene. In the latter Madge Moore submitted excellent satire in explaining the virtues of gas, dilating at length upon its paramount qualities in a suicidal way. Martha Pryor

PRODUCERS MANAGERS AGENTS

GEORGE P. MURPHY

GERMAN COMEDIAN

AT LIBERTY FOR NEXT SEASON "Follies of Day" Co.
LOOK ME OVER

Next Week (Feb. 21), HURTIG & SEAMON'S THEATRE,
West 125th St., New York

carries the principal scenes effectively. Harvey Brooks and Gertie De Milt, newcomers, were well received Sunday afternoon. Miss De Milt led the closing number of the first part, "Don't Bite the Hand That's Feeding you," the girls carrying flags of the various warring nations while a screen disclosed patriotic views. Francis Day merited, in the after-piece, adulation and admiration in a posing "bit," that is, figuratively speaking. Manager Lew Rose insisted it was an elaboration of a bare idea.
TULANE (T. C. Campbell, mgr.).—"On Triam."
CRESCENT (T. C. Campbell, mgr.).—Pictures.
TRIANGLE (Ernst Boehringer, mgr.).—Pictures.
ALAMO (Will Gueringer, mgr.).—Vaudeville.
Long Tack Sam, while playing the Orpheum here, was given the custody of his two children, after an extended quest that was as expensive as it was extensive.

Frank Kinsey is in advance of the Boston Grand Opera Co.

Myra Lenore (Wilson and Lenore), who was stricken with appendicitis several weeks ago, has recovered and rejoined her husband.

Marguerite Rafferty, a "barefoot" dancer, is appearing at the Cave. It is reported Miss Rafferty recently declined an invitation to a tacky party for good and sufficient reasons.

Frits Kreisler and the Fuller Sisters appear here shortly.

R. E. Barron is the new manager of the local Fox office. Barron states the Fox Trot was instituted as a personal compliment to his boss.

"Nobody Home" will knock at the portals of the Tulane Sunday and the six days following.

The Minneapolis Symphony orchestra is playing at the Athenaeum this week.

Josiah Pearce & Sons will insert another picture theatre into Canal street.

Triangle has opened a local exchange with Ernst Boehringer in charge.

So great has been the success of "Undine," at the Dreamworld, Manager Will Gueringer has decided to extend its run a week.

Walter C. Kelly and Mabel McCane are "cruising about in southern waters on the yacht "Rickwood," guests for a week of Millionaire Snedecor.

ST. LOUIS.

By RMX.

OLYMPIC (Walter Sanford, mgr.).—"Watch Your Step," with Mrs. Vernon Castle, Frank

Tinney, Bernard Granville, etc., opened to capacity. Declared a bright and snappy musical revue by local critics. Should rival the "Follies" on week's receipts. Good advance sale. Opening Feb. 20, Florence Roberts in "The Eternal Magdalene."

SHUBERT (Melville Stoltz, mgr.).—Dark for the week. Next, opening Feb. 20, "Twin Beds," return; Feb. 27, "Town Topics."

COLUMBIA (Harry D. Buckley, mgr. orph.).—Caroline White, headlines with big success; Laura Nelson Hall Co., appearing as an extra feature, a real hit; Wm. Pruett Co., could get over anywhere; Marie King assisted by Ted Donner, good; Lew Hawkins, splendid single; Thurber & Madison, scored heavily; Cook & Lorenz, do well; The Gardner Trio is graceful and clever; pictures close well balanced bill.

GAYETY (Ben Parry, mgr.).—"Maid of America" opened big; house doing exceptionally good business. Dave Marion, next.

STANDARD (Leo. Reichenbach, mgr.).—"Blue Ribbon Belles," filling up at every performance. Next, "Follies of '15."

GRAND (Harry Wallace, mgr. wva.).—Russell's Minstrels, get over big; Farrell & Farrell are good; Torcat's Novelty, is a real feature; Skipper, Kennedy & Reeves, have greatly improved; Mabel Harper, pleasing; Borsini Troupe, applauded; The Musical Gerald, entertain; Rose & Ellis, fair; Margaret Ryan, is clever; at 10 and 20 with added picture policy this house is doing a capacity business; continuous from 11 to 11.

EMPRESS (Cibick Heib, mgr. wva.).—Rogers Pollock & Co., headline first half with fair success; Inez McCauley Co., should lead; Mosher Hayes & Co., will improve; Lal Mon Kim, unique; Clown Seal, is good; James Thompson opens second half and is well received; Musical MacLarens, feature; Barnes & Barron, do well; Adair & Griffs, pleased. Pictures fill in. Though house does but little advertising its location assures big business.

GARRICK (M. Stoltz, mgr.).—"The Battle Cry of Peace," still a tremendous success in its fourth week. Closing Saturday.

PARK AND SHENANDOAH.—"The Whirl of the Times" and "Baby Mine" respectively presented by good stock casts, to good business. Residential patronage well pleased with popular priced productions.

AMERICAN (Harry Wallace, mgr.).—Best up-town picture house, presenting Triangle productions to good business.

NEW GRAND CENTRAL (Wm. Sobers, mgr.).—Mary Pickford in "Poor Little Peppina," draws capacity. With added attractions this house can be said to be doing best picture business in city.

Wholesale costumers and milliners have combined to make the Fashion Show at Melshelmers this week the most gorgeous spectacle of its kind ever presented in St. Louis. The cabaret entertainment at this popular cafe will rank favorably with the best obtainable. McTague and The Maryland are also enjoying

VALERIE BERGERE AND HER COMPANY PRESENT

The Dainty Japanese Comedy "Little Cherry Blossom"

By STEPHEN G. CHAMPLIN

BOOKED SOLID

Colonial Theatre, New York, This Week (Feb. 14).

Bushwick Theatre, Brooklyn, Next Week (Feb. 21)

Seattle "Star," Jan. 31, 1916

ACTORS PUT ONE OVER ON HODGE

Orpheum Team, Disguised by Virtuoso Slips Past Sheriffs

DODGE TAXI DAMAGE



Corelli and Gillette, as themselves, and, below, in the disguise in which they got past two deputy sheriffs at the Orpheum stage door and dodged a bill for a broken taxicab door.

When the Orpheum show arrived last week, at the N. P. depot, Corelli and Gillette, in company with Sig. Lamberti and Mme. Lamberti, boarded a taxi and ordered: "Calhoun hotel."

Olga Mishka and company, including the wild Italian violinist, climbed into another.

A race for first place and choice of rooms ensued.

The Mishka taxi won by a nose, and in crowding the other cab from the curb before the hotel, compelled the driver to swerve. As he did so, the cab door swung open and was ripped off in collision with a "dead" Ford.

The driver requested Gillette to sign an accident report, which he did, expressing his sympathy for the chauffeur.

The sympathy, however, was not negotiable at the taxicab office.

Within two hours the claim agent, accompanied by the chauffeur, called at the hotel with a bill for \$15.75.

"What's the idea?" asked Gillette. "I wasn't driving."

"You'll pay up, or I'll make you hard to catch," said the claim agent.

their share of patronage. Cicardi's out Delmar Blvd., though a popular and beautifully appointed resort is lacking in point of entertainment.

"The Girl Without a Chance," offered at popular prices at the Princess, fell a little

"Go as far as you like," replied Mr. Gillette.

The next scene in this dramma of the busted hinge is laid at the stage door of the Orpheum.

Two of Bob Hedge's man hounds, coats buttoned up to their ears, shivered in the icy north wind, awaiting the exit of Corelli and Gillette.

The latter two heard of it. They went to Sig. Lamberti's dressing room for advice.

Diving into his make-up kit, Lamberti brought out a fine pair of French whiskers and transformed the agitated Corelli into a boulevardier. A fierce black mustache made Gillette an Italian count.

They walked bravely out thru the stage door. Gillette, in passing, addressed the deputy sheriff in choice Italianized English:

"You know da Hotel da Calhoun? We gotta da fren', Sig. Gillette, stoppa dere. Wat direction does plas?"

Having been properly directed by the sleuth, they departed, and the man hounds waited in the cheerless alley.

Next scene: Manager "Pa" Burton's office. Enter deputy sheriff with a garnishee order on Gillette for \$22.63.

"No use," said Burton. "The boys got their money Monday."

Foiled again!

And now it's up to two sleuths to explain why they were outleuthed by a couple of "nut" acrobats.



below average set by preceding road attractions. Next, "Making Good."

"Young America," "Experience" and "The Hawk" are coming attractions booked for the Schubert, which house, generally speaking, has had a poor season.

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (Feb. 21)

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

Abram & Johns Variety San Francisco
Adelaide & Hughes Majestic Milwaukee
Adonis & Dog Shea's Buffalo
Ajax & Emily Davis Pittsburgh
Allen & Francis Variety N Y
Annapolis Boys 5 Orpheum Minneapolis
Antwerp Girls Davis Pittsburgh
Armstrong Will H Variety N Y

B

Beaumont & Arnold care Morris & Feil N Y
Berrac Mme Jean Variety Chicago
Bimbo The Variety Chicago
Blondell Edward Variety N Y
Brinkman & Steele Sis Variety N Y

6 BROWN BROS.

2d Season with "Chin-Chin"
Illinois Theatre, Chicago, Indef.
TOM BROWN, Owner and Mgr.

Byal Carl & Early Dora Variety N Y

C

Claudius & Scarlet Variety N Y
Comfort & King Orpheum Salt Lake
Conant Caliste Orpheum San Francisco
Conlin Ray Variety N Y
Corelli & Gillette, Orpheum Oakland
Cross & Josephine 302 Palace Bldg N Y

D

Dares Alex & Gina Variety Chicago
Dayton Family (12) care Tausig 104 E 14 St N Y
De Lyons 3 care F M Barnes Chicago
Demarest & Collette Variety N Y
Devine & Williams Majestic Waco
Diamond & Brennen Orpheum Kansas City
Duttons The Orpheum Salt Lake

E

Evans & Wilson Temple Detroit

F

Fatima Orpheum Minneapolis
Fern Harry & Co Orpheum Denver
Fisher Harry Co Majestic Milwaukee
Florence Ruth Variety San Francisco
Francis Adeline Keith's Cincinnati
Freeman & Dunham Orpheum Kansas City

G

Gardiner 3 Orpheum Memphis
Gauthier & Devi Orpheum Denver
Girard Harry & Co care Harry Weber
Gordon Jim & Elgin Mary Variety San Francisco
Green Harry Grand Calgary

H

Hagens 4 Australian Variety N Y
Hart Billy Bob Manchester Co

Hawthorne's Maids Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Orpheum Brooklyn
Howard Chas & Co Variety N Y

I

Ideal Variety N Y

J

JOE JACKSON

JENIE JACOBS

Jordan & Doherty Variety N Y
Josselson Iceland Glimma Co Variety Chicago

K

Kammerer & Howland Feinberg Putnam Bldg
King Mazie Co Orpheum Memphis
Kla-wah-ya Kathleen 592 St Denis St Montreal
Kramer & Morton Keith's Washington
Krelles The care Irving Cooper N Y
Kurtis Roosters Orpheum Salt Lake

L

Lai Mon Kim Prince Variety N Y
Langdon Harry Co Orpheum San Francisco
Langdons The Orpheum San Francisco
Leitzel Miss Orpheum Denver
Leonard & Willard Variety N Y
Le Van & Dobbs Orpheum Oakland
Lunette Sisters Temple Detroit

M

Major Carrick Variety San Francisco
McWaters & Tyson care Weber Palace Bldg N Y
Milo Temple Hamilton
Mishka Olga 3 Orpheum San Francisco
Moore & Haeger Orpheum Salt Lake
Morin Sisters Columbia St Louis
Murphy Thos E Dir Arthur Klein

N

Natalie Sisters Grand Calgary
Nordstrom Marie Columbia St Louis
Norton & Lee Keith's Boston
Norvellos The Shea's Toronto

O

Ober & Dumont, 117 Clark St Chicago
Olcott Chas Temple Detroit
Oliver & Olp Orpheum Montreal
Olympia Deval Keith's Washington
Orr Chas Palace Chicago
Orth & Dooly Orpheum Montreal

P

P P of Washington Sq Keith's Boston
Parisal Majestic Orpheum
Peck H & E Columbia St Louis
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Last week my first week on the United Time I played two theatres, B. F. Keith's ALHAMBRA and ROYAL. This week (Feb. 14) is not so interesting for I am only playing one house, B. F. Keith's Bushwick.

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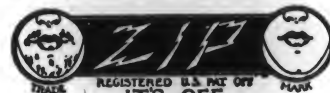
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Al Reeves 21 L O 28-1 Bastable Syracuse 2-4
Lumberg Utica
Americans 21 Engelwood Chicago
Auto Girls 21 Gayety Brooklyn
Beauty Youth & Polly 21 Garrick New York
Behman Show 21 Casino Boston 28 Grand
Hartford
Ben Welch Show 21 Empire Albany 28 Gayety
Boston
Big Crase 21 Gayety Philadelphia
Billy Watson's Beef Trust 21 Miner's Bronx
New York 28 Empire Brooklyn
Blue Ribbon Belles 21 Gayety Chicago
Bon Tons 21 Columbia New York 28 Casino
Brooklyn
Bostonians Burlesquers 21 Grand Hartford 28
Jacques O H Waterbury
Broadway Belles 24-26 Majestic Wilkes-Barre
Cabaret Girls 21 Yorkville New York
Charming Widows 21-23 Academy Fall River
24-26 Worcester Worcester
Cherry Blossoms 21 So Bethlehem 22 Easton
24-26 Grand Trenton
City Sports 21 Buckingham Louisville
Crackerjacks 21 Lyceum Columbus
Darlings of Paris 21 Century Kansas City
Follies of Day 21 New Hurling & Seamon's New
York 28 Orpheum Paterson
Follies of Pleasure 21 Star Brooklyn
French Models 21 Howard Boston
Frolics of 1913 21 Standard St Louis
Gay New Yorkers 21 Casino Brooklyn 28 Em-
pire Newark
Girls from Follies 21 Gayety Minneapolis
Girls from Joyland 21 Majestic Indianapolis
Girl Truist 21 Gayety Omaha 28 Gayety Kan-
sas City
Globe Trotters 21 Gayety Buffalo 28 L O 6-8
Bastable Syracuse 9-11 Lumberg Utica

Golden Crook 21 Empire Newark 28-1 Park
Bridgeport
Gypsy Maids 21 Gayety Boston 28 Columbia
New York
Hasting's Big Show 21 Empire Hoboken 28
Casino Philadelphia
Hello Girls 21 Gilmore Springfield
Hello Paris 21-23 Park Youngstown 24-26
Grand O H Akron
High Life Girls 21 Olympic New York
Howe's Sam Own Show 21 Jacques O H Water-
bury 28 New Hurling & Seamon's New York
Lady Buccaneers 21 Empire Cleveland
Liberty Girls 24-26 Park Bridgeport 28 Min-
or's Bronx New York
Maids of America 21 Star & Garter Chicago
28 Gayety Detroit
Manchester's Own Show 21 Casino Philadel-
phia 28 Palace Baltimore
Majestic's 21 Palace Baltimore 28 Gayety
Washington
Marlon's Dave Own Show 21 Gayety St Louis
28 Star & Garter Chicago
Merry Rounders 21 Gayety Kansas City 28
Gayety St Louis
Midnight Maidens 21-23 Bastable Syracuse 24-
26 Lumberg Utica 28 Gayety Montreal
Military Maids 21 Trocadero Philadelphia
Million Dollar Dolls 21 Gayety Detroit 28
Gayety Toronto
Mischief Makers 21 Gayety Milwaukee
Monte Carlo Girls 21 Columbia Grand Rapids
Parisian Fillets 21 Gayety Baltimore
Puss Puss 21 Gayety Montreal 28 Empire Al-
bany
Record Breakers 21 Cadillac Detroit
Review of 1918 21 Academy Jersey City
Rose Sydel's Show 21 Gayety Washington
28 Gayety Pittsburgh
Roseland Girls 21-23 Berchel Des Moines 28
Gayety Omaha
Rosey Posey Girls 21 Empire Brooklyn 28
Colonial Providence
September Morning Glories 21 Corinthian
Rochester
Smiling Beauties 21 Colonial Columbus 28
Empire Toledo
Social Maids 21 Star Cleveland 28 Colonial
Columbus
Sporting Widows 21 Gayety Pittsburgh 28
Star Cleveland
Star & Garter 21 Orpheum Paterson 28 Or-
pheum Hoboken
Strolling Players 21 Columbus Chicago 28-1
Berchel Des Moines
Tango Queens 21-23 Armory Binghamton 24-
26 Hudson Schenectady
The Tempters 21 L O
Tip Top Girls 21 Penn Circuit
20th Century 21 Gayety Toronto 28 Gayety
Buffalo
U S Beauties 21 Star St Paul
Watson Wrote Show 21 Empire Toledo 28
Columbia Chicago
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Yankee Doodle Girls 21 Star Toronto

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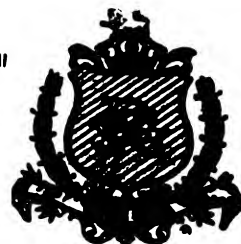
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Smith Henry K (C)
Smith I & B
Solari Willie (C)
Stanley & Lee (C)
Stedman Al
Sterling Singers
Stern Frederick

Stevens Cora F
Stiner Paul
Stockton Louise
Sutherland Jessie
Sutton Geo W
Swan Bert
Swan John
Sykes Harry
Symonds Jack

T
Tahna S (C)
Taylor Flossie
Terpin Harry
Torre Willard (C)
Terry Walter
Tetelward Japs (C)
Thompson Happy
Thorn Olive (C)
Tighe Harry
Tilton
Tonge Lucy
Toomer H B (C)
Trainer Jack
Tully May (C)
Tucker Sophie
Turner Alice
Turner Edith W

ELAINE ARNDT

Ingenue Prima Donna
With W. B. Friedlander's "TICKETS PLEASE!"

Tweedy John F
Twins Fay

Vadetta Villa
Vance Arthur D
Van & Davis
Van Billy
Van Bros
Van C & F
Van Dyke Paul
Van Dyke Vincent
Venus Electrical (C)
Verden Lew (C)
Vorra O W
Vincent Helen (C)
Violinsky
Vogelin Alida

W
Wade John P
Waldo Grace
Wallace Grace
Wally Richard (C)
Walters Harry (C)
Warner Kerman
Warren Florence
Warren Fred

BETTY STOKES

"THE GIRL WITH THE VOICE"
And a Smile

Meeting with Great Success on W. S. V. A.

THE ENGLISH COMEDIAN WITH AMERICAN IDEAS

HARRY CUTLER

BOOKED SOLID
Direction, FRANK BOHM

BREAKING RECORDS EVERYWHERE

Catherine Crawford

AND HER
FASHION GIRLS
BOOKED SOLID

Direction Arthur Pearson

Warren Sybil (C)
Waters W W
Watkins S P
Weber Charles
Welch T (C)
Werner Fred
Westebbe Mae
Western Billy (C)
Weston Dolly
Weston Irene (C)
Weston Wm
Wild & Clear
Wilson Max
Wollschell Leonora
Woods Earle (C)

Wood Josephine (C)
Wood Swan
Wright Richard (C)
Wurnelle (C)

Y
Young Dot
Young Jeanette
Young Jean (C)
Yvonne (C)

Z
Zanone Marie
Zartons
Zira Lillian

ROGER GRAY and CO.,

SINGING AND DANCING COMEDIANS AND COMEDIENNES

William Barrows Lillian Ludlow Marlon Milnor

Dir. MAX HART

ST. LOUIS NOTE—John Cafferata says: "Reg, what-a you think—I hire quartette for three hundred dollar week and only four show up."



The Inimitable Entertainer on the Wire

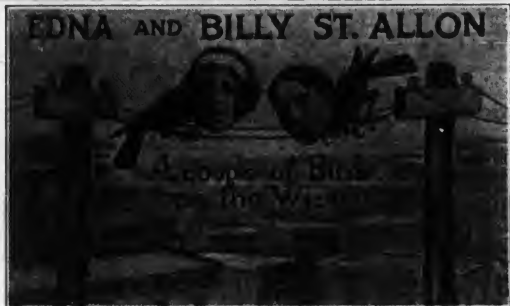
PAUL GORDEN

Keith's Alhambra Theatre, New York, This Week (Feb. 14)
and at the same time appearing

**6th CONSECUTIVE MONTH AT THE
ZIEGFELD "MIDNIGHT FROLIC"**

Charge D'Affaires, SAM SHANNON
Direction, ROSE and CURTIS

**ATOP THE NEW AMSTERDAM
THEATRE**



STILL PLAYING IN THE WEST

Considered by Managers one of the prettiest acts in Vaudeville

THREE DANCING MARS

In Their Original Dancing Novelty

"ALL FOR A KISS" A Pantomimic Dance
Play with Scenery

Direction, FRANK EVANS



SOFA

GENE HUGHES Presents
THE PINT-SIZED PAIR

ELECTRIC
LIGHT

Joe Laurie and Aleen Bronson

In "LOST AND FOUND" (Copyrighted)

Not BIGGER—But BETTER than ever
(Orpheum Circuit)



INSIDE LAW ON THE OUTSIDE

BERT SOMERS and JOE MORSE

Playing U. B. O. Time

Direction, H. BART McHUGH



JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes.
(NOTE—In preparation "Lady Peggy Fagan.")

**Rae
and
Wyn**

So far ahead of
other sister
teams, we're
lonesome.

Booked Solid



AMETA

Parisian
Mirror
Dancer

Next Week (Feb. 21)
Bushwick, Brooklyn



ETTA **CONLEY** HARRY
"AT THE OLD CROSS ROADS"
S-C Time

PHIL **BAKER AND JANIS** ED
THE ORIGINAL RAGTIME MELODY BOYS
BOOKED SOLID—UNITED TIME
Direction, BERNARD BURKE

CARLOTTA STOCKDILL
VOCALIST
Permanent Add., 1601 Blair St., St. Paul, Minn.
PLAYING -S-C CIRCUIT

EVELYN DARE
SINGING COMEDienne
Playing S-C Circuit with Success

TED AND CORINNE
BRETON
"THE MOVIE MAN"

BESSIE
REMPEL

New appearing
in "CHEATERS"
A New Act in Preparation

That Tale Telling
Twister
Jimmy
FLETCHER
Writes
Homes!
Dear
Mother:
I can now
double up
without the
aid of
green



appears
JIMMY
Regards to
Freddy James

Direction
Mark
Lavy

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

George Harada

WORLD'S FAMOUS CYCLIST
Direction, PETE MACK

HARRIET
REMPEL

Soon in a
NEW ACT
By GEO. V. HOBART

HELENE DAVIS

In Eleven Minutes of Daintiness called
"PAST AND PRESENT"

Direction, HARRY WEBER

PLAYING U. B. O. TIME



Mike and Mary
booked solid with
Frank Ward

"Watch My
Fingers"
Direction
Jesse Freeman



SUNNY
KILDUFF
IN A CHARACTER
COMEDY SKIT.

"A LIMB OF THE LAW"
by Lew Jolly
IN ONE

IN AN EXCLUSIVE REPERTOIRE OF SONGS


DOROTHY HERMAN

THIS WEEK (Feb. 14), EMPRESS, DECATUR AND ORPHEUM, CHAMPAIGN, ILL.

Booked Solid W. V. M. A.

Direction, HARRY SPINGOLD

ELECTRICAL VENUS AND CO. Featured on U B O Scientific Enigma of Wonder and Fun Featured on W V M A



ONE OF THE BIGGEST LAUGHING ACTS IN VAUDEVILLE
OUR MOTTO—ORIGINAL COMEDY
Western Representative, LEW GOLDBERG

ROGER HUGH L. MARCELLE
IMHOF, CONN and COREENE
NEXT WEEK (Feb. 21), MAJESTIC, SAN ANTONIO
Booked solid United Time by MAX E. HAYES

ROXY LA ROCCA
THE ACT THAT HAS NOT LAYED OFF THIS SEASON

BUCK **PIELERT and SCOFIELD** ABBIE
(MR. AND MRS. BUCK PIELERT)
IN THEIR ORIGINAL COMEDY OFFERING **"HELPING HUBBY"**
Booked Solid U. B. O.
Direction, MAX GORDON This Week (Feb. 14), Keith's, Youngstown

HARVEY and DE VORA TRIO
Playing U. B. O. Time

CLAUDE CLARA
GOLDING and KEATING
In "THE YOUNGER GENERATION,"
Copyright Class D, XKC, No. 39836
Playing a Return Tour on the Loew Circuit



MARIE HART
America's Most Versatile Artist in Vaudeville.



LADY SEN MEI
Next Week (Feb. 21), Majestic Milwaukee



HARRY COOK
Harpologist
"The Man With a Jag"

CAROL PARSON
Leading Lady with VICTOR MORLEY CO.
This Week (Feb. 14), Orpheum, St. Paul

PHYLLIS GENE
Curwood and Gorman
NOW IN VAUDEVILLE

LUCILLE and COCKIE
The Human Bird,
"COCKIE"
ENORMOUS SUCCESS With HARRY LAUDER ROAD SHOW

MIGNON
DAINTY LITTLE MIMIC
Direction, ARTHUR KLEIN

JUNE ROBERTS
SOLO DANCER
14th Week at Churchill's
Direction, BILLY CURTIS

SAM J. HARRIS
Featured with "PULLMAN PORTER MAIDS"
U. B. O.—Booked Solid

Edward Marshall



Sam Barton
THE SILENT TRAMP
Orpheum Circuit

MOSCONI BROS.
Direction, MAX HART



A couple of nifties
JIM DAN
FOLEY and O'NEIL
Direction HARRY WEBER OFFICE



Morin Sisters
In a Variety of Dances
Next Week (Feb. 21), Columbia, St. Louis
Direction, HARRY WEBER



HOWARD LANGFORD
(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

GEORGETTE LELAND
With "IT PAYS TO ADVERTISE" Co.
Management Cohan & Harris

LEW—JANE—BEN
Morton Jewell TRIO
CARE VARIETY, NEW YORK



ALICE COLE
The Girl Tenor
"The only dancer who has successfully put over a high class singing act."
Direction MARK LEVY.

Flying Werntz Duo
ORPHEUM CIRCUIT.

ALICE LYNDON DOLL and CO.
THIS WEEK (Feb. 14), ORPHEUM, NEW ORLEANS. EN TOUR ORPHEUM CIRCUIT IN A MUSICAL OFFERING

THE CRISPS
Just signed to play Interstate Circuit to follow Orpheum Tour.
Next Week (Feb. 21), Palace, Chicago
Thanks to FRANK EVANS
Palace Theatre Building New York
We will protect our wooden soldier novelty



BUSTER SANTOS and JACQUE HAYS

In Their New Act,
"The Health Hunters"
By
John P. Mulgrew

TRANSFIELD



SISTERS

Refined Musical Act
With Dwight Pepple's All Girl Revue



BILLY LLOYD and GEORGE BRITT

In "A Mixture of Vaudeville." By Ned Dandy

Feb. 14. Royal, New York.
Feb. 21. Bushwick, Brooklyn.
Feb. 28. Prospect, Brooklyn.

Direction, HARRY FITZGERALD



McINTOSH and his "MUSICAL MAIDS"

Victor Morley

in "A Regular Army Man"
This Week (Feb. 14), Orpheum, St. Paul
Direction, FRANK EVANS

ALFREDO

Address Care VARIETY, London



A BUTTERFLY
IS A
WORM
THAT HAS
TURNED

BILLY BEARD

"The Party from
the South"

BERTIE FORD

Dancing a la Tanguy on the wire,
says:

Be my act ever so humble, I'm booked solid
until November, and already have two
vaudeville circuits, one big musical show
and a trip to Australia offered me to follow.



K C
KENNETH CASEY
"The Vitagraph Boy"
Direction,
JOE PINCUS
Pat Casey Agency

JAMES TEDDY

Champion Jumper of the World
Direction, H. B. MARINELLI

Max Ford June Irma

DANCERS SUPREME

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

WALTER
WEEMS
STARRING IN
AUSTRALIA.
"TIVOLI FOLLIES."

MABEL ELAINE

N. Y. Journal of Commerce, says:

"One of the great
hits of the even-
ing was made by
Mabel Elaine,
whose grotesque
dancing and grim-
aces were ex-
tremely funny."



Direction,
Messrs. Shubert
"Town Topics"
En Tour

JIM AND MARIAN HARKINS

Tiv.-Syd.

Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)
En Route S-C Tour

CHAS. Weber and GEO. K. Elliott

ORPHEUM CIRCUIT
Direction, MAX E. HAYES

PAUL RAHN

Artistic Character Singer and
Light Comedian
"Morrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite



COY de TRICKEY

Sydney, Australia



FRANCES CLARE AND GUY RAWSON

VARIETY, New York
"Would like to hear from all my friends."
Oswald, Woodside Kennels, Woodside, L. I.



NOLAN and NOLAN

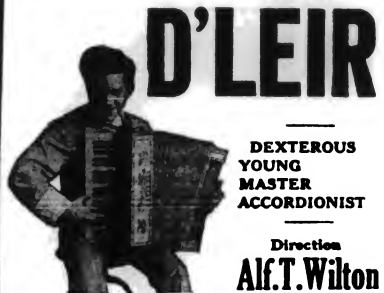
Just Jugglers
Hugh D. McIntosh Time.

MAYME REMINGTON AND COMPANY

New Act. Booked Solid U. S. O.

Educated Roosters

Orpheum Circuit Direction MORRIS & FEIL



DEXTEROUS
YOUNG
MASTER
ACCORDIONIST

Direction
Alf. T. Wilton

4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season
NEXT WEEK (Feb. 21), MAJESTIC, SAN ANTONIO
Direction HARRY WEBER Address VARIETY, New York

"No man who has ever chopped kindling will believe that Washington chopped down a cherry tree with a hatchet."

FRED (HANK)

HARRY (ZEKE)

FENTON and GREEN

(AND CAT?) IN "MAGIC PILLS" Fully Copyrighted

GARCINETTI BROTHERS and MONA

Just finished a tour of the Orpheum Circuit. Open on the Interstate Circuit Feb. 18 for 8 weeks. NEXT WEEK (Feb. 21), Empress, Tulsa, and Lyric, Oklahoma City, Okla.

Direction, BERNARD BURKE

"THE TALE OF AN
OVERCOAT"

JULE-BERNARD and SCARTH-FLORENCE

This act is copyrighted—
We have proven that.

HOUDINI

ORPHEUM CIRCUIT

THIS WEEK (FEB. 14)
NEW ORLEANS

The Theatrical Game is Name and Fame

and that's where **VARIETY** comes in

It aids in gaining name and fame among show people, that, when it includes managers and agents, counts mostly on the salary subject.

To be prominent you must get prominent.

Nothing can aid the bank account so well as to make the manager and the agent believe you are prominent—or important—or even more—necessary.

All the managers can not read all the daily papers. They don't know in New York what you did in Kansas City, whether in a vaudeville bill or production.

Let them find out once in a while. Advertise. It will remind them.

300,000 people at least on Broadway Friday asked "Who is Chamberlain Brown?" If none took the pains to find out, Mr. Brown secured sufficient publicity right in New York City for his front page display type ad in **VARIETY** last week.

If the managers and agents don't know you, make them ask who you are. They will—if you advertise in **VARIETY**.

Brierre and King once inserted an announcement in **VARIETY**, headed "The Only Big Time Act That Has Never Played the Big Time." **VARIETY** came out Friday morning. Brierre and King were booked on the big time before nightfall of the same day. **THAT WAS ADVERTISING.**

Advertising can't hurt, so it must help.

Try **VARIETY** and see.

VARIETY goes all over—it is read all over, and is the acknowledged theatrical trade paper and authority around the world, holding a unique position in this respect never previously attained by a theatrical publication.

The prices below are quoted for players only.

In mailing orders, write instructions clearly and make all remittances payable to **VARIETY**.

1/2 inch One Column	
12 Weeks	\$12.50
24 Weeks	\$23.00

On a Strictly Cash Prepaid Basis

(For Players Only)

Full Page, One Insertion	\$125.00
Half Page	65.00
Quarter Page	33.00
Eighth Page	20.00
(Preferred position 20% Extra)	

TIME RATES

1/4 page, 3 Months	\$175.00
1/4 page, 6 Months	325.00
4 inches, 3 Months	\$85.00
4 inches, 6 Months	120.00
2 inches, 3 Months	\$55.00
2 inches, 6 Months	65.00
1/2 inch across 2 columns, 3 Months	\$24.00
1/2 inch across 2 columns, 6 Months	45.00
1 inch, 3 Months	\$30.00
1 inch, 6 Months	37.50
1/4 inch, 3 Months	\$12.50
1/4 inch, 6 Months	23.00

1/2 inch Two Columns	
12 Weeks	\$24.00
24 Weeks	\$45.00

1 inch One Column	
12 Weeks	\$20.00
24 Weeks	37.50

1 inch Two Columns	
12 Weeks	\$35.00
24 Weeks	65.00

2 inches One Column	
12 Weeks	\$35.00
24 Weeks	65.00

2 inches Two Columns	
12 Weeks	\$65.00
24 Weeks	120.00

ONE INCH ACROSS PAGE

12 Weeks	\$75.00
24 Weeks	140.00

LARGER SPACE PRO RATA

A New Era in Booking!

U. S. VAUDEVILLE MANAGERS' ASSOCIATION

OFFICERS

FRANK G. HALL, President.
WILLIAM J. COUNIHAN, Secretary.

GUS HILL, Vice-President.
WALTER J. PLIMMER, Treasurer and General Booking Manager.

Theatres Now Under Our Control

U. S. Theatre, Hoboken, N. J.
U. S. Temple Theatre, Union Hill, N. J.
U. S. Playhouse, Passaic, N. J.
U. S. Temple Theatre
(now in course of construction), Jersey City, N. J.
Majestic Theatre, Perth Amboy, N. J.
Plainfield Theatre, Plainfield, N. J.
(New) Majestic Theatre, Long Island City, N. Y.
Orpheum Theatre, Kingston, N. Y.
Alhambra Theatre, Middletown, N. Y.
Dutchess Theatre, Poughkeepsie, N. Y.
Majestic Theatre, Albany, N. Y.

Bender's Theatre, Utica, N. Y.
Family Theatre, Rome, N. Y.
New Princess Theatre, Syracuse, N. Y.
Family Theatre, Gloversville, N. Y.
Temple Theatre, Geneva, N. Y.
Hippodrome Theatre, Ogdensburg, N. Y.
Amsterdam Theatre, Amsterdam, N. Y.
Fischer's Theatre, Seneca Falls, N. Y.
Pastime Theatre, Granville, N. Y.
Grand Theatre, Rutland, Vt.
Strong Theatre, Burlington, Vt.
Maiway Theatre, Great Barrington, Mass.

IN ACTIVE NEGOTIATION FOR THEATRES IN
PHILADELPHIA, ATLANTIC CITY, BALTI-
MORE AND WASHINGTON.

Can offer entire season's bookings for reliable acts.

*Would be pleased to hear from reputable theatres
throughout the East. Will Rent, Lease or Book.*

ADDRESS ALL COMMUNICATIONS TO

WALTER J. PLIMMER, GENERAL BOOKING
MANAGER

Strand Theatre Building, Times Square

New York City, N. Y.

TEN CENTS

VARIETY

VOL. XLI, No. 13

NEW YORK CITY, FRIDAY, FEBRUARY, 25, 1916

PRICE TEN CENTS



Bert Clark's Statement

Many rumors have reached me that I was unsuccessful in pictures with the Keystone Co. My first and only appearance was of about thirty seconds' duration, supporting Mr. Roscoe Arbuckle with Messrs. Weber and Fields, Mr. Willie Collier, Mr. Sam Bernard and Mr. Joe Jackson.

Ten weeks with the aforesaid company did not tend to minimize this impression.

In justice to myself and whatever prestige I have in the theatrical world, I wish to make the following statement:

I was engaged in New York by Messrs. Kessel & Bauman following an optional period for a term of two years at a highly satisfactory salary. Messrs. Kessel & Bauman's idea was that I should introduce my "Lord Help Us" make-up on the screen. These two gentlemen had the utmost confidence in my ability to carry it to a successful issue.

I arrived at the studio with the full expectation of carrying their idea out. My first experience was being placed to support Mr. Eddie Foy in the character of a straight heavy. Mr. Foy's withdrawal saved me attempting this role, an entirely foreign one to me in my stage career.

I waited around a few days and the same character was reassigned me, this time without Mr. Foy. Upon rehearsing I did not feel that I in any way could extract comedy out of that heavy part and I told Mr. Sennett so. He very courteously withdrew me from the picture.

The next picture I was assigned to was "The Hunt." I rehearsed some little time in a straight juvenile part and once again informed Mr. Sennett I did not think I could make anything of this role, also foreign to me. Mr. Sennett courteously again withdrew me.

Another two weeks passed and my ten weeks' period expired, during which time I was only filmed in the aforesaid Mr. Arbuckle's picture (when I was asked to do a "bit" without make-up, and I readily complied).

I trust this will remove any erroneous impression that I ever made a picture, or any report that I did make a picture which was never released.

I thank Messrs. Kessel & Bauman for their faith in my still unproved ability.

I submit the facts for the benefit of my friends in the profession I have had the honor so long to have been connected with.

BERT CLARK

P. S. I might add that not once did Mr. Sennett evince a desire to screen me in my vaudeville character of "Lord Help Us," for which I originally engaged with Messrs. Kessel & Bauman.

VARIETY

VOL. XLI, No. 13

NEW YORK CITY, FRIDAY, FEBRUARY 25, 1916

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By VARIETY, Inc.

PRICE TEN CENTS

DILLINGHAM WILL SEND HIP SHOW ON ROAD NEXT SEASON

"Hip, Hip, Hooray" Will Tour, Opening in Chicago at the Auditorium in September. Will Carry Special Freezing Plant for Ice Ballet. Hip's Record Day. Dillingham to Direct Mme. Calve's Concert Tour.

The Charles Dillingham executives have been busy figuring out a route and method by which the entire Hippodrome production of "Hip, Hip Hooray" may be sent on tour next season. The present plan includes the playing of cities of the size of Cleveland, St. Louis, Pittsburg, etc., two weeks each, and to circus the production, running excursions from the surrounding country for one hundred miles.

The show will open its tour at the Auditorium, Chicago, next September, if it is discovered an ice plant may be carried to permit of the big ice skating ballet.

Mr. Dillingham is expected back in New York next week and the entire detail of the tour are to be in readiness for his examination at that time.

The Hippodrome did \$12,000 on the day, Tuesday. This is one of the biggest days that the house has had. Holiday prices prevailed at both the matinee and night performances.

The latest reports on contracts which Charles Dillingham has signed indicates that manager is going to be exceedingly active next season.

During the last week he has been reported as engaging Mme. Melba, Marie Dressler and Hazel Dawn.

The contract Mr. Dillingham has signed with Mme. Melba calls for him to direct her concert tour, which is to start in San Francisco in September. At present Melba is on her way to Australia.

CLARA KIMBALL YOUNG OFFER.

Clara Kimball Young may play a week or two in vaudeville in a sketch to be specially written for her. M. S. Bentham and one or two others have made her propositions to that end.

Lewis J. Selznick, when asked to confirm the contemplated vaudeville appearance, stated Miss Young had received innumerable theatrical offers, including some from the legitimate stage, but that if she appeared at all, it would be for but a single week or two in New York, at the request of her numerous admirers.

The salary offered is understood to be very mountainous.

ST. LOUIS REAL PUBLICITY.

St. Louis, Feb. 23.

Manager Harry D. Buckley, of the Columbia (vaudeville), put over one of the best local publicity stunts this week when he had his headliner, Anna Held, speak on "Preparedness" at a meeting of the Business Men's League at the Planter's Hotel yesterday.

President Wilson recently spoke upon this subject before the same body.

The event was given unknown-of space in the dailies, which caused capacity business at the Columbia from the start of the week on.

It is the first time on record a woman has ever addressed the Business Men's League at its Wednesday meeting.

BUSINESS KEEPING UP.

From all parts of the country it is reported theatrical business has held up since New Year's with vaudeville particularly showing strength, especially in the east.

Theatre managers do not look for any marked slump commencing with Lent, owing to the impetus the theatres seem to have gotten.

In the general business boom it appears for some unaccountable reason Chicago and Omaha were the very last cities to feel the effect of it.

SINGER ATTACHMENT BONDED.

Boston, Feb. 23.

A bond of \$30,000, filed in New York, has released the properties of the Singer's Midgets, attached here by Frank Bohm, a New York agent, on a claim of \$29,500.

The feed bill for the animals included in the attachment is said to have been \$50 daily while they were held in custody.

Frank Bohm is confined to his home, 251 West 98th street, this week, with two physicians in attendance.

ESMONDE FOR BIG CHIEF.

So far as known the single nomination thus far placed for the Big Chief of the White Rats (or International President, as the office is now termed) has been for Edward Esmonde.

It is authoritatively stated Frank Fogarty, the present Big Chief, has announced he will not run for re-election. It is said a suggestion made to J. C. Nugent to become a nominee for the office was declined.

Mr. Esmonde has been permanently located around New York for several years, and has been in close touch when the affairs of the Rats.

THEATRE SEATING 120.

The Bruno Players opened their season this week at the Thimble theatre in "Passion, Poison and Petrification" by G. Bernard Shaw, and August Strindberg's "Miss Julia."

The house which has a seating capacity of 120, is located in the Greenwich Village section on lower 5th avenue.

LONG ORCHESTRA ENGAGEMENT.

The wave of Hawaiian music has brought to the Hotel Biltmore the Kalaluki Hawaiian orchestra of seven pieces. The Biltmore has given the string band a contract for 63 weeks, a record for an hotel engagement.

A. E. Johnson fixed it.

Burr McIntosh Back in Vaudeville.

Burr McIntosh returns to vaudeville next week, with three people in "one," opening at the Strand, Hoboken, N. J.

On the same bill is Corse Payton in a sketch.

"TANGUAY'S GREAT"—BLOOM.

Perfect accord appears to hover around the new star of "The Girl Who Smiles" and the show's manager, Edward L. Bloom.

Mr. Bloom unbosomed himself this week on his opinion of Miss Tanguay. He said: "She's the greatest comedienne in America, bar none, and has proven it with this show." And seemingly as an afterthought, Mr. Bloom added: "All that stuff you've heard about Tanguay being hard to handle is a joke. She's the nicest star I've ever encountered."

The "Girl" show with Eva Tanguay tested the capacity of the Bronx opera house last week at a one dollar scale, playing to \$8,100. This week Miss Tanguay is at the Standard, New York, and by Wednesday the indications were she would play to \$10,000 at the same top admission price.

Next week the Tanguay show plays to Buffalo, then spends a week each in Detroit, Cleveland, Pittsburgh, Cincinnati, Kansas City, going direct to the Coast from the latter stand.

Opinion about Broadway this week was that Tanguay in a comedy role in "The Only Girl" was a revelation, especially to those who had known her but as a vaudeville headline attraction, singing songs.

MISS NESBIT ANGRY.

Los Angeles, Feb. 23.

Because a local paper printed a story to the effect Evelyn Nesbitt, in vaudeville with Jack Clifford, had been refused accommodations at one of the hotels, owing to her insistence that her dancing partner be given an adjoining suite, Miss Nesbitt was reported very angry when she denied the story the following day.

REED-WILLIAMS SKETCH.

Following a series of star stock engagements, commencing this week in St. Louis, Florence Reed and her lately wedded husband, Malcolm Williams, will appear together in vaudeville under the direction of M. S. Bentham, playing a sketch written by John Willard.

WHITE RAT NEWS
In this issue on page 15.

GREAT BRITAIN TAX OF 10% PROPOSED FOR ALL THEATRES

English Government Deliberating Whether to Follow System in Vogue on Continent. Cost France One-Half Amount Tax Received for Collection. Russia's Mode of Collection Cheapest.

Paris, Feb. 10.

The English Government proposes to place a special tax, probably 10 per cent. of gross receipts, on all places of amusement in the British isles. The question being discussed in inner circles is the method of collection. Such an additional tax has been charged in France for 30 years past, and is paid over to the Board of Public Charities (Assistance Publique).

The system has entered into the habits of playgoers, and is paid by the public since 1912. Prior to that year the managers made no special charge for the poor tax, the amount being counted in the price of admission. It was then decided, with the increase of expenses, to collect the 10 per cent. in addition, so that a franc ticket is now marked Fr. 1.10, the spectator thus supporting the extra charge. However, the fiscal authorities collect 10 per cent. on the actual amount received, the additional price of the tax being also liable to the 10 per cent. Half-price tickets are only taxed on the amount paid and not the value of the seat occupied.

The money is collected by inspectors, who have soft jobs, and the cost of collection is heavy. It is calculated it reaches fully 50 per cent. of the proceeds of the tax. The inspectors are delegated to various theatres, and at all the large houses the official is seated in or near the ticket office during the entire show. When the ticket office closes he controls the stubs and the books, and immediately collects. This is the first debt due by the management, and is paid prior to all creditors, including the landlord, authors' society and artists.

In Italy and Spain there are similar taxes, on a higher scale, the municipality collecting a percentage in addition to the federal authorities.

In Russia the collection is made by the means of adhesive stamps. The manager buys in advance a quantity of theatre tax stamps, of different denominations according to the price of the seats. A stamp is placed on each ticket, across the perforation, and always in the same position. Half must be on the counterfoil and half on the portion of the ticket held by the spectator. Inspectors or detectives watch that stamped tickets are sold, and the stubs of the ticket-books must be deposited with the police, who see that the left half-side of a stamp is on the counterfoil of each ticket.

The French system is considered the most convenient by the managers,

while the Russian is the cheapest form of collection for the authorities.

SUCCESSFUL EMPIRE SHOW.

London, Feb. 23.

"Follow the Crowd" was produced at the Empire Feb. 20.

It comprises good comedy, taking music and skillful inventiveness, and at the conclusion of the premiere was regarded as a pronounced success.

ALHAMBRA ENGAGEMENTS.

London, Feb. 23.

George Robey, Violet Lorraine and possibly Alfred Lester, are the only definite engagements for the new show for the Alhambra, to be called "The Bing Boys."

The affair is in the hands of Messrs. Grossmith and Laurillard, who have full charge of the engaging of the cast, which would indicate they are to play the show on a percentage.

PROVINCIAL "JOYLAND."

London, Feb. 23.

The provincial company of "Joyland" (the London Hippodrome show) opened in Liverpool, at the Olympia, and is reported as another huge hit.



EDWARD ESMONDE

Who has been nominated by Past Big Chiefs FRED NIBLO and JIMMcGEE for the office of INTERNATIONAL PRESIDENT of the WHITE RATS ACTORS' UNION AND ASSOCIATED ACTRESSES OF AMERICA.

EDWARD ESMONDE has been a member of the Board of Trustees, and Director for nearly 10 years, having joined the Rats in 1900, the first year of their existence.

IN PARIS.

Negotiations are in hand by Jules Bois for a visit of the Comedie Francaise troupe to New York. If the arrangements are made (and it is far from certain), this will be the first time the famous company has appeared in America.

Suggestions were made by the authorities that the total receipts of all places of amusement in Paris Feb. 7, the day of the public funeral of the victims of the Zeppelin raid over the city, should be given for the relief of the families of those killed or incapacitated. The bombs fell on a poor quarter of the city and more necessitous orphans is the result. The syndicate of theatrical managers justly explained, however, that as their business has been already considerably constrained by the war they could hardly afford to hand over the entire takings of one day, paying working expenses as usual. The theatres have long been taxed 10 per cent. in France for the poor rate, and it was hoped some other corporation could be found which would offer their day's receipts for such a worthy cause. Silence ensued. At present many of the picture house managers, with generous impulse, are giving one cent for charitable purposes on each ticket sold—but not out of their own pockets. The extra cent (in addition to the usual 10 per cent. poor tax) is charged at the doors. Moving pictures are earning tremendous profits now. The cinema is the favorite amusement of the masses in these days in Paris.

Paris, Feb. 9.

The appeal of Mme. Rasimi in the case against her landlord, G. Habrekorn, for a reduction in the rent of the Ba-Ta-Clan music hall, has been settled by exonerating her of all payments from August to Dec. 15, 1914, when the house was closed by order of the government, but she must pay full rent from that date. She asked for a reduction of five-sixths during the duration of the war. Mme. Rasimi was condemned to pay two-thirds of the cost of the trial.

It is reported the Alhambra, Brussels, which belonged as a property to the family of the late Joseph Chamberlain, the English statesman, has been opened by the German military authorities, French farce being given. The theatre had been placed under the control of a German sequesterator. On the evening of the inauguration, after the first act was played something went wrong with the electric lighting and the audience had to leave.

The Grand theatre at Lille, in course of construction and about to open when the war broke out, has been completed since the German occupation. Printed pictures, or views of German cities, have been stuck over the French decorations. Performances are now being given weekly, but the inhabitants of the invaded city are not keen on playgoing and the audience is mainly composed of German troops, although French pieces are given.

SAILINGS.

San Francisco, Feb. 23.

Arrived (Ventura from Australia): Jim and Marian Harkins, Coy De Trickey, Hazel Moran, Walter James, Walter De Oria, Mr. and Mrs. Poole.

The following left the boat at Honolulu to play a three weeks' engagement: Nolan and Nolan, Edward Marshall, Billie Kinkaid.

PLAYS IN PARIS.

Paris, Feb. 8.

The following plays are now occupying the stages of Paris theatres:

"Charmante Rosalie," Opera Comique; "Petite Fonctionnaire," Ambigu; "Chemineau," Sarah Bernhardt; "Deux Vestales," Gymnase; "Miquette and Sa Mere," Varietes; "Anna Karenine," Porte St. Martin; "Vous N'Avez Rien a Declare," Gaite; "Cocarde De Mimi Pinson," Apollo; "Fille du Regiment," Theatre des Arts; "Kit" ("Man Who Stayed at Home"), Bouffes; "Ecole des Civiles" (revue), Athenes; "Theodora," Opera; "Cabiria" (picture), Vaudeville; "Puce a l'Oreille," Renaissance; "Le Poilu and Hortense," Palais Royal; "Madame Sans-Gene," Rejane; "La Figurante," Comedie Francaise; "Exploits D'Une Petite Francaise," Chata let.

ENGLISH WAR TAX.

It is said by the foreign agents in New York the Americans have a wrong idea about war taxes in England.

They claim the English is taxing incomes only above \$650 yearly, with a due allowance for expenses. The tax above \$650 annually is one shilling nine pence of the pound, or about 42 cents on \$5, by the year. After Jan. 1, 1917, it will be two shillings (48 cents) on the pound (\$5) per year.

LUCY WESTON VERY ILL.

Apprehension is felt by the friends of Lucy Weston, the English singer, over her condition. She is confined to the Polyclinic Hospital, New York.

Following an operation for mastoids last Saturday, the hospital said, Wednesday, Miss Weston was doing as well as could be looked for, but she could see no one just now.

She went into the hospital for a slight operation upon her nose. After that complications came, leaving Miss Weston in a serious physical state.

Lucy Weston came over to this country some years ago, first appearing in vaudeville and later in musical comedy. Some months ago she married Frank Carter, and they appeared together in a Shubert production on the road. Mr. Carter is now with the Al Jolson show at the Winter Garden.

SICK IN AUSTRALIA.

Chicago, Feb. 23.

Marr and Evans are laying off at Townville Queens, Australia, through Mr. Evans being ill with an attack of appendicitis.

The information came here to Roy D. Murphy, who is the American book-er for the Fuller Australian Circuit, upon which the act has been playing over there.

COAXING PRESIDENT WILSON'S DAUGHTER TO TRY VAUDEVILLE

Harry Weber Has Offered Margaret Wilson a Route. Mrs. Gen. Robert Rickett Trying to Persuade Her to Take Vaudeville Tour Before Going on Lyceum Circuit.

Washington, Feb. 23.

The President's daughter, Margaret Wilson, has received and declined an offer to appear in vaudeville, it is said.

The proposal was made Miss Wilson by Harry Weber, a New York agent, who did not place before the young woman any terms, merely requesting an indication on her part if she would consider it. Mr. Weber probably obtained the idea from the report Miss Wilson contemplates a lyceum tour.

Mrs. Gen. Robert Rickett is reported in favor of Miss Wilson first taking the vaudeville course, and is said to have lent her persuasive powers to bolster up the Weber proposition.

The President and his family have been vaudeville lovers, frequently witnessing the program at Keith's in this city.

SHUBERTS ASTONISH MR. HOLTZ!

Young Lou Holtz is astonished! His astonishment was caused by the Shuberts, and that the youth of Mr. Holtz is responsible for his amazement is admitted by himself.

Young Lou says that once he thought the Shuberts were the souls of honor, but with his reversal of opinion he probably believes them instead to be heels.

What is an immaterial matter with many when the Shuberts are concerned has become a colossal calamity with Young Mr. Holtz, who does not mean to infer likely the Shuberts took advantage of his youthfulness in experience, but still concedes if he had known better, and so on—the customary plaint when the Shuberts put over something on an actor.

The plot seems to be that when Young Mr. Holtz was a member of "The World of Pleasure" and as that show was about to go on the road from the Winter Garden, one of the Shuberts, J. J., is said by Mr. Holtz to have taken him one side and talked to him like a brother (not brother-in-law). The gist of J. J.'s remarks was that in the new Winter Garden production, "Robinson Crusoe, Jr.," would be an actor named Al Jolson, a nice enough fellow when he does what the Shuberts want him to do, but the Shuberts are never certain he will do that, for the Shuberts want so much and Jolson, besides his ability to entertain, has accumulated more common sense than seems possessed by the usual Shubert actor.

Wherefore said J. J., perhaps not so extensively, if Mr. Holtz would remain in New York, not travel with the "Whirl" show, but hide away in the balcony of the Winter Garden during the Jolson rehearsals, he (Holtz) could, with the consent of the Shuberts, study

Jolson, understudy him or do anything he wanted to and in case Jolson walked out, Holtz, in blackface, could walk in. Then patting Young Mr. Holtz on the shoulder, J. J. exposed to him the rosy future of a young man like himself who would stick to the Shubert brothers.

Immediately Young Mr. Holtz considered he had been taken into partnership. Day and night he ensconced himself in the upper loft, careful no one should see him, and waited for Mr. Jolson to walk out, meanwhile studying and understudying him, at least Young Mr. Holtz with that confidence of youth that led him to believe the Shuberts, likewise thought Al Jolson could be understudied.

But Jolson did not walk out. There were two or three times during rehearsal when he was on the point of doing so but each time J. J. let his heart lose another drop of blood as he gave in to his star. "Robinson Crusoe, Jr." was duly presented at the Winter Garden with Al Jolson heading the cast.

Then came Young Mr. Holtz' astonishment. He asked J. J. what was left for him to do. J. J., with Chesterfieldian courtesy, asked Young Mr. Holtz what his name was, for identification. "Impossible," thought Young Mr. Holtz, who hied him to Lee Shubert with his turndown tale. Impossible," said Lee, referring to his brother, J. J. (the teamwork then commencing). Lee positively refused to believe Young Mr. Holtz' story and told him to return to J. J. once again.

Once again Young Mr. Holtz interviewed J. J., once again he went back to Lee, then began a round of J. J. to Lee that used up two pairs of shoes in record time.

When the third set of shoes was due Young Mr. Holtz talked it over with himself, and that's how he got a full dose of astonishment. Young Mr. Holtz makes no threats. He says he's found out more about business methods in the show profession during his Shubert siege than he could ever have learned in a commercial college.

HELEN DAVIS' STAND.

Waterbury, Conn., Feb. 23.

Helen Davis refused to appear upon the Poli theatre bill here Monday unless the management removed "Mrs. Wayburn" from her billing matter. That they refused to do, the house manager, Walter Griffith, informing the local newspaper men no act could run his theatre.

Miss Davis told the papers she had sued Mr. Wayburn for divorce in New York, and did not wish his name connected with her professional career.

EDDIE DARLING GOING?

From reports fluently circulated in inside vaudeville circles, and with almost blushing proof when the accused is brought to face with the question, it looks as though Eddie Darling is about the leave the single men ranks.

The reports say a young woman not connected with theatricals whom Mr. Darling met at an exclusive social function will be the reason for a Darling, et. al., wedding license in the not distant future.

The stories differ whether Mr. Darling will relinquish his lucrative position as principal booker of vaudeville bills on the B. F. Keith Circuit, when becoming the head of his own household. "Eddie" has grown up in the Keith service. In the promotion to his present duty, which came when the Keith interests purchased the Percy Williams theatres, Mr. Darling attained prominence and eminence.

Mr. Darling has the weekly booking for Keith's Colonial, Alhambra (New York): Orpheum, Prospect, Bushwick (Brooklyn); Keith's, Boston and Washington.

In the most of difficult positions to retain personal friendships, Mr. Darling has been quite successful in that respect, and is generally popular, besides enjoying the complete confidence of E. F. Albee, part owner and general manager of the Keith houses.

MUSICIANS WARNED.

Philadelphia, Feb. 23.

Meyer Davis, a local musician and owner of several orchestras, is sending a letter to theatre managers and musicians to promote a propaganda for the defeat of two bills now before the House of Representatives in Washington, relative to the charging of royalties on musical numbers.

In the letter, Davis says musicians and managers should write to congressmen and urge them to vote against the two bills, as with the passing of either the musicians would be seriously affected with mechanical devices being installed in place of the regular orchestras.

BILL MONTGOMERY'S PARTNER.

After trying himself out as a "single act" in the middle west, Billy Montgomery (formerly Montgomery and Moore) has decided for eastern vaudeville, to reappear in a two-act.

Audrey Maple is a possibility for the feminine portion.

FOY SKIPPING TOWNS.

Chicago, Feb. 23.

Eddie Foy has scratched off his Orpheum Circuit list Minneapolis, St. Paul, Memphis and New Orleans.

Child laws in the respective states might interfere with his vaudeville act carrying the young Foy crew.

Weber and Fields Returning East.

Before starting on their second period of comic picture making for Keystone, Weber and Fields will play around New York, opening at the Orpheum, Brooklyn, March 6. They have been working eastward in the vaudeville route from the Coast.

ROWLAND-CARROLL DISPUTE.

The disruption of the newly-formed Adele Rowland and Harry Carroll turn happened Sunday night after their first week in vaudeville as a team at the Palace, New York. The Palace management proposed to Miss Rowland she remain on the Palace program for this week, but this the musical comedy artiste declined to do. She entered vaudeville after leaving "Katinka," at the 44th Street theatre.

The Palace engagement was not a pleasant one for the members of the act, especially, it would seem, Miss Rowland, who was nettled early before opening through the theatre's billing giving as much prominence to Mr. Carroll's name as her own.

Miss Rowland's antipathy to Mr. Carroll was further aggravated, she says, when, after ending her Palace stay Sunday evening, Adele, with her sister, Mabel, stopped in at the Winter Garden to witness the Sunday vaudeville concert at that house. While there they saw Mr. Carroll and Anna Wheaton appear, going through a similar kind of song routine as Miss Rowland, with Carroll at the piano, had done at the Palace. All of the Adele Rowland numbers in the Carroll-Wheaton act were not the same as those in the Rowland-Carroll turn, but the Misses Rowland state they were utterly surprised to find Mr. Carroll and Miss Wheaton singing at the Garden a song called "Susanne," that Mabel Rowland alleges her sister, Adele, purchased from Mr. Carroll and Ballard MacDonald for \$25, it then becoming, as she thought, her exclusive property. "Susanne" was sung by Miss Rowland at the Palace last week.

Informed of Miss Rowland's charge, Mr. Carroll produced an agreement from Miss Rowland in which she agreed to pay on Jan. 25, \$100 for the song, \$25 of which was paid in cash on that date, with the agreement reading the remainder, \$75, was to be given the writers of the number after the second public performance of it by Miss Rowland. This was not done, said Mr. Carroll, and he displayed a receipt, dated Feb. 19, from Mr. MacDonald for \$37.50, giving Mr. Carroll his fellow-writer's interests in the singing rights of the number, both writers to retain their royalty rights.

Miss Rowland seems somewhat dismayed at her first vaudeville venture, and says she will be more careful next time in selecting an accompanist. Her agreement with Mr. Carroll was \$225 weekly for his services. Miss Rowland asked \$750 a week for her act. It is said she has another production offer under consideration, though she may reform for vaudeville. She engaged an accompanist against the advice of her friends, who wanted her to appear as a "single turn" on her vaudeville debut, says Miss Rowland.

Mr. Carroll and Miss Wheaton, it is reported, will continue in vaudeville as a two-act.

SINGING ACT TO SPLIT.

Ryan and Tierney are to split after their present route is finished.

KEITH'S REDUCED HOUSES MAY RUN OVER THE SUMMER

Prospect, Brooklyn, Next to Change Price Policy. Starts March 20 at 10-15-25. Palace and Orpheum Only Remaining Big Time Vaudeville Houses in Greater New York.

Keith's Prospect, Brooklyn, now known as big time vaudeville, will reduce its admission scale commencing March 20, to 10-20-30, with probably 5-10 at matinees. The same present policy of entertainment, two shows daily of big time acts, is to be continued.

With the announcement of the anticipated change at the Prospect comes a report that that theatre, together with other of the Keith houses in Greater New York playing at a reduced scale for big time programs, will likely remain open throughout the summer with the same conditions governing.

If that happens it means the Colonial, Alhambra, Royal (New York) and Prospect, with a possibility of the Bushwick (Brooklyn) also continuing, will be summer vaudeville theatres. The Brooklyn houses will be opposed in the heated term by Henderson's at Coney Island and the Brighton at Brighton Beach, both of which play big time bills at big time prices during the hot spell. The New York Keith houses running continuously after June 15 will remain in opposition to the Loew Circuit theatres that have always run the year 'round in the same neighborhood.

The change in the Prospect admission scale follows that recently made by the Keith people at their Alhambra, Harlem (after the Royal, Bronx, tried it out) and the Colonial last week. Each of the revised scaled Keith theatres reported the experiment was successful, on attendance and gross receipts.

With the departure of the Keith theatres mentioned to the popular price ranks, the only actual big time vaudeville theatres left in Greater New York are the Palace and Orpheum. The Bushwick, while not changing its price list, has for a long while gave admission at a reduced scale as compared with the other local theatres on the Keith chain.

The Prospect is a large house in a populous section of Brooklyn. It opened last season.

RATS BOSTON MEETING.

Boston, Feb. 23.

The Boston meeting of the White Rats was held last Thursday night at the Scolley Square Olympia theatre, loaned to the Rats by the directors of the Olympia Theatre Co.

Thomas Kennette, president of the Boston Local, introduced the chairman of the evening, Charles "Sandy" Chaplin (member of the House of Representatives of Massachusetts).

The first speaker was Frank Kneeland, business agent of the Painters'

Union, who was followed by Harry Jennings, president of the Boston Central Labor Union.

The other speakers were William C. Frank, business agent of the Motion Picture Operators' Union; Austin Caveny, Union Label Section, Boston Central Labor Union; Edward Broders, president of the Cigar Makers' Union; Ignatius McNulty, business representative of the Boston Allied Trades Council; Arthur Hudell, president of the Boston Allied Trades Council, and the Honorable John L. T. Glynn, attorney, former representative of the General Courts; Geoffrey L. Whalen, Rats' Boston representative, and Harry Mountford.

On the platform were N. J. Malley, chairman of the Unionizing and Grievance Committee; Thomas H. Dow, business representative of the Firemen; John McDugall, Legislative Committee, Massachusetts State Branch of the American Federation of Labor; Arthur M. Harriman, vice-president, Massachusetts State Branch of the American Federation of Labor, John Bohan, vice-president, Boston Branch of the White Rats Actors' Union; John T. Meade and Otis J. Hunt.

U. S. HAS A. C.

The newly formed U. S. Vaudeville Managers' Association, of which Walter J. Plimmer is booking manager, has added the Savoy, Atlantic City, to its list of houses.

The Savoy opens with eight acts and pictures March 1.

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



VAN HOVEN

Time is flying fast and those of us who were young yesterday are old tomorrow.

It's a case of hurry all the time. New blood must come and I've seen some old timers who hate to let go.

I'm going to do all I can to put the name VAN HOVEN as high as possible and I'm going to save some shillings and in a little cottage over on Jersey Heights I'll sit and watch the new ones when I'm old and I'll be very, very happy at their every success.

I only hope they will be sensible and save some shillings, too.

SOUTHERN V. M. A.

Lynchburg, Va., Feb. 23.—At a meeting in Greensboro, N. C., of the managers of theatres playing vaudeville and tabloid musical comedies in Virginia and North Carolina, the matter of organizing a circuit giving attractions a rotation consisting of a specified number of weeks was discussed and resulted in the formation of the Virginia-North Carolina Vaudeville Managers' Association.

Officers elected are: President, L. G. Schofield, Greensboro, N. C.; secretary-treasurer, O. A. Savin, Lynchburg, Va.; directors, R. D. Carver, Charlotte, N. C.; Percy Wells, Wilmington, N. C.; James F. Jackson, Lynchburg, Va.; H. M. Sohmers, Danville, Va.; Sterling Smith, Winston-Salem, N. C.; Barney Aronson, Raleigh, N. C.

The Greenwood Agency in Atlanta was appointed booking representative.

AGENT LOSES COMMISSION.

A jury in Judge Levy's Third District Municipal Court (54th street) disagreed late last week on the trial of the action brought by Clifford C. Fischer, an agent, to recover \$800 from Henry Lewis.

Fischer alleged he had completed his agreement and earned the commission through having placed Lewis for a term with the Shuberts. Lewis remained in vaudeville.

James A. Timony, attorney for Lewis, demanded a jury trial.

The case may come up again next month.

NEVER LET THE SAME BEE STING YOU TWICE!

TRYING UNION HILL.

The U. S. Temple, Union Hill, N. J., was taken over this week by Harry Shea and Frank Gersten, who will operate the theatre for pop vaudeville, starting Feb. 28.

It will play seven acts on a split week booked by Mr. Shea, besides Paramount pictures.

The U. S. Temple seats 1,000, all on the ground floor. It has been operated by Frank Hall, and booked by Walter Plimmer, both of whom are now with the newly organized U. S. Vaudeville Managers' Association in New York.

LYNN THEATRE OPENS.

Lynn, Mass., Feb. 23.

From the opening of the Lynn theatre Monday with twice daily vaudeville, eight acts for a full week at 10-20-30, under the direction of Epstein & Goldberg of New York, it looks as though the house is going to get over quite quickly.

The performances Monday and yesterday were packed. Abe Attell appeared at the opening show, creating something of a sensation in town.

OLYMPIC-U. B. O. BOOKED.

The Olympic, on 14th street, will have its Sunday vaudeville bills hereafter booked through the Split Time Department of the United Booking Offices.

IN AND OUT.

Directed by wire Saturday to proceed from the Majestic, Milwaukee, next week to the Empress, Grand Rapids, Mich., this week, Carl McCullough, after several messages were sent him, replied late Sunday afternoon to the U. B. O. in New York he had made other engagements. The Chicago branch of the U. B. O. was notified to fill the Empress vacancy.

Tessa Kosta replaced Blossom Seely in "Stop, Look, Listen," at the Globe, Monday night. Miss Kosta was placed with the Charles Dillingham management by Chamberlain Brown.

Bert Fitzgibbon was out of the Palace, New York, program after Friday matinee, last week, with Walter Brower substituting.

Marguerite Namara is out of the cast of "Alone at Last" and is resting, her understudy, Mable Weeks, singing the role.

Frances Pritchard is now appearing in "Sybil," having been placed by Chamberlain Brown.

Nan Halperin is out of the Majestic, Chicago, bill this week, owing to a sore throat. Hamilton and Barnes were substituted.

The Zoller Trio substituted for the Mabel Fonda Trio at the Empress, Chicago, and May and Kilduff were absent, their place taken by Clark and Chappell.

Kerr and Burton did not open on the first half program this week at the Empress, Chicago. Mann and Mann replaced them. Charles McDonald was billed for the same theatre, not appearing, with Oscar Briggs and Coin substituting.

Sidney Phillips (Bernard and Phillips) had to leave the William Penn, Philadelphia, program Tuesday of last week to undergo an operation. Harry Kranz, the Waterson, Berlin & Snyder Sleepytown representative, became Mike Bernard's singing partner for the remainder of the engagement.

"CLUB" ARTISTS AROUSED.

What amounts to a state of open war has arisen in the situation between the Eastern music publishers and the large number of artists who depend to a large extent on club, social and entertainment engagements, developed through the publishers' activities in such affairs. The artists claim the music men have about ruined the club prospects around here through furnishing talent gratis. The publisher supplies pianists and singers at such events for the boost given his catalogue.

The crisis arrived this month. February is the time when the majority of democratic representatives throughout New York hold their annual balls, receptions and smokers. The artists who usually found such engagements profitable through the generosity of the politicians were surprised to learn most of the programs were made up in advance with the music publishers' representatives furnishing nearly the entire list of talent. The entertainment committees had become wise to things and realizing the possibilities of a large saving had approached the publishers early and settled upon their bills before consulting club agents or artists.

MY VIEWPOINT

By CHARLES LEONARD FLETCHER.

I anticipate what will be said when the reader's eye is focussed upon the above heading: "My Viewpoint." "What ice does your opinion cut? You were never active or have you participated in the affairs of the White Rats of America."

This I admit. But I refuse to admit my incompetency, as a performer of nearly twenty years' standing, to express a fairly intelligent opinion on the present situation; a situation, which if conservatism is not suggested by someone, will prove to become more serious and vital to the interests of the artist than it is now.

When the first call was issued, a few months ago, for the entire vaudeville profession to rally to the Mountford flag, I responded along with the host of my intelligent co-workers. I, as many others did, misunderstood the purpose of this call.

Now, that I thoroughly understand that Mr. Mountford proposes to wage an aggressive war against the honest and dishonest manager, drawing no distinction between either class, I do not propose to endorse his policy with my vote or influence. Neither do I propose to sympathize with the present movement of having him continue as the spokesman for the vaudeville profession. He is seeking to make himself the paramount issue in the coming election. He does not say so, but mark my words, he is trying to do so.

Up to the present time the White Rats of America has failed as an organization to prove its oft-repeated contention that it can and will protect the individual artist's business and private interests.

It has failed to prove that the artist as an individual, needs protection from an organized society. It has not even proven there are abuses and evil practices on the part of the average vaudeville manager that interferes with the successful promotion of a vaudeville act possessing actual and real merit.

Every artist who has been successful enough to maintain an act of high standard for the past ten years knows that he has no difficulty in selling that act for what it is worth under present conditions.

And he knows also that every contract he accepts for his act is issued with the very best intentions. He knows, too, that no manager of any standing will consent to book an act unless he needs and wants it, and he knows that he accepts that booking in equal good faith and often, in these times, with thanks.

Then, why should not, and why cannot every artist work out his business salvation in his own way? If he is a better artist than a salesman, and admits his lack of business ability, then let him engage and depend upon a business "nurse." I am not sure but that the average artist gains more in the end by having a competent business representative. He is worth to him what he costs. If the artist is relieved from the necessity of riding up and down elevators and waiting his turn to interview the various booking managers, he can concentrate his mind upon the uplift and improvement of his artistic work. The artist needs no organization to do this for him. If he is intelligent enough to construct an act that meets the requirements of the vaudeville managers, he certainly can exercise that intelligence in the selection of a business representative who is capable and on the level.

If an artist takes a chance and accepts an engagement, with or without a contract or a written memorandum or telegram, with a manager whose reputation for fair dealing is below par, and he is cancelled, shifted, or cut, or otherwise mistreated, it is his own fault if he gets stung. If he has been wronged, and he can prove it, he needs no organization to stand up for him. He has recourse to the courts at little expense. And he will get justice.

If an artist is unfortunate enough to depend upon an act that is only in demand by the unscrupulous manager, he had better retire until he is able to secure an act that suits the demand of the responsible manager.

There are enough first-class, reliable managers now operating vaudeville theatres in this country who can keep busy a good, fresh, clean and up-to-date offering forty weeks a year. This employment is difficult to secure in the legitimate field where thirty weeks is the average season. There is less uncertainty in the vaudeville field for the man with the proper vehicle.

The vaudeville business, I admit, is not what it was a few years ago. But the vaudeville managers are doing their utmost to keep abreast of the times. They have competition that did not exist five years ago. We, as artists, have competition that did not exist at that time. But have we in common with the managers kept up with the procession of competition? No, we have not. There are fewer first-class acts now in vaudeville than five years ago. Why? Because we will not admit that we must face the conditions that confront us. We do not admit the necessity of adjusting our acts and salaries to meet present conditions. If we are to remain successful vaudevillians we must keep in touch with every contingency that arises, and adapt ourselves to them.

Mr. Mountford's militant policy to succeed must have the profession's unanimous consent. This it can never secure.

Charles Leonard Fletcher.

YOUNG KOHL DISSATISFIED.

John P. Kohl, son of the late Charles E. Kohl of Kohl & Castle, has filed a bill in chancery in the United States District Court in Chicago, asking that his father's will be construed. His mother, Mrs. Caroline Lewis Kohl, is at Palm Beach. Mrs. Kohl was named as the executrix of the Kohl estate, with power to lease, sell or invest all its properties and funds, the will also providing that at her death the estate was to be divided between the four children, Charles, John and the Kohl twins (Caroline and Dorothy.)

Young Kohl, who was married to Vinie Daly some time ago after overcoming his family's objections, alleges his mother never made a complete inventory of the estate within three months after C. E. Kohl's death, as prescribed by law and that she omitted personal property amounting to \$650,000 in value. He also charges gross partiality in the distribution of the money.

John Kohl is the youngest son of the Charles E. Kohl being active in the management of his father's estate as well as holding the title of Managing Director of the Western Vaudeville Managers' Association, Chicago, although the position carried little beyond the dignity attached since Mort Singer practically directs the destinies of that organization. John Kohl has never been actively associated with the Kohl-Castle enterprises other than to supervise the advertising matter relative to the Majestic, Chicago program, and possibly to act as a temporary substitute to one of the executive attaches.

A peculiar twist to the Kohl action is the statement credited to John P., wherein he claims his father strongly urged Mrs. Kohl to avoid theatrical investments because they were dangerous, although his fortune was compiled solely through amusement enterprises. Kohl also claims the estate of his father has been half lost through such investments.

JANIS TOUR ENDING.

The present vaudeville tour by Elsie Janis will come to an end when Miss Janis closes her week March 25 at Shea's, Toronto.

The future play plans of Miss Janis have not been disclosed, although a picture engagement is reported as the cause of her refusal to accept further vaudeville dates. Miss Janis has received an offer to play the Orpheum Circuit.

"OLD KENTUCKY" MOVING.

"In Old Kentucky" ends its run at the Manhattan O. H. tomorrow (Saturday) night after two weeks at that house. It was originally intended to keep the show at the Manhattan 6 weeks, but business during the first two weeks did not warrant retaining it. The piece will go on the road.

Tab at Academy, Buffalo.

Buffalo, Feb. 23.

The Academy, Buffalo, is playing a tabloid this week, replacing its usual pop vaudeville bill.

RATS SCAMPER.

Sunday night, the Rats turned their club rooms into a theatre and gave a two and a half-hour show, consisting of vaudeville turns and the first production on any stage of a new allegorical play.

The play was called "Every Actor," and was written by Jack Hayden and Gordon Whyte.

The following cast appeared:

Every Actor.....Henry Spooner
Every Actress.....Dorothy De Shelle
Lay-Off No. 1.....Foster Williams
Every Manager.....Thomas Williams
Every Agent.....Joe Daniels
Common Sense.....Mac Barnes
Lay-Off No. 2.....William Cromwell
Material.....Francis Hoyt
Intelligence.....Louis Frohoff
Lay-Off No. 3.....Robert Clarke
Organization.....Ed. Archer
Lay-Off No. 4.....Shorty Bigelow
Big Route.....Boyd Gilmore
Lay-Off No. 5.....Otto Schemmel

Prologue of the play delivered by Fred I. Lewis.

The story was of Every Actor and Every Actress coming to New York looking for work. They approach Every Agent, who refuses to have anything to do with them, and so Lay-Off is continually with them. Every Actor and Every Actress cannot understand it, as they have been doing this act for the past 15 years, and fail to see why it is they are not booked, until they meet Common Sense, who introduces Material to them. Directly they meet Material, Lay-Off becomes smaller, and when Common Sense brings into the combination Intelligence, Lay-Off becomes still smaller.

Then, with Material, Common Sense and Intelligence, Every Actor and Every Actress once more approach Every Agent, who tells them now he can probably book them with Every Manager. At this, Lay-Off becomes smaller than ever, and when Every Manager is approached by Every Agent, Every Manager agrees to book them, and introduces them to Big Route, with the result Lay-Off becomes yet smaller. Every Manager inquires how can he be assured they will play the time and not run away from it, and then Every Manager's own friend, Organization, appeals to Every Actor and tells the Manager that he, Organization, will see to it Every Actor keeps his word. With this, Lay-Off vanishes entirely and emerges as Vacation.

The piece was well played, and was greeted with roar after roar of laughter and applause.

Acts taking part in the entertainment were Tracy and Vincent (being good sports, the boys volunteered to open the show), Henry Kubelik, George Dostal, with Charles Gillen at the piano; Mandy Lane Dancers, with Walter Donaldson at the piano; Minnie Harris, Mildred Valmore, Charles Bartholemew, Sue Kilduff, William Kilduff.

At the close of the show, about 2 o'clock, the room was cleared for dancing, and the festivities were kept up until 4 a. m.

ARTISTS' FORUM

Condense letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicate letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

New York, Feb. 21.

Editor **VARIETY**:

Since Ted Shawn has seen fit to bring to public notice the origin of a certain "Dance Egyptienne" given on the program of Miss Ruth St. Denis for the first time at Kansas City in 1914, I wish to say Mr. Shawn did not teach me this dance "step by step" as he stated in his letter in **VARIETY** last week and that this sudden attack upon me and the slurring way in which he refers to me will be well understood, I believe, by all professionals.

I had done an Egyptian dance in Chicago, previous to my engagement with the St. Denis Company and it was chiefly on the strength of my Egyptian picture I was engaged for the St. Denis Company and that the only change made in the costume which I wore then was the addition of a new collar and headdress. The music I had been using was being used on the program at that time by Mr. Shawn for one of his dances and so I was asked to find something else that I could use. I tried several things and finally Mr. Shawn suggested the "March Indienne." In rehearsing my dance to this music, Miss St. Denis suggested several changes of poses which I was glad to accept and at one time Mr. Shawn suggested a movement which I liked and put in. I have never received one hour's instruction from Mr.

Shawn, as I do not consider him in any sense capable of teaching me and this attack upon me has been made in a wholly uncalled for manner.

If further proof be required as to the authenticity of these facts, I refer you to the manager of the Ruth St. Denis Company—Mr. B. St. Denis, whom I am sure will see justice done.

Evan Burrows Fontain.

New York, Feb. 19.

Editor **VARIETY**:

I wish to state the facts as given by Miss Fontain in her letter regarding the originality of the greater part of her Egyptian Dance and that it was chiefly on the strength of her Egyptian photos she was engaged for the St. Denis Co., and the statements regarding her costume for this number are correct.

B. St. Denis.

(Manager Ruth St. Denis Co.)

(The Ted Shawn referred to is the husband of Miss St. Denis. He also appears in her act. B. St. Denis, manager of the company, is Miss St. Denis' brother.)

MURDOCK ON TRIP.

John J. Murdock left the United Booking Offices Monday afternoon, to take a trip to the middle and southwestern cities holding Keith theatres.

GARDEN WANTS MISS MOORE.

The search of the Shuberts for a woman to supplant Florence Moore in the "Maid in America" show, now on the road, is for the purpose, it is said, of placing Miss Moore with "Robinson Crusoe, Jr." at the Winter Garden.

That Al Jolson production has two principal women, Kitty Doner and Helen Shipman.

The Shuberts are trying to induce Mayhew and Billie Taylor to join the "Maid" show. The company is routed until late in the spring.

MARRIAGE.

Mae Busch (formerly Busch-DeVere Trio in vaudeville) Feb. 12 at Los Angeles, to Leslie McDonal, a Triangle (film) director.

Jean Storm and John Marston, playing "His Alibi" in Middle Western vaudeville, Feb. 8, in Chicago.

Mae (Mary) Melville (formerly Melville and Higgins) is reported to have married an Englishman interested in American mines, about two months ago.

Edgar Allen, general booking agent for the William Fox Vaudeville Circuit, in New York, Feb. 21, to Mrs. Betty Green, a non-professional.

Robert (Bob) L. Dailey, at Dallas, Feb. 17, to Genevieve Cliff.

Maym Kelso, in New York, Jan. 23, to Edward F. Wheaton, non-professional. (Miss Kelso remains in pictures—with William Fox.)

Inez West and Walter J. White, Feb. 23, in Detroit (both of "The Americans").

Ed Dodwin, in Chicago a couple of months ago, to Elizabeth Huber, non-professional. Mr. Dodson is assistant treasurer at the Star and Garter theatre there.

JOHNS GOING HOME.

The Finland, sailing today, takes away Llewellyn Johns, the Oswald Stoll representative who has been over here for some few weeks. Mr. Johns said, before leaving, he came over for no protracted stay but that during his visit, besides finding artists placing their salaries at a rather high figure, as he thought, they were also disinclined to accept an English engagement just at this time.

Mr. Johns placed several contracts but preferred not to make them public.

George Shirley, a Stoll producer, came to New York shortly after Mr. Johns and returns with him. Mr. Shirley said he had been disappointed in not seeing more novelty production in the musical shows on Broadway, but had been informed this was the slimmest season in some years for production novelties.

VALERIE BERGERE.

The front page of this week's **VARIETY** carries pictures of Valerie Bergere whose latest production, "Little Cherry Blossom," has been pronounced her greatest vaudeville achievement.

This sketch, written by Stephen G. Champlin, was routed for the remainder of the year immediately after its initial showing. It was staged and directed by Miss Bergere, who is principally supported in the vehicle by Herbert Warren, her leading man for the past nine years.

It was after careful consideration that Miss Bergere decided to continue with the Jap characterization, this being in most demand and considered by many as her best character work.

Miss Bergere and her company are now touring the Keith houses in Greater New York.



MAURICE BRIERRE

"THE BOY FROM NEW ORLEANS"

Presenting at B. F. KEITH'S COLONIAL THEATRE this week their dainty offering by LOUIS WESLYN, made up of exclusive songs, dances and conversation. Mr. Brierre and Miss King have had wide experience, appearing both in dramatic as well as musical comedy productions. Miss King was featured for two seasons under the COHAN & HARRIS management and later was under the management of HENRY B. HARRIS. Following these, she was under the management of CHARLES DILLINGHAM, with ELSIE JANIS, in "THE ECHO." Mr. Brierre has also had thorough schooling, being at one time cited as the youngest stock leading man. The last appearance of the couple in musical comedy was with TRIXIE FRIGANZA in "THE SWEETEST GIRL IN PARIS." Next week they play the PROSPECT, Brooklyn.



GRACE KING

"THE LITTLE GIRL FROM BOSTON"

VARIETY

Trade Mark Registered

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Luella Smith has joined Otis Skin-
ner in "The Cock O' the Walk."

Orth and Lillian are the parents of a
daughter born Feb. 12.

George McDermitt is now managing
the Bay Ridge theatre, Brooklyn.

Ruth Thorpe has been engaged as
lead with the No. 2 "Only Girl."

William L. Gibson leaves the Grand
stock in Pittsburgh Saturday.

Clinton and Rooney will open for
Pantages March 20.

Jack Mason, the stager, is recover-
ing from an attack of ptomaine.

Carolina White, now touring vaude-
ville, has placed "Memories" (Remick)
in her repertoire.

The 71st Regiment benefit at the
Liberty Sunday night netted about
\$700.

Harry L. McCauley has been ap-
pointed manager of the Bedford, Brook-
lyn, with Dave Seidman as his assistant.

Mrs. Ben Beyer is now appearing in
her husband's vaudeville act, playing a
trombone.

The scenic production, "Mile a Min-
ute," and Clark and McCullough
opened at the City (Fox) this week,
booked by Thalheimer & Sofranski.

The Regent will celebrate its first
anniversary as a B. S. Moss house next
week, with Manager Emil Groth play-
ing an 8-act show.

Morris Meyerfeld, Jr., president of
the Orpheum Circuit, returned to New
York this week with Martin Beck,
after their southern visit.

Mrs. Joseph Preneveau (known pro-
fessionally as May Hoey) is recovering
from a recent operation at her home at
1792 West 7th street, Brooklyn.

The annual dinner of the United
Scenic Artists' Association will take
place at the Hotel Breslin Saturday
evening, March 11, at 7 p. m.

May Robson is again out on the
road, alternating between "The Re-
juvenation of Aunt Mary" and "The
Making Over of Mrs. Matt."

Willie Edelsten, the foreign agent,
expects to sail next week for London,
where he will remain a short time to
finish up some business matters.

Eileen Wilson, who is appearing with
Lou Tellegen, was severely shaken up
in the wreck which occurred on the
New Haven on Washington's birthday.

Marie Empress sailed last week for
South Africa to remain there for six
months playing in vaudeville. Miss
Empress lately played vampire roles in
American pictures.

Charles Michel, the foreign agent in
New York, who left for his native land,
France, about three months ago to
join the army, sends word he is well,
and has not yet even seen the trenches.

Roxy La Rocca, the rag harpist, sails
tomorrow (Saturday) on the Nieuw Am-
sterdam, to open March 13 at the Strat-
ford Empire (England). After about
six weeks Mr. La Rocca will appear
at the Coliseum, London, with a long
Stoll route to follow. Charles Born-
haupt attended to the booking.

NOTICE FOR AUSTRALIA

VARIETY desires to have it fully understood in Australia it
is in no way connected with, interested or concerned in "Australian
Variety," published weekly in Sydney.
"Australian Variety" in its news columns drops the "Australian"
from its title, using only "Variety."

Jean Tyson (Fennell and Tyson) is
at the Hotel Rensselaer, Troy, N. Y.,
recovering from an operation recently
performed at the Samaritan Hospital.
In that same Troy hospital Ed. Jolly
(Jolly, Wild and Clear) is doing nicely
after an attack of rheumatic fever.

Marion Barney, a stock actress, ap-
peared in New York at a special per-
formance of a play on a Sunday night
about three weeks ago. Her work so
impressed A. H. Woods who witnessed
the performance that he placed her
under contract for two years.

The Melbourne Tivoli advertises its
features along the tops of the buses.
American acts in Australia are having
photos taken of the buses carrying
their names. Hazel Moran and (Lee)
Harrison and Jones (Davy) are a
couple of turns that did.

Sam Fallow, an agent who was in-
formed last week his presence was not
wanted around the Amalgamated
Agency was reinstated this week. Fal-
low and one of the booking men be-
came involved in a verbal battle with
the agency deciding that it could dis-
pense with the agent. Monday
Fallow was again allowed upon the
floor through he and the booker settling
the differences between them.

The Grover Brothers' revival of the
"The Wolves of New York" will open
Feb. 28 in Paterson. The piece will
then start over the Stair and Havlin
time. "At the Old Cross Roads," an-
other revival which has been playing
the S. and H. time has been taken off
the road.

93,434 transients visited Berlin dur-
ing December, according to the Week-
ly Report issued by the American As-
sociation of Commerce and Trade, pub-
lished in Berlin. (This sheet is being
mailed weekly from Berlin to all
American papers.) In the same sheet
the following appeal is issued:

"In co-operation with the Ameri-
can Colony, the American Associa-
tion of Commerce and Trade in Ber-
lin is maintaining a Relief Kitchen in
Berlin to show its appreciation to
the City and the Government for
the hospitality and protection given
Americans since the outbreak of the war.

"The object of the Relief Kitchen
is to give a wholesome meal daily
to as many distressed persons as the
fund, established for the purpose,
will permit. About 100 ladies of the
American Colony in Berlin have
volunteered to serve the meals. The
Relief Kitchen is housed in a villa,
kindly placed at our disposal by Herr
Robert Guthmann, a leading citizen
of Berlin, and is fitted with large,

spacious rooms, well ventilated, with
large, modern kitchen and equipment,
especially fitted for the purpose.

"The kitchen was opened to the
poor and distressed Oct. 19, 1914,
and in order to insure its continua-
tion we appeal to charitable America
to assist us in this work.

"Encouraged by contributions
from Americans in Germany, en-
abling us to give 200 worthy people
a good, square meal daily, we appeal
to our friends in the United States
for funds to increase this number.

"Contributions should be sent to
Messrs. Knauth, Nachod & Kuhne,
bankers, William street, New York
City, to the account of the American
Relief Kitchen in Berlin.

"Contributions will be greatly ap-
preciated and in turn we will send
this Weekly Report regularly to each
donor. Do not fail to write this
association.

"The patrons: The American Am-
bassador, Hon. James W. Gerard and
Mrs. Gerard; the American Consul-
General, Hon. Julius G. Lay and
Mrs. Lay."

"The American-Japanese Relations"
is the title of a pamphlet issued by
Tameo Kajiyama, the handwriting
marvel who is a vaudeville attraction.
A preface by the author says: "Ever
since I was a boy I have lived in Am-
erica, and every American I've learned
to know has been very kind to me.

This made me love, admire and cher-
ish the very name 'America.'" The
frontispiece has a quotation from Wil-
liam McKinley: "We shall never war
except for peace." The introduction is
an appreciation by Kajiyama, dedi-
cated to his American friends, in
which he states: "Though the prosaic
thing called law does not permit me
to adopt the term 'American citizen,'
yet I think my career in every detail
has been so American-like I believe
there is no better means of express-
ing my sincere appreciation to my
American friends than to term myself
'an Americanic Japanese.'" The
pamphlet issued at Christmas, 1915, is
intended as a reply to an article en-
titled "Jap Baron Shies at the Alien
Act," published in the San Francisco
Examiner Nov. 13, 1915. Much more
interesting, however, in the same
pages is the reproduction of an article
by Kajiyama in the Sydney "Sun-
day Sun." Upon reaching Australia
to play a theatrical engagement Kaji-
yama was held on board the boat un-
til Hugh D. McIntosh had bonded his
departure from the country to the
amount of \$500. Kajiyama at that
time was in the possession of and pro-
duced a passport from the Govern-
ment of Japan. It was of no avail.
Upon landing the writing phenom
wrote a dignified argumentative article
in the "Sunday Sun," presenting
the Japanese view of the proceeding,
together with the standing of the
Japanese in Australia, a colonial pos-
session of one of the Allies in the war,
with which the Japs are fighting the
Huns. Will Scarlet, an Australian
writer of note, commented on Kaji-
yama's letter in part as follows: "I can
find no flaw in his (Kajiyama) argu-
ment in favor of more friendly rela-
tions between his country and our
own. * * * I would suggest that
a special committee be formed to care-
fully and exhaustively consider the ad-
visableness of coming to a more in-
timate and friendly understanding
with Japan, and of entertaining a
more liberal policy towards her peo-
ple, especially in the matter of immi-
gration." For the professional who
travels from coast to coast the pam-
phlet should be enlightening, and from
it the professional might convey Mr.
Kajiyama's sensible arguments
throughout the breadth of the land,
doing something in part to stop the
silly bosh that Japan's desire is to be-
come revenged on or whip the United
States, or that a nation of Japan's
wonderful progress in everything per-
taining to civilization would ever war
with a peaceful country without great
provocation. The far more likely pos-
sibility is that in the years to come
after we of now have gone (though
it may be many, many years) the
United States and Japan will be on as
friendly a footing as two countries
could possibly be. Easterners are
quick to judge Japan from what may
be printed or said about them. As
well could Italy be held on the scales
through the rabble she has shipped to
America, or England by the income
men sent to Canada. A country keeps
its best at home. Kajiyama is selling
his pamphlet at 25 cents. It may be
secured by addressing him at 801
Palace theatre building, New York.

MANAGERS MAY BAR CRITICS DECISION IN WOOLLCOTT CASE

State Court of Appeals Decides That Shuberts Have Legal Right to Refuse Admittance to Their Theatres to Time's Reviewer. Ruling of Lower Courts Affirmed.

The unalterable right to bar or remove from their theatres for any reason, excepting creed, race or color, was given theatrical managers in New York state this week when the Court of Appeals affirmed the opinion of a lower court deciding the Shuberts had the legal right to refuse admittance into any of their houses to Alexander Woollcott, dramatic editor of the New York Times.

The Times commenced an action to mandamus the Shuberts to permit its critic entrance, upon the Shuberts some months ago turning Mr. Woollcott aside when he attempted to enter the Shubert theatre on 44th street, to witness the premiere of a production in that house. The Woollcott case was repeatedly decided in favor of the Shuberts as it traveled upward toward the highest tribunal in the state. The Times rested on the Civil Rights bill enacted in New York, and which the paper believed superseded the common law on individual privilege. Through its affirmation without an opinion, the Court of Appeals virtually said the Civil Rights act only applied to race, creed and color discrimination by theatre managers.

The Times' suit followed a demand by the Shuberts to that paper that Woollcott be not assigned to cover for review any of the Shuberts' productions. After throwing out all of the Shubert theatres' advertising during the controversy, the Times attempted to assert its legal rights on the contention dramatic criticism was a public necessity, and that the manager could not refuse admission to the peaceful holder of a paid ticket.

Previous court decisions on similar points in connection with the power of a theatre manager over his house as a private property have been along the lines of the final Times-Shubert opinion.

McNAUGHTON MAY QUIT.

Boston, Feb. 23.

The Henry W. Savage production, "Pom Pom," is internally far from serene, according to reports, which say that Tom McNaughton, the principal comedian with the show, tendered his "notice" last week, and may not be in the cast next Monday night, when the production is due to open at the Cohan theatre, New York.

"Pom Pom" has been going through a constant process of revision since opening at Stamford about three weeks ago. The changes are said to occur after every performance. This is believed to have caused Mr. McNaughton's dissatisfaction.

It has been said among the foreign

agents in New York this week, Tom McNaughton has received an offer through Paul Murray, the London agent, for a production engagement in England, on a long-term contract at \$500 weekly.

HACKETT'S NEXT.

"The Merry Wives of Windsor" will be the production to follow "Macbeth" at the Criterion. Henrietta Crossman, Orrin Johnson and Fuller Mellish have been engaged to support Mr. Hackett and Miss Allen in it.

Mr. Hackett has the Criterion under rental from Klaw & Erlanger, under which he holds the theatre until June. The lease carries with it the privilege of a renewal for next season.

The business of "Macbeth" has held up very well, there being a big "cut rate" call for the production.

OPERA BOOKING ROW.

Los Angeles, Feb. 23.

The Boston Opera Co., with Pavlowa, first secured the Burbank to appear here for week of March 6. Later they switched the booking to the Mason when the same date was found to be open there.

The Burbank refused to accept the cancellation and threatened suit. A meeting will be held today to adjust the complication, with the chances the Burbank will accept a money consideration to release.

"SEE AMERICA FIRST."

Schenectady, Feb. 23.

The new Elisabeth Marbury-F. Ray Comstock patriotic comic opera, "See America First," had its premier here Washington's Birthday at the Van Culler. The piece is the joint effort of T. Lauarson Riggs and Cole Porter. It is badly in need of tuneful numbers without mentioning anything else.

The cast includes Walter Lawrence, Zella Sears, Dorothy Bigelow, Jeanne Carter, John H. Goldsworthy, William Danforth and Clifton Webb. The costumes are a revelation in beauty and the production by Benrimo is praiseworthy.

CANADIAN TERRITORY GOOD.

Calgary, Can., Feb. 23.

William A. Brady's "White Feather" which has been touring in this section has been getting very good business returns. The show played to \$1,400 on two performances here, and at Saskatoon one performance brought \$1,054.

Albert Brown, featured, has proven himself a big favorite in these parts, and on return dates (for which the company has been booked) he is presenting a double of "The White Feather" and "Too Many Cooks."

STOCKS OPENING.

Kansas City, Feb. 16.

A star stock organization is to hold forth at the Auditorium with the title of Blunkall's Players. A star will appear for two weeks.

Chamberlain Brown is to cast a stock company for the Jefferson, Portland, Me., next week. The house is to open shortly.

Franklyn Clifford is opening his own stock company in Poughkeepsie Monday with "Under Cover." Florence Burroughs and Minna Stanley will be in the supporting company.

Fitchburg, Mass., Feb. 23.

The John Meehan Stock Co. opened Monday at the Lyric in "Kick In."

Detroit, Feb. 23

The Avenue will start a stock policy Feb. 28, when a company headed by Valerie and Chester Bishop opens in "Call of the Heart."

The company was recruited through the Paul Scott Agency of New York.

Chester Bishop will stage the productions.

The Lafayette at which theatre "The Darktown Follies of 1916" are in their second week and have one more to play will return to its former policy of colored dramatic stock and pop vaudeville after the "Follies" engagement.

SHOWS CLOSING.

Baltimore, Feb. 23.

The road company of "Treasure Island" brings its tour to an end here next week. Along the road the notices for the show have not been inductive for good business. The critics found fault with the company and the melodramatic manner in which they presented the piece.

Cleveland, Feb. 23.

A. H. Woods' production of "Kick In" ends its tour here Saturday. The show has been out since the early part of the season.

"The Newlyweds" closed Tuesday in Morristown, N. J., after 20 weeks on the road.

COMMENCING ON "FOLLIES."

Ned Wayburn has been commissioned by Flo Ziegfeld, Jr., to start preparations for the staging of the Ziegfeld "Follies of 1916."

Mr. Wayburn still retains his office in the Fitzgerald Building.

Irons Going Into Stock.

Milwaukee, Feb. 23.

Warren Irons closed the road tour of his traveling burlesque company at Fort Wayne Feb. 13, the troupe bearing the title of "Champagne Belles." He will reorganize and recruit a stock burlesque company which will take possession of the Empress Feb. 20. Irons hopes to remain indefinitely.

ANGLIN PLAY IS OFF.

The new play which Margaret Anglin intended producing in Atlantic City two weeks ago and then in Washington last week has been declared off for the present. The trouble was Miss Anglin could not find a woman to play the role that would be her principal support.

Alfred Lunt, who has been her leading man for several seasons, is leaving the company to accept a picture engagement.

BROOKS PIECE OPENING.

Joseph Brooks' production of "The Heart O' The Heather" in which George MacFarland is starred opens tonight in Stamford, Conn. The piece starts in Boston Monday for a run.

B. Iden Payne, who staged it, will return to New York immediately after the Boston opening to direct the producing of the Corey, William and Reiter production of "Justice."

According to the present plans "Justice" is to open March 2 in New Haven.

STAR PLAN IN ST. LOUIS.

St. Louis, Feb. 23.

The system in vogue some 40 years ago, when theatrical stars moved from one city to another and were supported by local stock companies, was revived at the Park theatre, Feb. 21, when Florence Reed and Malcom Williams appeared with the Players Co. in "The Yellow Ticket."

Miss Reed and Mr. Williams will remain in St. Louis four weeks, playing alternately at the Park and Shennadoah. They will then go to Denver and later to San Francisco.

Afterward Mary Bolland will come for a stay of four weeks, to be followed by Bertha Kalisch.

William J. Flynn is the manager of both houses.

MASON'S MUSICAL SHOW.

Los Angeles, Feb. 23.

"Canary Cottage" is the title of the new musical piece that is to be produced at the Mason opera house here by Oliver Morosco.

The book is by Oliver Morosco and Elmer Harris and the score by Earl Carroll, the same trio who wrote "So Long, Letty," now in Chicago. The new piece is to be ready in five weeks.

BROWN SIGNS THREE.

Chamberlain Brown has entered into contract this week with Tom Wise, Milton Sills and Lou Holtz, under which he will act as their exclusive representative.

Yiddish Play on Broadway.

"Capital Punishment," a four-act drama written by Morris Schorr and originally produced in Yiddish by Thomaschefskey at the National theatre on Second avenue, is being considered for Broadway.

Ellis Glickman has arranged for its translation into (three-act) an English play.

"Puss in Boots," Drury Lane's enormously successful pantomime, is likely to have an extended life this year.

AMONG OTHER THINGS --- ---

By ALAN DALE



The income Tax returns are due, I'd love to read those set forth by the movie stars who get seven dollars per minute. Boiled down for the Collec-

tor of Internal Revenue, it will be another story—not necessarily for publication, but as a guarantee of good faith.

It was pleasant, it was inspiring, it was even invigorating to see the Evening Sun's "Playgoer" at the opening night of the Winter Garden, catching the yarn flung from the "runway" by a scintillant maiden, and winding it into a ball! He smiled winsomely; she released the yarn as though reluctantly. Who shall say that critics lack the "human" note?

"The first time that 'Little Mary' has appeared in an Italian role." That is the extraordinary announcement anent Mary Pickford's new picture, "Poor Little Peppina." Wonderful gell! In spite of all her genius and perseverance, Sarah Bernhardt was never able to appear in an English role. Yet the little movie actress leaps into Italian—just like that!

Mr. and Mrs. E. H. Sothern are to get a dinner as an appreciation of the services they have rendered to the American stage. Please note that the dinner was withheld until they had solemnly announced that they were about to leave that stage. Not a crust was offered them while they were "working." 'Tis ever thus.

Burns Mantle "roasted" James K. Hackett's "Macbeth," but he permitted the actor to come back with these modest remarks: "It is my ambition to play Macbeth. Played at, and around, and about, Macbeth unquestionably has been; but Macbeth himself—the real, the true Macbeth—has never been 'played.' The contention that actors should write their own criticisms is thus upheld.

The Belmonts and the Vanderbilts thought Marie Dressler irresistible in the Belmont suffrage opera, "Melinda and Her Sisters," in the grand ballroom of the Waldorf-Astoria. What Marie Dressler thought of the Belmonts and the Vanderbilts we can only imagine. Of course, modern society does need those refining influences that Miss Dressler knows so well how to supply.

The once American but always beautiful Miss Shirley Kellogg is criticized in London because her pronunciation is not American enough. It appears that she says "yew" for "you," "bleumes" for "blooms" and that "two lips" and "tulips" are not differentiated.

This grates on the English ear. It is like the would-be English actor here who says "I fahnny" and thinks he is joyously London. Hang accents!

Juliet's bedstead was sold at auction for \$35. For that amount Miss Capulet can buy a nice "bed-sofa" or "davenport," which she will find much cozier, and far more up to date.

A well-known playwright declares that the movies are doing a lot of good because they are taking away the ignorant people from the audiences at our theatres. Therefore the dramatist and actor have only to cater to those of intelligence and refinement. I cannot agree with this. The theatre needs all the ignorant people it can get by hook, by crook, or by "cut-rate" tickets. If ignorant people died out—which of course they never will do—the theatre would be in a bad way.

Ex-Warden Osborne read a play dealing with prison reform at a reception the other night. Then refreshments were served. The trouble is that when this sort of play reaches the regular theatre there are never any refreshments. It makes all the difference. Let there be refreshments, either alcoholic or anæsthetic.

What has happened to Sarah-Jane's beloved Chauncey Olcott? An editorial in a daily says: "A large and loyal public stands ready to welcome a new singing hero to the realm of Irish drama." Where is our Chauncey? I see him at "first nights" in "full evening dress," but as a "broth of a boy" he is ominously silent.

It appears that David Warfield is Charlie Chaplin's ideal as an actor. Chaplin wants to do the work that Warfield does. He doesn't say a word about salary—which is almost uncanny. Can he be going in for "art for art's sake"? Poor Charlie!

A "prize play" for children, called "The Steadfast Princess," has just been published. Why is it that adults who sit through musical comedy and "comic opera" invariably imagine that children are imbecile? Why is it that they "write down" to them? Children have a far greater appreciation of good stories and sane drama than the average adult—judging by what he patronizes—seems to own.

I wonder that some censor doesn't arise in all his might to protest at the refinement of at least two plays in our midst. There are episodes in these comedies that would be a disgrace to any bar room. They are so gentle and so poetic that New York must be disgusted. A few touches of vulgarity should be introduced and the profanity that Manhattan loves should be suggested. So much refinement is despicable and even decadent.

SHOWS IN CHICAGO.

Chicago, Feb. 23.

Blanche Ring came to town Sunday night in her new play, "Jane O'Day from Broadway," and opened at Cohan's Grand to a packed house. The first night audience received the star and piece enthusiastically. The newspapers treated the play kindly, but one critic bemoaned that Miss Ring doesn't sing. The advance sale is unusually good.

The Russian Ballet is doing a big business, but the lack of interest by the local censors has hurt interest. This is its last week at the Auditorium.

"Chin Chin" (Illinois) is the biggest box-office winner in town, and there hasn't been the least let-up in the demand for seats many weeks in advance.

"Ruggles of Red Gap" (Chicago) is wobbling and its successor is already said to be underlined.

"The Hio Lady" is doing fairly well at the Blackstone, but business has been a big disappointment.

"A Pair of Silk Stockings" continues to show wonderful drawing strength at the Princess, while "Experience" is enjoying prosperity and playing a matinee every day with the publicity and novelty of the thing for a big Chicago legit helping.

"His Majesty Bunker Bean" (Taylor Holmes) is running along with the returns on the right side of the ledger.

"So Long Letty" is drawing finely at the Olympic through the newspaper notices for the most part being favorable and the report that the show was a bit "rare and racy."

David Warfield is drawing profitably at Power's in his new play, "Van der Decken."

SHOWS IN FRISCO.

San Francisco, Feb. 23.

"The Only Girl" at the Cort last week got about \$9,000 gross. It now looks as though it will do around \$7,500 this week, its last there.

"On Trial" is on its third week at the Alcazar (stock) and business remains very good.

Burton Holmes, with his travelogs, opened nicely at the Columbia, with press notices flattering.

Savoy remains dark.

LAURA WALKER ILL.

Memphis, Feb. 23.

Laura Walker, leading lady with Louis Mann in "The Bubble" was taken ill while paying here and forced to leave the company. Her understudy is playing her role on a week of one-nighters into Cincinnati, where Enily Ann Wellman, who has been asked to come on from New York, will probably play the role, providing Miss Walker has not recovered by that time.

FRAWLEY PIECE IN STOCK.

Bridgeport, Feb. 23.

"Ashes" the play which T. Daniel Frawley has secured the rights for in this country, is to be done in stock at the Lyric here by the Cecil Spooner stock, week March 6.

This play is not to be confused with Lily Langtry's sketch of the same title.

CHICAGO CLOSES SEVEN.

Chicago, Feb. 23.

A surprise exploded Feb. 19, when the Chicago police swooped down on South State street and closed seven of the cheaper-class of theatres as a result of affidavits filed by the Women's Church Federation, saying the houses were running immoral shows and were violating the city laws.

The theatres closed were Trocadero (S. M. Weingarten), Chicago Museum (formerly Wonderland) (Sam L. Levin, license holder), Gem, United States Music Hall and Chicago theatre (614 South State) (Fichtenberg-Seelig Co.), (Omar, license holder), K. H. Holquist and the National (Charles Faulhaber, license holder).

Two of the South State theatres escaping the lid were the American (\$22 South State), owned by Mrs. Maud H. Frazier (Chicago Beach Hotel), and operated by her husband, Floyd Frazier, and Jones, Linick & Schaefer's house at 336 South State.

In a previous report, one of the heads of the Federation's investigating committee submitted a sworn statement that the American featured Soeta, a muscle dancer, who wore tights, with body exposed above the breast and that the dance was vile. The J-L-S house was censured by some of the members.

With the women fighting the cheaper stock musical houses in Chicago, and a bitter fight being waged against the 1 o'clock closing law, the morals of the Windy City are receiving a good shakedown at present.

STOCK AT BILTMORE.

The Biltmore theatre, formerly the Lexington avenue opera house, will try a stock policy directed by the American Play Co. commencing Feb. 28, when the former Julia Dean success, "The Law of the Land," will be produced for the opening week.

Interested with the American Play Co. are said to be the Selwyns, and they according to report, have induced Feiber & Shea to furnish the theatre with its Sunday vaudeville programs (Feiber & Shea playing the Sunday bills on percentage). The first bill went in last Sunday.

LASTED ONE WEEK.

"Any House," the drama by Robert H. and Owen Davis, which opened at the Cort Feb. 14, closed Feb. 19. All of the critics "panned" the show.

"Pay Day" (as "Her Price" has been renamed) is to be shown at the Cort the latter part of this week to act as a stop gap until Richard Lambert's "Blue Envelope" is in readiness March 6. The latter farce will have a week on the road before the New York opening.

STAGING ACTOR'S PLAY.

New Haven, Conn., Feb. 23.

Charles Carver, the leading man with the Poli stock at the Hyperion, is appearing in "Down Boston Way," a play which he has written. The production was especially staged for this week's bill.

WITH THE WOMEN

By The Skirt.

Standing room only at the Colonial Monday night, perhaps due to the reduction in prices. And they are getting a real bargain at the Colonial this week for 35 cents. The laughing hit of the bill was Loughlin's Comedy Carines. Mrs. Thomas Whiffen, as headliner, is presenting a pleasant sketch. Mrs. Whiffen was a sweet grandmother in a gray brocade gown with a real lace bertha. In the sketch with Mrs. Whiffen was her daughter, Peggy Dale, who will never be the actress her mother is. Supposedly travelling down to the country from New York, Miss Dale was far from smart in a gray skirt, tan jacket, dark blue hat, light blue bag and gold pumps. Mabel Berra sings with her hands as well as throat. The first dress worn by her was of black, with large silver flowers. The bodice was of brilliants and the skirt was banded in white fox. A separate train hung from the waistline. The hat was a black sailor, faced in hanging jet beads. In a white taffeta bodice and tulle skirt trimmed in blue ribbons Miss Berra sang her second song. Her third change was a close-fitting dress of crystal. Tina Marshall (with Edwin Stevens) was prettily gowned in a white mulle over pink. A belt and edging were in rose color silk. The skirt was puffed at the hips with pink flowers. For some reason, long green ribbons hung from the bodice. Grace King (with Maurice Brierre) is a handsome girl. The Colonial audience made friends with her right away. Miss King's dress was a blue taffeta trimmed in black velvet. She did a clever piece of character playing as an old maid. Her last dress was very pretty. White taffeta having a silver flower was made in three flounces, cut away in front, showing a lace petticoat. Half way around the bodice was a cerise band.

Al Jolson is the big and only star of the new Winter Garden production, "Robinson Crusoe, Jr." Not another name of any importance appears on the program. It seems to me the Shuberts must have said, "If Jolson can't do it, what's the use?" and let it go at that, and if Jolson "does it"—draws crowds to this Winter Garden show—he's worth his weight in gold to the Shuberts. But that would be no novelty to them, for Mr. Jolson has been the only gold mine the Winter Garden ever found as far as I can remember. The opening night he kidded those in front for paying \$5 a seat to see the show. Mr. Jolson has plenty to do and goes to it in his own inimitable way. When he's off the stage, however, they might as well declare a recess. Frank Carter did well his bit and never danced better. But where are the women? The chorus didn't wear a real costume until the opening of the second act when they had on harem dresses of a glittering material. Another number (on the runway) found the girls in short dresses made in ruffles of mauve. The finale was prettily gowned in different colored metal cloth. Mr. Jolson kept his word; he made the Shuberts give a perfectly "clean" show at the Garden without

nudity as an extra killing attraction for the box office. Kitty Doner is self-conscious and spoils what might otherwise have been a perfectly good performance on her part.

The Columbia this week is housing Bert Baker and his "Bon Tons." Mr. Baker carries all the comedy. He is a very funny man, even if he does say "I done." Babe La Tour appeared during the first scene in a white dress trimmed in black. Her soiled white shoes were inexcusable. Miss La Tour wore a blue satin coat profusely trimmed in white angora fur. Underneath was a costume consisting of blue tights with a bodice of red, white and blue. Another costume was a skirt of coral colored cloth with a square cut jacket trimmed in coral beads. Rose Ford was neatly dressed in a rose colored chiffon, having bands of silk in the same shade. A dark blue taffeta was trimmed in black fur. It was intended for an evening frock, but was too dark. Lucille Manion looked well in a black lace dress with an overdress of black and gold brocade. The chorus at the opening of the third scene (first act) wore costumes that resembled pillows tied in the middle. One mauve and white striped chorus costume proved effective. Mabel McCloud had one good looking dress. It was of pale blue silk embroidered in silver and piped in purple.

Kubelik and Melba drew just such a house as Charley Chaplin did at the Hippodrome last Sunday, but I dare say the audiences were somewhat different. It mattered not on the Chaplin night what the other added attractions were, so this huge assemblage had to content themselves with the dancing of Mlle. Xenia Maclezoza, and piano playing by Leo Ornstein, also two vocal numbers from Bettina Freeman. Even Mr. Sousa selected his numbers haphazard. All in all, it was the most disappointing Sunday night concert at the Hip this winter. The curious who went to see Chaplin were disappointed in not finding him in his screen costume. There was little applause until Chaplin did a few of his picture steps, then the house came down. Mr. Chaplin is evidently a musician, as he led Sousa's Band like a veteran.

"The Ruling Passion" with Claire Whitney is done in Herbert Brenon's best style. The action taking place in India (West Indies) calls for some elaborate settings and it seemed no money was spared to acquire the desired effects. Miss Whitney is too expressionless at all times. Riding astride Miss Whitney wore a becoming suit of a striped material. An evening gown of black was made in three tiers and trimmed in jet. Katherine Gilbert, Florence Deshon and Thelma Parker are among the many women in the large cast. Violet Rockwell was a very nice looking nurse.

The Palace had a bad start Monday opening with a single woman act. Augusta Glose, Vivian Pell (in the Alan Brookes' sketch) wore an impossible dress. The girls of the Six American Dancers look well in black and silver dresses. Julia Dean was very good looking as a Red Cross nurse. It is too bad her playlet wasn't better casted. The Dolly Sisters in their Cuban dance have new dresses this week. Shawls, one of black and the other yellow, both with wide fringe. Hung over one arm are mantles of gold sequins.

The feature picture "Peppina" (with Mary Pickford) should prove a huge favorite with the public. There are as many laughs as heart throbs, for Mary is quite a little comedienne. The story is that old-time stolen child stuff, but done in elaborate style. The picture might have been made in Italy, the atmosphere is so realistic. Miss Pickford masquerades in boy's clothes until the finale, when she dons a neat white frock made in two layers of chiffon cut in scallops.

Willie Collier is in an amusing picture called "Better Late Than Ever." But it could have been called "Where There's a Will There's a Way." Mr. Collier sure does go through some stunts to win his girl. And he does it all in straight make-up, and the audience was convulsed all the time. Mae Busch is an excellent foil for Mr. Collier. The one gown worn by her was a pretty evening affair of a flowered silk made over petticoats of lace.

"Bullets and Brown Eyes" featuring Bessie Barriscale, is a dandy picture. It is exciting every minute. The interior scenes were especially well done while Miss Barriscale is right up to date in her dressing in this feature. One gown was particularly well made. It was of charmeuse with draperies of a softer material falling at the sides. The bodice was combined with lace.

The fifth episode of the "Mary Page" serial found Edna Mayo running wild in a flimsy negligee. In the court room scene Miss Mayo wore a stunning dress of velvet. The bodice was chiffon and there was a collar of fur. As a model Miss Page wears a lace gown made in the harem style of a season back.

"The Trail of the Lonesome Pine" was an interesting book, then a good play, and in picture form it is equally as entertaining. Charlotte Walker is June and with her beautiful hair has plenty of opportunity for emotional work.

Horne Stock Moves to Toledo.

Erie, Pa., Feb. 23.

The Horne Stock Co. closes its season at the Park Feb. 26, opening at the Arcade, Toledo, the following Monday.

Grand Chi Opening in March.

Chicago, Feb. 23.

The new Grand, management, Charles J. Moore, will open the first week in March and arrangements have been made for the road shows to be booked in by James Wingfield, head of the Central States Circuit.

TOMMY'S TATTLES.

By Thomas J. Gray.

Those people boasting over the fact that Ford jokes have been sure-fire for the past few years, should remember Henry does not hold the sure-fire vaudeville record by any means. The mention of William Jennings Bryan has been getting the Ha-Ha's since 1896. Give credit where it is due boys.



One of our submarine boats carries a phonograph. It must be a great sight when the boat is on the bottom of the ocean, to see the fish crowding around the outside to listen to a "Mother" song.

Helpful Hints.

It is considered bad form for comedians to kick the orchestra leader.

Rathskeller acts should always see the sawdust is off their shoes before entering vaudeville.

Photographs of "Farms" and "Summer Homes" should be talked about and not shown.

Often it hurts a manager's feelings to tell him how little he knows about running a theatre.

While women insist upon dancing in low neck evening gowns, ice skating will never entirely take the place of dancing.

Life is getting sweeter every day. You hardly ever hear of a "song writers' contest" any more.

The program at the Columbia theatre last week read: "Opening Chorus (Mose Gumble)." We looked all through the chorus, but there wasn't any one in the show that looked like Mose.

See where an ex-chorus man is accused of having two wives. That's funny enough.

Miracle Note.—The Farber Girls were out without their mother.

Answer. Freddie Will.—We have referred your complaint to the sporting editor. He goes to work June 1.

February even with 29 days still cheats the boys out of half a split week.

WILLARD TAKING CHANCES.

Chicago, Feb. 23.

If Jess Willard fails to fight Frank Moran in New York as per the agreement entered into, he may forfeit his contract to a circus engagement for next summer.

The circus agreement stipulates Willard shall come fresh from a winning battle.

The champion is pronounced really sick.

CABARETS

The Yates Hotel, Syracuse, N. Y., is shortly to have a free revue, to be produced by Percy Elkeles in opposition to the free revue put on at the Hotel Ononaga, same city, by Lea Herrick (Elkeles' former partner in the cabaret producing business). Mr. Elkeles charges that Mr. Herrick in presenting the Ononaga show used many of the ideas contained in the first revue of this sort given at Maxim's, New York, so Elkeles says he will show Syracuse what a real free floor revue looks like. If Elkeles does this Syracuse will not experience much trouble in detecting the difference. Mr. Elkeles produced a new revue for Maxim's last (Thursday) night, and is putting on the new free show at Reisenweber's next Monday.

Mabel Jones, the premier dancer with the "Merry Moments" revue at Reisenweber's left the cast to remarry Martin Woodworth, formerly an actor, now the vice-consul at Nova Scotia at Halifax where he also has a stock company known as the Academy Players. The couple were married six years ago and later divorced. Mrs. Woodworth will leave the stage for all time after the ceremony which is to take place in Halifax.

Al B. White leaves Reisenweber's Sunday, after leading the revue there for 12 weeks. Last Sunday night Mr. White drew nearly all of the 71st Regiment up to Reisenweber's, following the benefit given by Capt. Ray Hodgdon's company at the Liberty. Mr. White may go into vaudeville or go to England.

Louise Alexander and Rudolfo are to assume charge at Castles in the Air above the 44th Street theatre. Rudolfo formerly danced with Bonnie Glass, who is now in Florida. Other dancers down there are Billie Allen and Vera Maxwell, the latter two looking over the State.

Julian Alfred is reported having started an action for divorce against his wife, May Thompson, now with "Katinka" at the 44th Street theatre. Miss Thompson was previously the dancer in revues at Maxim's her husband staged.

Haruko Onuki, the Japanese prima donna, who hails from Kobi, Japan, opened at Reisenweber's Monday night. She is the discovery of Eddie Pidgeon. "Hello, How-re-you" is the title of the new musical comedy which opens at Reisenweber's Monday night.

Andre Bustanoby, who died in New York recently, was the elder of the brothers who control the Bustanoby cabarets on 39th street, and Broadway (60th street).

Hunter Island Inn has a new colored orchestra of four pieces that is about the best musical combination for its size now on the road at this time of the year.

Al Borde, recently injured in a subway accident, is to return to cabaret work shortly with Erna Wolf (formerly of Wolf and Warren) as his partner.

Les Copeland has returned to New York after playing an extended engagement at Lodge's Cafe, Ocean Beach, San Francisco.

Donna Bain, who has been dancing at the Waldorf, and Grafton Wiggins, her partner, were lately married at St. Stephen's Church.

The local cabaret agencies have been overrun of late with singers who have just arrived in New York from the coast.

Jake Wolff, well known among Broadwayites for his English mutton chops and "Murpheys," has a new chop house at 163 West 48th street.

Phillip Gould, the "Glissando" of Glissando and Deltorelli, a musical act in vaudeville, is in the Rector's ballroom orchestra.

"MAIDS" K. C. RECORD.

Chicago, Feb. 23.
"The Maids of America" on the Columbia's main circuit, took all box office records of the Gayety, Kansas City, when playing there Feb. 6 week, surpassing the gross secured by "Puss Puss" at the same theatre New Year's week.

SERVANT QUESTION FARCE.

Leffler & Bratton have accepted a farce, "Like Kings and Queens," which deals with the servant question.

NEW ACTS.

Herman Timberg, who recently closed with his "Schooldays" production after a rather lengthy run for that piece, will return to vaudeville within the next few weeks, offering a specialty with Hattie Darling.

A. P. Kaye, in a war sketch, "Tommy's Bit." The role is similar to that played by him in "The Ware Case." Jose Collins and Maurice Farkoa, two-act, in March (M. S. Benthams).

Mabelle Adams and Marion Murray, in sketch.

Mel Craig (of College Inn Sextet fame) and Lou Kelso, two-act.

Dan Kusell and Co. in "Over the Wire," comedy skit.

SHERWIN ALL WRONG.

The recent review of "Robinson Crusoe, Jr.," published in the New York Globe over the signature of Louis Sherwin, that paper's dramatic judge, has evoked considerable indignation among burlesque circles through his reference to that branch of theatricals, Sherwin claiming, in his Winter Garden notice, "fairy impersonations have no place in any kind of entertainment but 50-cent burlesque."

The burlesque men justly contend that had Sherwin properly investigated the present status of burlesque, since he apparently knew nothing about it, he would have hesitated before giving the public his rather narrow views of that field and it may result in a campaign of publicity, launched to acquaint the general public with the present standing of burlesque shows.

Both the Columbia Amusement Co. and the American Burlesque Association which practically control the American burlesque situation, have issued drastic orders to their franchise holders in regard to questionable dialogue and business in their productions, and while an occasional isolated infraction is registered, the general burlesque situation is in a better and cleaner condition than ever before.

BERG'S SUITS.

"Broadway" Benjamin Berg's vaudeville production "The Co-Eds," ran into an attachment suit last week at Evansville, when Louis Hodge of the Musical Hodge's seized a drop used in the act, claiming it had been rented to Berg a year ago and never paid for. In addition, Hodge attached the company's salary for alleged rental due and the Evansville court held both the money and drop in order to give Berg an opportunity to present a defense.

Berg is in the Middle West, but will return in time to overlook the premiere performance of his forthcoming "Inexperience" production which will carry a cast of 18. It's a Ballard McDonald idea.

CHAMPION SKATER HERE.

The champion fancy ice skater of the world is in our midst. He is claimed to be Harry Paulsen, of Norway. A. E. Johnson, the foreign agent in New York, is representing the champ. Mr. Paulsen's father was Axel Paulsen, in America for years.

The sale of the late Lewis Walter's souvenirs at Christie's realized \$6,435.



SOME RULES

for you to follow while you are playing at this theatre.



¶ We didn't invent the show business and there's a lot of things we don't know about it.

¶ But we do know the following things - and want you to govern yourself accordingly.

WE KNOW

¶ That 11 A. M. is a reasonable hour for you to report for rehearsal - and we feel mighty peeved when you are not on time.

¶ That we are running a regular two-a-day house: and feel that you ought to go the limit with your act - don't be afraid of an encore - make the audience like you - and we'll more than like you. And the report you will get will raise your salary.

¶ Hard work never killed anyone - but worry does. You don't have to worry about the supper show in this house.

¶ That we demand that all our employees treat you with the utmost respect and courtesy - and it's up to you to reciprocate.

¶ That we extend you the courtesy of the front of the house - you are at liberty to enter the auditorium if you wish to take in the show.

¶ That decent folks like nice living quarters - and they keep them nice - your dressing room is your home while you're in this house - treat it as you want us to treat you.

¶ That we are the best judges of the proper position you should have on our bill - so please don't try to tell us your idea of it - but like a good soldier - obey our wishes - it will save our time - and your feelings.

¶ That you probably have to go out of town when you close here; and may have hard scratching to make your train. But that's no affair of ours. Don't ask us to change your spot so you can leave early. We will positively refuse.

¶ That we allow only two bows - after that you must do an encore - or repeat your last number.

¶ That we have the right to change the running of our bill at any time - your position and the time you go on - without the necessity of offering any apologies.

¶ That our audience is composed of nice folks - mostly the home kind - and they don't like suggestive talk or actions - neither do we - so don't give us a reason for cancelling you.

¶ That we want our program to run along with snap and ginger - do your best to help us - it'll make us all happy.

¶ With best wishes for those that do their duty, and regrets for those that won't try to, we are

BAY RIDGE THEATRE CORPORATION, Owners and Managers.

Robert T. Rasmussen, Managing Director.

"SOME RULES."

The above set of rules is hung in each dressing room at the Bay Ridge theatre, Bay Ridge, Brooklyn, recently opening with vaudeville. It plays two performances daily, securing its bills from the Loew Circuit Agency. Robert T. Rasmussen is the managing director for the corporation operating the Bay Ridge.

IN LONDON

London, Feb. 10.

A strong committee has been formed under the chairmanship of Sir George Alexander to celebrate the Tercentenary of Shakespeare. Churches of all denominations in Great Britain are asked to start the commemoration April 30. There will be a great religious service in Westminster Abbey and a gala performance in which the leading London artists will appear—probably at Drury Lane.

Sir George Alexander is to be filmed in Sir Arthur Pinero's play, "The Second Mrs. Tanqueray," by the Ideal Film Company.

"Kick In," with a strong cast, has been sent on the road by Messrs. Gatti.

"Charley's Aunt" during its four week's season at the London opera house, made a profit of \$20,000 which is extraordinary for a provincial farce company in so large a house. This is the first time Oscar Hammerstein's "White Elephant" has been associated with success.

Sarah Bernhard's recent season at the Coliseum was an immense success artistically and financially as the big house was literally packed from floor to ceiling, the audience standing six deep at the back of the circle. She is now on a nine weeks' tour in the provinces playing fourteen performances weekly.

Melba proposes to raise \$500,000 for Australian war charities. The money is to be raised by concerts in Australia in which the prima donna will appear.

The Metropolitan theatre of Varieties declared (Feb. 1) a dividend of five per cent. as against four per cent. last year. The United Varieties Syndicate (East Ham Palace and Lottenham Palace) pay four per cent. as against nil for the last two years, while the London Pavilion pays three per cent. for 1915 (declared Feb. 1).

The recent Zeppelin raids have had a bad effect on business at theatres. This is to be deplored as since Christmas amusements have been booming and it is many years since the festive season has shown such good results. Fortunately no Zeps were able to reach London, but the very suggestion of an aid raid, however, remote, is sufficient to keep the pleasure seekers within doors.

"Mrs. Pretty and the Premier" recently produced by Arthur Bouchin at His Majesty's theatre, is not a masterpiece, but it serves as a vehicle to exploit Bouchier's masterfulness. Miss Kyrle Bellwe, the leading lady, is too inexperienced to do full justice to the part of Mrs. Pretty, but gave promise in future development.

"L'Enfant Prodigue" was reviewed at Kingsway theatre Feb. 12 with every sign of success. This wordless play is a great favorite of Queen Alexandra, who has commanded another special performance at which Landon Ronald will play Wormser's beautiful score as he did at the last "Command performance."

"The Man Who Stayed at Home" has passed its five hundredth performance at the Royalty theatre. It is the only theatre in London which has strictly adhered to half prices to members of His Majesty's forces, so freely advertised by most theatres at the beginning of the war.

Hall Caine has written a new one-act drama entitled "The Iron Hand," to be produced shortly at the Coliseum.

ASS'N STICKS.

Chicago, Feb. 23.

The Western Vaudeville Managers' Association, through Mort H. Singer, has withdrawn its bookings from the Empress, Omaha. The owners of that house also operate a theatre at Kansas City, where the Association books the Globe. They demanded a franchise for Kansas City in connection with the Omaha Empress, whereupon Mr. Singer withdrew the Omaha connection.

He expects another Omaha theatre on the Association's books later on.

"WHITE MASK" SINGER.

Philadelphia, Feb. 23.

"The Mysterious Maid With the White Mask" opened at the Globe (vaudeville) Monday after securing considerable publicity in the local papers through the engineering of Charles E. Winston, formerly manager of the Boston theatre, Boston.

Mr. Winston brought the girl here from Boston last week, paraded her with the mask on, was refused rooms at several of the hotels, and when the papers fell for it he told of a Mrs. Dorothy Kensington, widow of an English army officer killed at Ypres (Belgium), intimating high society, poverty, and so on, until the papers thought it worth while to spread a bit on the subject, referring to the young woman as "The Masked Widow."

The girl drew well at the Globe. She sings.

RAT'S FREE SHOW.

Members of the White Rats tendered the inmates of Sing Sing prison a two-hour show, Washington's Birthday, matinee and evening performances. Those volunteering were Harry Bloom, George Trump, Lee Barte, Larry Francis, Gilbert Girard, Albert Gamble, Mr. and Mrs. Jack Irwin. The show was staged by Gilbert Girard.

Lucille Cavanaugh Denies.

Cincinnati, Feb. 23.

Lucille Cavanaugh, dancer with "The Follies," denies she intends wedding Dutch Leonard, the Red Sox pitcher,

OBITUARY

Will Stanley, a motorcycle racing driver, who has appeared in vaudeville and musical comedy, was killed last week in Toledo when an automobile he was driving at 60 miles an hour skidded, striking a post, killing him instantly. He was trying out the car which he was to have used next summer for racing. His widow took the remains to Kansas City, Mo.

Harry Selby Fulton died Feb. 21 at the Mt. Carmel Hospital, Columbus, O. He had been suffering for two years from a nervous affliction. He was taken ill while in advance of Montgomery and Stone in "The Lady of the Slipper." The body was removed to Newark, O., for interment.

H. Quintus Brooks, manager of His Majesty's theatre, Montreal, died Feb. 19 in Montreal in his 59th year. Before becoming connected with the theatrical business in a managerial capacity he was associated with several theatrical publications.

WALTERS-MARY STANTON, wife of the late George W. Walters and mother of the late Mrs. Barry O'Neil (nee Nelly Walters), in her 86th year, at her home, 100 West 86th St. Funeral services were held Wednesday morning, Feb. 23, at 11 o'clock in the Church of the Transfiguration. Interment at Woodlawn.

Sadie Snyder, age 17, a Chicago cabaret singer [daughter of Mrs. Sarah Snyder, known professionally as Sarah Sedalia (vaudeville)], was found dead of gas asphyxiation Feb. 16. She is believed to have committed suicide.

Frank Fox (formerly of the old Bowery Newsboys Quartet) died suddenly this week in Providence after a short illness with pneumonia. His last engagement was with the Three American Comiques.

James Magee, known professionally as Jack Manley, last season a member of "The Gay New Yorkers" (burlesque), died Jan. 5 at Saranac Lake, N. Y. His widow is Kitty Parks ("Bon Tons.")

P. A. Kilner was found dead in the LaGrange theatre, LaGrange, Ill., Feb. 18, which he formerly owned. The papers hinted at suicide by gas. Kilner was the owner of the Illinois theatre, Chicago.

Mrs. Thomas Langford Irving died of pneumonia, Feb. 3, at her home in New York. She was the mother of Irene Langford, prima donna with the Aborn Opera Co.

Grace Thorne, last appearing in "Today," died Monday in Atlantic City in her 54th year. She is survived by a husband, Frazer Coulter, in "Experience."

Anthony Leon (Leon Trio), acrobats, died Feb. 18 in Toledo. The Leons were well known in the circus world thirty years ago. The deceased was 73 years old.

Charles W. Goetz, the musical act and band master, died recently in Denver, where he had gone for his health. He was about 35 years old. A mother survives.

Mrs. Maude Robinson, known professionally as Maude Morris, died Feb. 19 in a Boston hospital, following an operation. She had appeared in several Cohan & Harris productions.

Mabel Green, well-known in burlesque, died Feb. 19, in the Kings County Hospital of pneumonia. She was 29 years old and is survived by a sister.

The father of Millie Rogers (Rogers and Wood) died Feb. 13 at the Lebanon Hospital, New York, succumbing to a stroke.

Alice Seguin Delaur (Delaur and Debrimont Trio) died at her home, 53 West 25th street, New York, Feb. 19, after a long illness.

Frederick Forrester, aged 25, formerly press agent with the late Downie and Wheeler Shows, died at his home in Lewis, Del., Feb. 11.

Theresa Kohlbrand, professionally known as Theresa La Mar, a toe dancer, died of apoplexy in Chicago Jan. 31.

Mrs. M. Schlau, aged 63 years, mother of Elsie Murphy (Mrs. Eddie Klein) died Feb. 15 in Pasavant Hospital, Chicago.

The wife of Adrian C. (Cap) Anson, former manager of the Chicago Nationals, died in Chicago Feb. 21. Mrs. Anson was 56 years old.

Abraham Miller, father of Ira A. Miller (manager of "The Bon Tons"), died Feb. 11 from a complication of diseases. He was 73 years old.

John C. Lacey, superintendent of Miner's Empire, Newark, N. J., died Sunday at his home in that city. He was 76 years old.

Mrs. Rachel B. Mawson, widow of Harry P. Mawson, the dramatist, died Feb. 7 at her home in New York.

Dave Lassard, acrobat and hand balancer, late of the Lassard Brothers, died at Hartford, Conn., Feb. 4.

Frank L. Barry, the comedian, dropped dead last week on the street in Utica, N. Y. He was 34 years old.

The mother of Fred Lamay (Jewel Comedy Four) died last week in Hamilton, O.

Francesco Marconi died Feb. 5 at Rome at the age of 60. He was a famous Italian tenor of his day.

Den Wilkes, an old-time actor, died Feb. 20, in a New York rooming house.

Special Notices of the W. R. A. U. and A. A. A.

NEW YORK, N. Y.

All members are asked to make a special effort to be present next Tuesday night, Jan. 29th, for a Full Dress Ritual to welcome by initiation into our ranks such stars of the stage and screen as:

**EDWIN AUGUST
KING BAGGOTT
GUY COOMBS
MAURICE COSTELLO
WILLIAM HADDOCK
JOHN HENRY
HUGH JEFFREY
TEFFT JOHNSON
HARRY MEYERS
BEN WILSON
etc., etc.**

Cleveland, Ohio

The manager of a theatre in Cleveland booked one of our members through an agency in Chicago.

The actor sent photos and billing, and when he came to the theatre, the manager told him that he could not use the act, as he knew nothing about it, although the act was billed, and photographs were out in front.

The manager was in Chicago, and our Chief Deputy Organizer wired him: "You must play act, or there will be no show tonight."

Within two hours, the manager wired back to this act, making satisfactory arrangements and settlement.

The reinstatement fee for both the W. R. A. U. and A. A. A. is now \$10, which pays up to April 1st.

The initiation fee still remains at \$10, with \$5 dues, which pays up to April 1st, though the closed shop is in operation in more than one part of the United States. **SO BEWARE!**

DON'T FORGET:

All nominations for the International Election must be in by midnight, February 26th.

In Affectionate Memory of

Richard Stead

W. R. A. U. No. 9617

Died Feb. 18, 1916

Our sincere sympathy is extended
to his family and relatives

THE POLICE FORCE OF THE ACTOR SPECIAL NOTICES

BY HARRY MOUNTFORD

All law is founded on force. The system of law or jurisprudence, as it is known, when it is stripped of all its technicalities, is simply an agreement amongst the citizens of a country, reduced to writing, that such and such a thing shall be done or that such and such a thing shall not be done, and if the forbidden act be committed, then the people together agree that for the breaking of this agreement, a certain punishment shall be given to those found guilty of the breach of this general agreement.

When the citizens of the country take it upon themselves and into their own hands, to carry out their own decrees, such system is known as "Lynch Law."

When they elect and select a certain number of officers to carry out the law and punish the offender, we get the system of law courts and police.

Just let us take a case as a concrete example: A man breaks this agreement or law of the community. He is convicted after a trial prescribed by the forms of that law and is sentenced to be punished, either by being kept in jail, by being flogged or by being executed.

To carry out this punishment, force must be used, because any man would strenuously and vigorously object to being sent to jail, flogged or to the extinguishing of his life; therefore, a police force is brought into existence, and if the police force is not sufficiently strong to carry out the decrees of the court, the army is called to back up the police.

Therefore, we find the true basis of all law is force. In fact, the very phrase, "The law is enforced," shows what is in the minds of men.

It is a sad thing that force should be necessary, but till the time comes when all men are honest, upright and conscientious, force will be the only weapon, and the greater the force and the greater the knowledge that such great force is irresistible, sure and speedy in its action, the fewer and the smaller the offences.

This Organization has laid down certain rules of conduct for actors and managers—rules of conduct, behavior and contract with which no sane man or woman can disagree.

No one has yet attacked the motto of this Organization—Equity.

No one has yet advanced one argument against the equitable contract.

No one has yet raised one good point in favor of exorbitant commissions.

No one, up to the present moment, has attempted to justify cancellation of a contract.

These are the laws and as such are accepted by respectable and responsible managers and actors.

But how can these laws be enforced except in a similar way to that to which the laws of the country are executed?

There is only one way I can see and which long experience has taught me to believe in, and that is speedy, drastic and immediate punishment of the offenders.

There is only one force in existence which can punish these offenders and that is this Organization.

When this Organization is weak (and it has been weak for some time) offences against the law of the theatrical profession grow and flourish.

The policeman has been absent and the offenders have had their own way; but if we can build up a mighty, powerful and invincible police force, breaches and offences against the law of the theatrical profession will cease.

They are diminishing all over the country and it is our intention never to cease this fight until the theatrical contract is as good as a business contract and until the actor and actress are protected in every way in the exercise of their profession.

The stronger the force, the bigger the array of policemen, the quicker that result will be achieved; therefore, the more members we have in these Organizations, the sooner will the law be enforced.

Therefore, it is the duty of every actor and actress to immediately join these Organizations, not alone in their own behalf, but by so doing, they also protect their fellow workers in the amusement world.

If every actor and actress were a member of this Organization (AND THAT IS WHAT THE UNION SHOP MEANS), there would be no fighting, no discord, no dissension, no cutting of salaries, no cancellations, no exorbitant commissions, and peace, happiness and prosperity would be universal in our profession.

You can still help in securing this end by coming into these Organizations. The entrance fee is still only \$10 and \$5 dues to April 1st, 1916.

So for your own sake, for the sake of the profession and to enforce Equity, join—become one of the makers of the law and become one of the vast theatrical army to see that the **LAW IS CARRIED OUT AND, IF NECESSARY, ENFORCED.**

To Non-Members

The initiation fee at the present moment is \$10, but, by virtue of the power given to the Board of Directors or International Board, **THIS FEE MAY BE INCREASED**, at any time, without notice, UP TO AND INCLUDING \$100.

This means that, when you next see these notices, the INITIATION FEE MAY BE \$25, may be \$50, may be \$100 OR EVEN \$100.

So take advantage while there is yet time.

We do not wish to keep anyone out because of financial conditions, or because the initiation fee may be too large, but there is a limit to our patience, and persuasion must soon cease.

IT IS YOUR DUTY TO BELONG TO THESE ORGANIZATIONS, AND WHEN YOU BELONG YOU WILL FIND IT IS A PLEASURE.

It is no good opposing our policies from the outside. The only way to change them, to modify them or to crush them is to come inside. **SO COME INSIDE WHILE YOU CAN AT A MODERATE COST.**

The Annual Masque and Civic Ball

WILL BE HELD MARCH 10TH AT THE AMSTERDAM OPERA HOUSE, 4TH STREET AND 9TH AVENUE.

For the first time in the history of the allied organizations, there will be a Ladies' Committee in charge of one of the departments.

Members of the AAA desiring to serve on that committee are requested to notify either in person or by letter, the Headquarters office.

International Election

If you have any candidate for International President, International Vice-President, International Executive and Secretary-Treasurer, or the 21 members of the International Board, send a letter (something like the following) to International Headquarters, 227 West 4th Street, before midnight, February 26th, 1916:

"We have much pleasure in nominating Brother for the office of (here name office), signed by two members in good standing, which should be accompanied by the following statement, signed by the member nominated, or words to that effect:

"I have much pleasure in accepting the nomination as candidate for and if elected promise to fulfill my duties according to the Constitution and By-Laws of the White Rats Actors' Union of America."

Do not forget! All nominations must be in by midnight, February 26th.

Cleveland, Ohio

Chief Deputy Organizer
Jack T. McInerney
1647 West 112th Street

Albany, N. Y.

Chief Deputy Organizer
R. L. Horst, 462 Broadway

Change of Address

Winnipeg, Man.
Financial Secretary and Organizer
H. Hayes, 701 Lindsay Building,
Opposite St. Charles Hotel
Meetings every Thursday night at 11:30
in St. Charles Hotel

We are going to publish a list of acts that managers can cancel without danger to themselves. Do you want your name to be on that list? If not make instant application for membership.

VACANCIES FOR

5 Deputy Organizers. Apply for credentials and particulars to Harry Mountford.

Holders of transfer cards either V. A. F. or I. A. L. can attend all meetings of the Lodge, after the initiation.

Will the following please send their address to headquarters:
Eather Caryl Hugh B. Pote Knox
Clara La Belle James Murtha (Martell)
Dominico Napoli

BILLS NEXT WEEK (FEBRUARY 28)

In Vaudeville Theatres.

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatre listed as "Vaudeville" (with further distinguishing description) are on the Orpheum Circuit. Theatres with "S.C." and "A.B.C." following name (usually "Empress") are on the Sullivan-Cosmopolitan-Affiliated Booking Company 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. A." Western Vaudeville Managers' Association (Chicago); "M." Managers Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "M." James C. Matthews (Chicago).
VARIETY'S Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken from the books of the various agencies Wednesday of the current week published.

New York
PALACE (Orph)
(10 acts)
Dolly Sisters
Mrs. I. W. Walfen Co
Bordoni & Mills
"River of Souls"
Ruth Hoyer
Gomez Trio
Pauvre Ilia & B
(Three to five)
COLUMBIA (ubo)
Maurice & Lamar
Beland & Scarth
Chas. T. Evans Co
Howard K. & Herbert
Albert Whelan
Morton & Glass
Sautier & Norton
Hwa & Yuna
(Two to five)
ALHAMBRA (ubo)
Diamond & Grant
L. & M. Hunting
Lucy Gillette
Savoy & Brennan
Corcoran & Dingle
Gert Sidney Co
Jesse Baker
International Girl
ROYAL (ubo)
Degnon & Clifton
Mae Bailey
R. H. Hodge Co
Jamie Kelly
"Rousseau's Isle"
Joe Dealy & Sister
Mr. & Mrs. J. Barry
Belle Blanche
Samoyva
81ST ST (ubo)
Wellington Fevers
Parillo & Frabito
"The Cop"
Shannon & Arnal
(One to five)
Roger Gray Co
Willard Sings Co
Rawls & Kaufman
Duffy & Lorens
(One to five)
PROCTOR'S 125TH ST
McNell & Shadow
Herbert Chestley Co
Charles Wilson
Rowls & VonKaufman
Hal & Francis
"Warner Amorus Tr
Lander Bros
Leach Wallen 3
2d half
Juggling McManus
Campbell Trio
Lane & Harper
Bertram May Co
Ward & West
"Fashion Girls"
Telegraph Trio
The Wilford
PROCTOR'S 58TH
The DeLarios
Lane & Harper
Mr. & Mrs. U. Gilmore
Telegraph Trio
"Fashion Girls"
Katherine McConnell
Rae & Benedetto
2d half
The Sterlings
Hal & Francis
Fentelle & Stark
Irene Hobson Co
Three Lyles
Leach Wallace 3
AMERICAN (10w)
Rutter Bros
Burns & Foran
Morrissey & Hackett
3 Ankers
"On the Veranda"
D. L. & Covert
"Constitution" & "Betty"
Rob Hall
5 Martlets
2d half
Putnam & Lewis
Cummings & Gladding
Rose Barry
"Constitution" & "Betty"
"Spills of War"
Clark & McCullough
Nichols Nelson Tr
(Two to five)
LINCOLN (10w)
Wm Morris
Pearl Bros & Burns
"Sword & Fear"
Willie Smith
"Junior Follies R"
(One to five)
Ruth Budd
Fentelle & Stark
Bentley Morzan Co
Frank Westphals
(Two to five)
7TH VE (10w)
Fisher & Saul
Murphy & Lachmar
Collins & Clark
Maxial Bros

Beale Remp Co
Mau. Tiffany
(Three to five)
Stone & Lear
Eumma Stevens
Little Caruso
Frank Terry
"Paid with Interest"
Rockwell & Wood
Livingston Trio
(Two to five)
CHERRY (10w)
Bauer & Saunders
Kawana Bros
Allie White
Billy Hall Co
(Three to five)
2d half
Arthur Madden
Lorraine & Lamerson
"Sword of Fear"
Pearl Bros & Burns
Ethel McDonough
Prevost & Brown
(One to five)
DELANCEY (10w)
Lorraine & Lamerson
Jesse Symonds
4 Harmonists
Edward Abeles Co
Harry Cutler
(Three to five)
Parise Trio
Maud Tiffany
Lawrence & Edwards
Newboys' Sextet
Beale Remp Co
Willie Smith
Wartens Bros
(One to five)
NATIONAL (10w)
Dave Wellington
Ethel McDonough
Fentelle & Stark
Putnam & Lewis
Little Caruso
(One to five)
2d half
Fisher & Saul
Vera de Basini
Brady & Mahoney
Lew Cooper
Wm O. Clare Girls
(One to five)
ORPHEUM (10w)
Warner Amorus Tr
Lander Bros
Leach Wallen 3
2d half
Juggling McManus
Campbell Trio
Lane & Harper
Bertram May Co
Ward & West
"Fashion Girls"
Telegraph Trio
The Wilford
PROCTOR'S 58TH
The DeLarios
Lane & Harper
Mr. & Mrs. U. Gilmore
Telegraph Trio
"Fashion Girls"
Katherine McConnell
Rae & Benedetto
2d half
The Sterlings
Hal & Francis
Fentelle & Stark
Irene Hobson Co
Three Lyles
Leach Wallace 3
AMERICAN (10w)
Rutter Bros
Burns & Foran
Morrissey & Hackett
3 Ankers
"On the Veranda"
D. L. & Covert
"Constitution" & "Betty"
Rob Hall
5 Martlets
2d half
Putnam & Lewis
Cummings & Gladding
Rose Barry
"Constitution" & "Betty"
"Spills of War"
Clark & McCullough
Nichols Nelson Tr
(Two to five)
LINCOLN (10w)
Wm Morris
Pearl Bros & Burns
"Sword & Fear"
Willie Smith
"Junior Follies R"
(One to five)
Ruth Budd
Fentelle & Stark
Bentley Morzan Co
Frank Westphals
(Two to five)
7TH VE (10w)
Fisher & Saul
Murphy & Lachmar
Collins & Clark
Maxial Bros

Baltimore
MARYLAND (ubo)
Walter Brower
Northlane & Ward
Lew Fitzgibbon
Ruth St. Dennis Co
Kramer & Morton
"Fashion Play"
Farber Girls
4 Danubias
(Opening act to five)
HIP (10w)
2 Brownies
"Evil Hour"
Mayne & Ferns
"Birthday Party"
Andrew Kelly
3 Alex
(Two to five)
Banner, Mo.
BIJOU (ubo)
Sheffield & White
Dickinson & Deagon
B. F. & Carmellette
"Man Off Ice Wagon"
Jui Jitsu Troupe
San Bernard
4 Danubias
Wm De Hollis Co
Wava Cummings
Midgley & Carisale
Al Rover & Sister
Jui Jitsu Troupe
Battle Creek, Mich.
BIJOU (ubo)
Powell's "Minstrels"
Mae Curtis
2d half
"Junior Follies"
Bay City, Mich.
BIJOU (ubo)
1st half
Dunn & Dean
Couteney Van Doren
Brooks & Bowen
Hanlon Bros
Trevitt's Dogs
Birmingham, N. Y.
STONE O II (ubo)
Carlisle's Animals
Lillian Ashley
2d half
Bouding Tramps
Irene Meyers
Birmingham, Ala.
BIJOU (ubo)
(Nashville split)
1st half
Kelt & Dmont
William St. Wolfus
Cole Russell & Davis
Al Herman
"Society Buds"

Appleton, Wis.
BIJOU (wva)
Paden & Reed
Avonda Prince 8
2 Millard 2d half
(One to five)
Atlanta
FORSYTH (ubo)
King & King
Hager & Goodwin
Byron & Langdon
Toots Paka Co
Gaston Palmer
"Red Heads"
Auburn, N. Y.
AUDITORIUM (ubo)
Piolet & Schofield
June & Russell
Carle Co
(One to five)
2d half
Winsome Harmonists
Hugo Lugins
6 Sylvesters
Coakley Hawley & D
Aurora, Ill.
FOX (wva)
2d half
Van Cello
Thornton & Corlew
Musical Spillers
(Two to five)
Anstlin
MAJESTIC (inter)
(28-29)
Hooper & Cook
Williams & Segal
Dunbar's Singers
Harry D. Lester
I. C. & Corneen
A. & F. Stridman
Han Ping Chien

Chicago
MAJESTIC (ubo)
1st half
Morton Bros
Boothby & Everdeen
Vera Merous
Watson & Flynn
Pollock & Rogers
2d half
Max Bloom Co
Champaign, Ill.
ORPHEUM (wva)
Merle's Cockatoos
"The Coda"
John Geiger
The Legros
Carson & Willard
2d half
"The Cabaret Girl"
Chattanooga, Tenn.
MAJESTIC (ubo)
1st half
Marx Bros Co
2d half
Marx Bros Co
"Big Jim"
Chicago
MAJESTIC (orpha)
Alex Carr Co
Adelaide Hughes
Avon Comedy 4
Lady Sea Mei
Wm Weston Co
Diamond & Brennan
Ben Ho & Gray
Thurber & Madison
Mareena D & M
PALACE (orpha)
Eddie Foy Co
"Overtones"
The Caninos
"Petticoats"
Payne & Niemeyer
The Sharracks
Laurie & Bronson
Wright & Dietrich
Samson & Delilah
AMERICAN (wva)
Laypo & Benjamin
Frank Stafford Co
Baron Lichter
"Neptune's Daugh's"
(One to five)
2d half
Carter
Hipp 4
Carter
(Two to five)
AVENUE (wva)
Svenall
Lillian Watson
"Between Trains"
Barnes & Barron
McRee & Clegg
2d half
"Junior Revue"
WILSON (wva)
"Junior Revue"
2d half
Ioleen Sisters
Greene & Parker
James Thompson Co
Adair & Grims
WINDSOR (wva)
Wilson & Wilson
Victorine & Zolar
Farrell & Farrell
Morr & Allen
Royal Genealogies
2d half
"Sept Morn Co"
KEDZIE (wva)
Ioleen Sisters
Rawson & Clare
Ferry & Heath
(Two to five)
2d half
Victorine & Zolar
Kelso & Leighton
Trovato
(Two to five)
LINCOLN (wva)
Carter
Carter Lester
Carter
(Two to five)
2d half
Danny Simmons
(Four to five)
GRAND
Rondas Duo
Mack & Velmar
St. Dudley Co
Sam Bernard
4 Morvilles
Calts Bros
Blossom Seeley
(One to five)
Batte
EMPRESS (scabac)
The Valdes
Handers & Mills
Casting Lams
Ann Hamilton Co
Grant Gardner
Scharf & Ramser
Calgary, Can.
GRAND (orpha)
Lillian Kingsbury Co
The Sultan
Valentine & Bell
E. Morten
Clark & Verdi
Warren & Conly
PANTAGES (m)
Volant
Role Lloyd
Harry Studa
"Holiday in Dixieland"
Pealson & Goldie
Canter, O.
LYCEUM (ubo)
Emerson & Baldwin
Richman St. Alex
Archer & Belford
Sylvester & Vance
Little Hip & Nap

Cedar Rapids, Ia.
MAJESTIC (wva)
Morton Bros
Boothby & Everdeen
Vera Merous
Watson & Flynn
Pollock & Rogers
2d half
Max Bloom Co
Champaign, Ill.
ORPHEUM (wva)
Merle's Cockatoos
"The Coda"
John Geiger
The Legros
Carson & Willard
2d half
"The Cabaret Girl"
Chattanooga, Tenn.
MAJESTIC (ubo)
1st half
Marx Bros Co
2d half
Marx Bros Co
"Big Jim"
Chicago
MAJESTIC (orpha)
Alex Carr Co
Adelaide Hughes
Avon Comedy 4
Lady Sea Mei
Wm Weston Co
Diamond & Brennan
Ben Ho & Gray
Thurber & Madison
Mareena D & M
PALACE (orpha)
Eddie Foy Co
"Overtones"
The Caninos
"Petticoats"
Payne & Niemeyer
The Sharracks
Laurie & Bronson
Wright & Dietrich
Samson & Delilah
AMERICAN (wva)
Laypo & Benjamin
Frank Stafford Co
Baron Lichter
"Neptune's Daugh's"
(One to five)
2d half
Carter
Hipp 4
Carter
(Two to five)
AVENUE (wva)
Svenall
Lillian Watson
"Between Trains"
Barnes & Barron
McRee & Clegg
2d half
"Junior Revue"
WILSON (wva)
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Ioleen Sisters
Greene & Parker
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Adair & Grims
WINDSOR (wva)
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2d half
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Carter Lester
Carter
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LYCEUM (ubo)
Emerson & Baldwin
Richman St. Alex
Archer & Belford
Sylvester & Vance
Little Hip & Nap

Cincinnati
KEITH'S (ubo)
Berish
Anthony & McGuire
Mr. & Mrs. G. Wilde
Mae Fitzgibbon
Milton & De Long Sis
Mue Calve
Doc O'Neill
Valencia's Leopards
EMPRESS (scabac)
Hunter's Dogs
Rosella & Rosella
Lorraine Buchanan Co
Foster & Foster
4 Bards
(One to five)
Cleveland
HIP (ubo)
(28-29) entire bill
playine Sandukey
and Klyria, Harry
Lauder show all-
ing in)
Nelson's Birds
Adelaide Travers
J. C. Nugent Co
Milo
Mrs. Lily Langtry Co
Allman & Dody
J. C. Dekos Troupe
GORDON SQ (scabac)
J. C. (Liberty split)
Delphino & Delmore
Knowles & White
Keatall Hawaiins
(Three to five)
PRISCILLA (sun)
Berry & Soule
Charles Diamond
"Footlight Girls"
Smith & Glenn
Edridge & Barlow
Kiku Family
MILES (10w)
Harvey DeVora 3
Brown Fletcher 3
Trotter
Frankie Fay
Cameron & O'Connor
(One to five)
Clinton, Ia.
ORPHEUM (wva)
Dacey & Chase
4 Renes
Mabel Harner
(Two to five)
2d half
Silver & Gray
McDougal & Shannon
Fisher & Rockaway
Melnette La Nole Tr
(One to five)
Columbus
KEITH'S (ubo)
Cycling Munettes
Benner & Walters
Wilmor & Walters
Nan Halperin
"Fashion Show"
Hunting & Frances
Great Moon
Canaan Sings, Ia.
NICHOLAS (wva)
1st half
Lewis & Chapin
Tuxedo Comedy 3
I. & E. Almond
Dellans
MAJESTIC (inter)
Clown Seal
Elnie Faye 3
Harry Holman Co
Mme Donald Ayer
Emma Carus
Rooney & Bent
Dudley Trio
JEFFERSON (inter)
Parlan Trio
Broughton & Turner
National City 4
Beatrice Sweeney Co
2d half
Joe Kennedy
Roch & McCurdy
(Two to five)
Davenport
COLUMBIA (wva)
The Puppets
Leonardi
"The Debutantes"
Bixley & Lerner
Everett's Monks
2d half
John Geiger
Morr & Allen
(Three to five)
Davton, O.
KEITH'S (ubo)
The Peers
Ralph Emley
Three Kewtons
"Cranberries"
C. B. & Donovan
Chas Kellows
McKay & Arline
Mae Hermann Co
Deerart, Ill.
EMPRESS (wva)
Sone & Dance Revue
Adolph
Florence Bell Co
Kenn & Hollis
Cummins & Seaham
2d half
Merle's Cockatoos
"The Coda"
Frank Gaby
The Legros
Rothund & Shelly
Denver
ORPHEUM
Rock & White
Comfort & King
The Duttons
Moore & Haager
Burley & Burley
Kurtis
Mrs. G. Hughes Co

Des Moines
ORPHEUM (wva)
Max Bloom Co
Lanous & Dupre
Louis Lorton
2d half
Juggling Deleise
Freeman & Dunham
"Maid of Movies"
Whipple Houston Co
Bixley & Lerner
R. Pollock & Rogers
Detroit
TEMPLE (ubo)
Geo. Lorton
Harry Gilfoi
Chas Howard Co
Misses Campbell
Merlan's Dogs
Kyan & Tierney
Breuck's Brouzes
The Novellas
COLUMBIA (sun)
Housley Nichols
Richardson Sis
Morose & Farley
Frank Keating
Columbia Players
Willie Zimmerman
MILES (scabac)
Kerr & Burton
"Dr. Joy's"
Jack Gardner
Chas Kenna
(Two to five)
ORPHEUM (10w)
O'Neal & Gallagher
Oscar Lorraine
Edmond Co
Courtney Sisters
Lottie Mayer
(One to five)
Dubuque, Ia.
MAJESTIC (ubo)
De Lisle
Kennedy & Burt
Friend & Downing
Cycling McNuts
2d half
Herman & Shirley
Boothby & Everdeen
"Leader"
Kenton, Pa.
ABLE O. H. (ubo)
Roser's Dogs
Gray & Klumker
Wood & Wyde
Rice Sully & S
(One to five)
Joe Towle
"Mayor & Manicure"
Gertrude Long Co
Musical Noses
(One to five)
E. Liverpool, O.
AMERICAN (sun)
Lavern & Grimm
Josephine Lenhardt
Devils Munk
Dare & Dale
"Tango Land"
2d half
The Nello
Art Adair
Hirschhorn Troupe
Mack & Mack
Elliott & Antonette
St. Louis, Ill.
ERBER'S (wva)
May & Addis
Redford & Winchester
Carter & Waters
2d half
Morgan & Stewart
Mignonette Kokin
John & Mae Burke
San Clara, Wis.
ORPHEUM (wva)
Clifton Sisters
Fred Lundy
Musical Gerald
2d half
Rose & Severns
8 Westons
(One to five)
Edmonton, Can.
PANTAGES (m)
"Sept Morn"
Bowman Bros
Ward Terry Co
Chabot & Dixon
Clairmont Bros
Mt. N. Ill.
GRAND (wva)
2d half
"This Way Ladies"
Wichita, Ind.
ORPHEUM (ubo)
Flake & Fallon
Jack & Gladys
Chas Sonoma
Euch Bros
2d half
Mardo & Hunter
Cross & Doris
Dolce Sisters
Richard Wally Co
Waukegan, N. Y.
MAJESTIC (ubo)
Mystic Hanson 3
Quinlan & Lewis
Courtney Spring 3
Carlisle's Dogs
Lillian Ashley
(One to five)
Eric, Pa.
COLONIAL (ubo)
Zylo Maids
Moran & Wiser
White & Clayton
Burley & Burley
Simon Co
Horn & Rooters
Hubert Dyer Co

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- Evansville, Ind.**
GRAND (wva)
"Aurora of Light"
Polla Sis & Leroy
Ines McCauley Co
Spencer & Williams
Mile Vadio Co
2d half
Elroy Sisters
Kilkenny 4
"Sorority Girls"
Great Santelli
Lambert & Fredericks
Fall River, Mass.
BIJOU (wva)
Dowd & Gomez
Donnelly & Dorothy
Barnes & Robinson
Nat Nazario Co
2d half
Arthur Ward
G M & Montgomery
R M & Franklin
3 Bobs
- Fargo, N. D.**
GRAND (scabco)
Kaima
West & Boyd
Lew Wells
2d half
Sam Curtis Girls
John Higgins
MAJESTIC (ubo)
2d half
Trevitt's Dogs
Dunn & Dean
Connant Veen Doren
Brooks & Bowen
Hanlon Bros
2d half
"Little Miss Mix-Up"
Pt. Wayne, Ind.
PALACE (ubo)
Frank Gabby
"Around the Town"
2d half
Skipper K & Reeves
Carson & Willard
Frank Stafford Co
Qua Edwards' Revue
2d half
MAJESTIC (inter)
Garciotti Bros
Lewis & McCarthy
Marimba Band
J & E Connolly
Wilson & Lenore
Walter C Kelly
Schovani Troupe
Galesburg, Ill.
CAJETY (wva)
Clinton & Rooney
Storm & Maurston
Al Abbott
Those French Girls
2d half
Wanzer & Palmer
"6 Harvards"
(Two to fill)
Grand Rapids
EMPERESS (ubo)
Herald & Preston
Joe Cook
Porter J White Co
Madden & Faro Co
Ernest Ball
"Forest Fire"
ORPHEUM (ubo)
Aerial Rooters
Mary McPherson
Dug & Daughters
Dresler & Wilson
Brooks & Lorella
Harbert
Evelis & Kitty
Dial & Crystal
RAY Bell & Harry
Green Bay, Wis.
ORPHEUM (wva)
Lillian Watson
Dunbar & Turner
Frank Stafford Co
Bell & Eva
Hamilton, Can.
TEMPLE (ubo)
Picknell
Godfrey Frey
Tom Nawn Co
Lady Alice's Pets
(One to fill)
Hamilton, O.
GRAND (sun)
Helene & Emilton
Armstrong & Odell
Jesse Hayward Co
Gruett & Gruett
Gray & Griffin
2d half
Joseph McBee
Raymond Sis Co
Work & Over
"Midnight Motorists"
Knowl & Burnett
Hannibal, Mo.
PARK (wva)
"Dress Rehearsal"
2d half
Walton & Irvian
Edmunds & LaVelle
Musical Gerald's
(One to fill)
Harrisburg, Pa.
MAJESTIC (ubo)
Cole & Wood
Tachang Yung Tr
Marie Russell
Stan Stanley 3
(One to fill)
- Hartford, Conn.**
PALACE (ubo)
Barry & Nelson
Clarence Wilbur
Gwynne & Gossett
Ronald Ward & F
Marshall & Tribble
Conroy Models
Conroy 2d half
Oberlita Girls
Shaw & Culhane
Flo & Nellie Walters
Flo Irwin Co
Helen Davis
Hamilton Bros
Hoboken, N. J.
STRAND (ubo)
The Seaboard
H & A Seymour
Tower & Darrell
Diero
D de Schelle Co
Hawthorne & Ingila
Act Beautiful
(One to fill)
2d half
Broslus & Brown
Madison & Nace
Lester 3
Pan McIntosh Co
Miscoe Monarch
Carnes Dayton Co
Loney Haskell
(One to fill)
LYRIC (loew)
Larry Comer
Monti Trio
"Vaude a la Carte"
(Two to fill)
2d half
Marie Hart
STAND (ubo)
Hornell, N. Y.
SHATTUCK O H (ubo)
Bouding Tramps
Irene Meyers
Wood, Melville & P
Mystic Hanson 3
Mazie Rowland
(One to fill)
Houston
MAJESTIC (inter)
Guzman Trio
Paz & White
Reine Davies
Three Chums
"Tic-Tac-Tangle"
Joe Whitehead
Dan Sherman Circus
Indianapolis
KEITH'S (ubo)
Sorotti & Antoinette
Allen Stanley
Thomas & Hall
7 Colonial Belles
Dooley & Sales
Frank McIntire Co
Van & Schenck
3 Johns
LYRIC (ubo)
Phil LaTocha
Force & Williams
Rhonda & Crampton
Jewel Comedy 3
Neuss & Eldrid
2d half
Gardner's Maniacs
Aenes Kane
Kenn & Hollia
Dorothy Herman
H Denn & Hanlon
Ithaca, N. Y.
STAR (ubo)
Wood's Musical 3
Conkley, Hawley & D
2d half
Pielert & Schofield
(One to fill)
Jackson, Mich.
ORPHEUM (ubo)
"Prince of Tonight"
2d half
3 Weber Girls
Sullivan & Mason
Musical MacLarens
Granville & Mack
Hardeen
Jacksonville
DUVAL (ubo)
(Opening Sunday)
(Savannah Split)
1st half
Gallagher & Martin
Leo Beers
Lyons & Yocco
Billy B Van Co
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq. Pitta-
burgh Split)
1st half
Edwin George
Marie Lo Dolls
Annie & Viole
Rogers & Sanberg
Joliet, Ill.
ORPHEUM (wva)
2d half
"Six Little Wives"
Joplin, Mo.
ELECTRIC (wva)
Evans & Sister
Hufford & Chain
2d half
3 Emersons
(One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
"Junior Police"
- Kansas City, Kan.**
MAJESTIC (wva)
Graham & Standall
(One to fill)
2d half
Flon & Elton
"Old Veterans"
Kansas City, Mo.
ORPHEUM
Singer & Ziegler
Quiroga
Frank Crumit
Whipple Huston Co
Stuart Barnes
Koshanara
Fannie Brice
GLOBE (wva)
Lawrence & Hurl
Leroy & Tosler
"Musical Matinee"
Earle & Edwards
Carr Amore & Carr
2d half
Hettie Sherwin
Jarvis & Harrison
Dingley & Norton
Hunord & Chain
Rawson & June
Keweenaw, Wis.
VIRGINIAN (wva)
2d half
Avonae Pinos
Mattie Lockett
(One to fill)
Knoxville, Tenn.
GRAND (ubo)
Santley Bros
Gibson & De Mott
"Big Jim"
(On to fill)
2d half
Halley & Murray
Bautas & Hayes
Orange Packers
(Two to fill)
Kokomo, Ind.
SIPE (ubo)
"Millionaire"
2d half
Young & Glimore
Jas Grady Co
Chas Seaton
Pink's Mules
Lafayette, Ind.
FAMILY (ubo)
"All Girl Revue"
2d half
Booth & Leander
Shimoda & Leane
Rhonda & Crampton
Boudini Bros
Geo Lovett Co
Lansing, Mich.
BIJOU (ubo)
1st half
Lamb's Manikins
Smith & Farmer
Belmont & Creighton
3 Vagrants
"Cheyenne Days"
Lewistown, Me.
UNION SQ (ubo)
Wm DeHollis Co
Wava Cummings
Midgley & Carlisle
Al Rover & Sister
"Betting Betray"
2d half
Sheffell & White
Dickinson & Deagon
B F & Carmetelle
Man Off Ice Wagon
J C Mack Co
Lima, O.
ORPHEUM (sun)
Joseph McBee
Raymond Sis Co
Work & Over
"Midnight Motorists"
Knowl & Burnett
2d half
Helene & Emilton
Armstrong & Odell
Jesse Hayward Co
Gruett & Gruett
Gray & Griffin
Lincoln, Neb.
ORPHEUM
(2-3)
(Sama bill playing
Colo Spgs 28-29)
Ryan & Lee
Gauthier & Devi
Harry Fern Co
Ruby Helder
Harmony 3
Miss Letzel
Liss Yards
Little Rock, Ark.
MAJESTIC (inter)
M & M Randall
Harry Johnson
Hermine Shone Co
Mason & Murray
The Gaudschmidt
2d half
Hooper & Cook
Arthur Right
Salon Singers
A & F Steadman
I C & Coreene
Logansport, Ia.
COLONIAL (ubo)
Mamie Gilmore
Wilson Sisters
Geo Lovitt Co
2d half
"Around the Town"
Los Angeles
ORPHEUM
Howard & Clark
Frank Fogarty
Cantor & Lee
Emmett Devoy Co
Marie Bishop
- Mang & Snyder**
Chic Sale
Metro Dancers
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Singing Parson
O'Neill & Wainman
HIPP (scabco)
Jacobs Dogs
Carroll K & Fay
Florence Modenna Co
3 Alveratos
Wally Brooks Co
Fairman & Archer
Geo B Alexander
Lombville
KEITH'S (ubo)
Schooler & Dickinson
See Mo Gray
"Tango Shoes"
M McFarland & Sis
Sarah Padden Co
Mullen & Coogan
D'Amore & Douglas
Lowell, Mass.
KEITH'S (ubo)
Ramon W. Quinn
Quinn & Laflerty
Ethel M Hall Co
Dunley & Merrill
6 Kirksmiths
Fields & Malliday
Amata
Madison, Wis.
ORPHEUM (wva)
Davis Castle 3
Lulu Costas & Jacks
Dore's Opera Co
Weber & Elliott
Spisnell & Mack
2d half
Lawton
Prince & Deerie
Everett's Monks
Baron Lichter
Dore's Opera Co
Weston, Ind.
ROYAL GRAND
(loew)
Lamah & Sheridan
2d half
3 Bannons
Mason City, Ia.
RECENT (wva)
Silver & Gray
"Cheyenne Minstrels"
2d half
Francis & Partner
(One to fill)
Memphis
ORPHEUM
Eddie Leonard Co
Dorothy Regal Co
Marie Nordstrom
Planagan & Edwards
Gautier's Toyshop
Blain City
Morin Sisters
Milwaukee
MAJESTIC (orpb)
Anna Held
Parsfall
H Bernaford Co
Watson Sisters
Mart & Sylvester
H & E Park
Dancing Mars
Minneapolis
ORPHEUM
Conrad & Conrad
Roches Monks
Hirschel Hendler
Mary Shaw Co
Leon Sisters
La Mont's Cowboys
Henry & Dixey
P. O. S. Revue
Elliott & Muller
Grest Howard
Panton's Athletics
Gordon & Marx
UNIQUE (scabco)
Housch & LaVelle
"Old Song Revue"
Oliver & Nickerson
(Two to fill)
Missoula, Mont.
BIJOU (wva)
Clark Sisters
Joe Bannister Co
Don Taylor
Ethel May Co
2d half
Hadden & Goodwin
Smilto Sisters
Arthur Young 3
5 Linnetts
Montreal, Can.
ORPHEUM (ubo)
Bertie Ford
N Nordstrom Co
Honey B Minstrels
Bert Levy
Inoley & Rugei
(Three to fill)
Mt. Vernon, N. Y.
PROCTOR
Thomas & Henderson
Watson & Little
Relle Rutland
Ward Sisters
3 Lyres
"The Family"
Elmore & Williams
Rose Troupe
The Holdwaters
James McCurdy Cr
Dorothy Meuthar
Laddie Cliff Co
Hartley & Penn
Frank Mullans
Frear Baggett & F
- New Haven, Conn.**
F. George
Helm Children
Tom Swift Co
"Yellow Peril"
Bueler Stein & F
Kaimor & Brown
O'Neill & Wainman
Skaters Bijoux
Jeroma & Carson
Mason & Fagan
Phillipi Four
Ronair Ward & F
K Whiteside Co
BIJOU (ubo)
Great Iago
Daisey Leon
Inman & Nichola
"4 Jacks & Queen"
Orden four
Flying Lunbars
2d half
Tyson & Barber
Stoudard & Haynes
Kean & St. Clair
"Waltz Dream"
Klein Bros
Caron & Farnum
Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham split)
1st half
Turner & Grace
Doyle & Elaine
"War Bride"
Ketchum & Chestam
Kislie Gilbert Co
Newark, N. J.
MAJESTIC (loew)
Mahoney Bros
Forrester & Lloyd
Hutchinson & Sadler
Frank Westphals
(Three to fill)
"Female Clerks"
"Midnight Rollickers"
(One to fill)
GRAND (ubo)
"Hector"
Demarest & Collette
Harry Gerard Co
Francis Bent
Silbers & North
Gordon & Day
Pittsburgh
HARRIS (ubo)
Jan & Jennie Burns
Van & Pearce
La Poliorica & Bro
Daniels & Walters
Frank Whitlir Co
Geo Wilson
Leona La Mar
3 Lester Bros
DAVIS (ubo)
Craig Campbell Co
Fred J Ardath Co
Hallen & Fuller
Elsie Jane
Raymond & Caverly
Flying Martins
(Two to fill)
SHERIDAN SQ (ubo)
(Johnstown Split)
1st half
Harry Bachelor
Charlotte Park Co
Natalie Navarro
Harry Cooper Co
Darras Bros
Portland, Me.
KEITH'S (ubo)
The Schmeltans
Rice & Francis
Albert Cutler
Lucille
"Highest Bidder"
Chief Catoulian
Erford's Sensation
Portland, Ore.
ORPHEUM
Geo Damerel Co
Umberto & Sarchetti
Bankoff & Gilrie
Dugan & Raymond
Hallen & Hunter
Durre & Durre
Julia Ring Co
EMPERESS (scabco)
Harry Sterling
Carl & Rhell
Cora & Robt Simpson
Musical Kuehens
Geo Lee Girls
Ray Conlin
PANTAGES (m)
Carmens Minstrels
Andr Lewis Co
Ruth & Kitty Henry
Betta Seals
Grace Cameron
NATIONAL (wva)
Math Bros & Gilrie
King Black Face
Jewel City 3
Musical Vynos
2d half
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonds 3
Providence, R. I.
KEITH'S (ubo)
Sabino & Bronner
Warren & Templeton
Maryland Singers
Frank North Co
Mason & Lee
Mason-Keeler Co
Anna Chandler
Howard's Ponies
EMERY (loew)
Roeder & Gibson
O'Brien & Hays
Ed Dowling
Guilan & Newell
(One to fill)
- Raymond Wiley**
Lafayette & Holland
Walter Elliott Co
Harry Brown
Paulina & Leopards
Quincy, Ill.
ORPHEUM (wva)
2d half
Storm & Maurston
Jewel Comedy 3
Those French Girls
(Two to fill)
Reading, Pa.
HIPP (ubo)
Joe Towle
John P Wade Co
Allen & Francis
6 Musical Novices
(Open Sun Mat)
Maryland Maids
Cole & Wood
Josephson's celandars
(Two to fill)
Regina, Can.
REGINA (wva)
Butter Porter & B
Dixon & Dixon
Al Weston
Bonessetti Troupe
2d half
Pritskov & Blanchard
The Longworths
Sanberg & Rose
Richmond
BIJOU (ubo)
(Norfolk split)
1st half
De Veede Troupe
Ray E Ball
(Three to fill)
Rochele, Ind.
MAJESTIC (loew)
"Fashion Girls"
Potter Co
Bob Albright
Billie Weston
Standard Bros
San Antonio
MAJESTIC (inter)
Rax's Circus
Mans Hanke
Sumiko & Galahia Girls
Gerard & Clark
Genevieve Ciss Co
Lew Looksdar Co
Orville Stamm Co
San Diego
PANTAGES (m)
R Stuart & Roberts
L Belmont & Lewis
Ray Lawrence
Hayemann's Animals
Heumon Trio
San Francisco
ORPHEUM
(Open Sun Mat)
Gertrude Hoffman
Mirano Bros
Lambert
Moore O B & McCor's
Grace Da Mar
Harry Langdon Co
PANTAGES (m)
"Oscar Girls"
Gallagher & Carlin
Rucker & Winnifred
Keegan & Ellsworth
Bert Wiggin Co
EMPERESS (scabco)
Aerial Mella
Hymen Meyer
Lilly Labors Co
Ranous Nelson Co
Gray & Graham
La Della Comiques
Kerr & Davenport
Savannah, Ga.
EMERESS (wva)
Kenney & LaFrance
Frank Colby Co
David Walker
Imperial Japs
2d half
Butter Porter & B
Dixon & Dixon
Al Weston
Bonessetti Troupe
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Rapel & Fairfax
Sid & Sid
Medlin Watson & J
Navassar Girls
Schenectady, N. Y.
PROCTOR
Harry Thriller
Philbrick & Devos
Bertram May Co
Emil Mendelsohn
"The Orchard"
Claude Golden
J & B Dooley
2d half
Markes Bros
Hill & Hill
Windor Trio
Harry Sykes
"Woman Proposer"
Armstrong & Ford
Ornl & Dolly
Saratoga, Pa.
POLI (ubo)
(Wilkes Barre Split)
1st half
Rob & Tip
Dietl
F & A Astair
"Which Shall I Marry"
Hayden Borden & H
Adas Troupe
(Continued on page 81.)

NEW ACTS NEXT WEEK

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

Hwa and Moey, Colonial.
Geo. Sidney and Co., Alhambra.
"Crusoe's Isle," Royal.
Ninie Bailey, Royal.
Degnon and Clifton, Royal.
Carlisle and Romer, Orpheum.
5 Cantons, Prospect.
Foley and O'Neil, Bushwick.

Floyd Mack and Mabelle.

"50-50" (Songs, Talk, Dances).

16 Mins.; One (Special Drop).

Fifth Avenue.

A neat and nice appearing mixed two-act that rises considerably above the customary turn in that class through this youthful looking couple giving visual evidence they are entitled to be placed among regular performers. The act is called "50-50," to carry out the light story connected with the special drop of an Airdome's open-air stage. Miss Mabelle (a pretty brunette) appears, hands her music to the orchestra leader and complains of the chances she must take on her voice, singing in the open. A young man in an orchestra seat mildly laughs as he remarks she will be taking no chance on that voice. Following some conversation across the footlights, Mr. Mack goes on the stage saying he's working in the same place and may as well also rehearse. Later they agree to team and split the salary 50-50. That ends the plot and they exit with Miss Mabelle singing as Mr. Mack buzzes the entire melody through his teeth. In their "singles" the young man does a couple of good dances, somewhat acrobatically, this later gaining more strength through his build. He is a far way from being thin. A recitation by him, called "Mr. Nut," is a good idea for the present time and is capable of being worked into a comedy bit. Miss Mabelle has three tasteful becoming changes of costume, and also another song, she singing both of her numbers to good effect, without striving to bore a hole in the ceiling with her pleasing voice. Their cross fire talk is not frayed in any part, and in layout as well as work the couple (both of whom have personality) have gotten away from the beaten in this line. They look good enough to wonder why they have not been around New York before.

Stime.

Mae Dolly and Chas. Mack.
Musical.

14 Mins.; One.

Prospect.

On "No. 3" in a ten-act bill this couple did not deserve the feature billing handed them at this house. They are offering a musical routine with Mae Dolly playing the violin and Chas. Mack furnishing an accompaniment either by banjo or guitar. There is an operatic medley at the opening followed by a solo and a medley of popular numbers to close. Nothing displayed by either calls for unusual comment. Nor did they secure much in the way of applause.

Fred.

Louis Leon Hall and Co. (2).

Comedy Sketch.

17 Mins.; Five (Parlor).

Fifth Avenue.

The Louis Leon Hall unprogramed sketch at the Fifth Avenue Tuesday was a two-people comedy crook playlet, Mr. Hall taking a dual role, that of a husband and a burglar. His unnamed and unknown support as his wife was excellent, and this bit of a "crook" tabloid got over. Leaving in the evening for an appointment, the husband wishes his wife good-bye. She says home will be good enough for her that night, as she is tired of the theatre and longs for real excitement. Shortly after her husband's departure and as the wife is about to retire, she meets a burglar in the hallway. He drives her back into the parlor, demands jewelry, and the wife obligingly tells him where all of her valuables, including \$400 in cash, are

Walter Brower.

Monologist.

16 Mins.; One.

Palace.

Walter Brower is a pleasant-looking chap with an abundance of stage personality and a manner and delivery that strongly suggests Jack Norworth. Mr. Brower is strictly a monologist, giving a 15-minute routine around the subject of matrimony and concluding with a rather serious, but well-connected recitation. Brower has also a southern "drawl" that sounds semi-musical and much like Mr. Norworth, leaves many of his sentences unfinished, depending upon the imagination for the laugh. His material is mostly new and wholly good. A few chestnuts were mingled with the general collection, but they seemed appropriate to complete his comedy recital and incidentally they gathered as much in the laugh division as their associates. Mr. Brower is not exactly new, although his local big time Palace debut was accompanied with a touch of importance. After substituting for Bert

Brierre and King.

Songs and Talk

17 Mins.; One (Special Drop).

Colonial.

Brierre and King are playing big time in New York this week, holding the intermission-opening period at the Colonial—and living up to their predictions in quality and results. Their turn is composed of exclusive songs, costume changes and a dance finale, nicely arranged to parallel in excellence their routine of subtle humor. An introductory opening is given in dialog form with an accompanying number appropriate to the situation, followed by a solo by Mr. Brierre and a character song by Miss King. The latter is one of the really fine portions of the specialty, Miss King dressing an old maid impression in a decidedly attractive style and adding a nifty bit of stage work in its delivery. It guaranteed the turn's success in itself, still it could be improved and yet unharmed through the elimination of the final verse. A double number and dance to follow brought the couple off, and the Colonial audience, basing their approval solely on the merit displayed, rewarded them handily. Miss King is a magnetic little miss, pretty, vivacious and well supplied with that symbol of vaudeville success known as stage personality. The turn is undoubtedly of big time calibre and can follow its Colonial precedent by holding a section in the second half of any of the modern bills.

Wynn.

Blunt Brothers (2).

Talk and Songs.

13 Mins.; One.

Columbus (Feb. 20.)

It was made perfectly clear Sunday afternoon at the Columbia that the Blunt Brothers came from Cortland, N. Y. Jack Shea imparted the information. Whenever Jack is in need of a piece of change he digs up a vaudeville troupe and picks two towns up state to do the dirty work. Cortland is always one of them. It's an easy jump from Cortland to any place you'd hate to go, so Jack believes he is playing safe, besides knowing the town pretty well. He says the Blunt brothers were born there (which isn't all Cortland must stand for) and that one day when Bill Dillon, who is running the opera house needed an act, he took in the locals. Well, you know what friends will do, so Bill must have thought he picked up a find in the Blunts. Whether Bill gave them this act, Jack doesn't say, though Mr. Shea did remark they had a Bill Dillon song Sunday afternoon, but hadn't the nerve to pull it, which might lead one to remark they had the nerve to pull a lot of other stuff. But for the sake of Cortland, Bill Dillon and Jack Shea, which takes in the wire works, Cortland House and Fred Beaudry's old stand, there's no use being blunt over the Blunt Brothers, also remembering there's no place like home—not even in vaudeville.

Stime.

PROTECTED MATERIAL

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Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by Variety:

MARCUS LOEW CIRCUIT

(Jos. M. Schenck)

FINN-HEIMAN CIRCUIT

(Sam Kahl)

MILES CIRCUIT

(Walter F. Keefe)

RICKARDS CIRCUIT

(Australia)

(Chris O. Brown)

GUS SUN CIRCUIT

(Gus Sun)

B. S. MOSS CIRCUIT

(B. S. Moss)

PANTAGES CIRCUIT

(Louis Pincus)

FEIBER-SHEA CIRCUIT

(Richard Kearney)

hidden. As the robber is about to go, the wife offers him a proposition, to cut cards three times, high card to win twice out of the three. If the winner is the burglar he leaves in full possession of the property without a police complaint to follow. If the wife wins, he departs peacefully without the haul. The wife wins, but hands the robber \$100 in cash for a fresh start. During some 'phoning the burglar disappears, the husband returning almost immediately. His wife attempts to conceal the evening's excitement, but some queries by her husband leads her to believe he did it himself, which is the curtain. It's not altogether even that much the playlet itself, it's the agreeable way Mr. Hall and his support put it over. That is very agreeable, and the skit will do for the sketch position in the first half quite nicely.

Rime.

Fitzgibbons last Friday, he made sufficiently good at the Palace to justify his retention there for another week. Mr. Brower kept the house continually laughing during his stay and walked off to a generous portion of genuine applause. Vaudeville can make room for Mr. Brower. He's already among the best in his class.

Wynn.

Three Southern Girls.

Violins and Songs.

17 Mins.; One.

Jefferson.

These three girls have a rather pleasing little offering, which, if properly routined, and the dancing portion fixed up a little, would do for an early spot on a big time show. The girls are pretty. Two play the violin exceedingly well, while the third had a high soprano voice that gets the numbers over. The latter girl has personality and a clever manner of using her eyes while singing.

Fred.

Franklyn Ardell and Co. (1).
Comedy Sketch.
19 Mins.; Three (Office).
Fifth Avenue.

The young good-looking brunet, who is Franklyn Ardell's company of one in his new sketch at the Fifth Avenue Tuesday, is reported to be Mrs. Ardell, making her stage debut in this playlet. Mrs. Ardell (if it be she) has been well coached for an initial performance though there may be a touch of Ardell humor in casting her for a deaf and dumb role. Still Mrs. Ardell does speak toward the finish, and generally performs in a manner to deceive anyone into believing she is anything but a novice. The Ardell sketch is a good one in the comedy class. It's title may be "The Wife Saver," for it runs along an idea of that sort, and a new idea for vaudeville playlets. Mr. Ardell is Harry Simpson, a real estate auctioneer. He has a wife and an affinity (in a neighbor's wife). While engaged in auctioning off lots that may be found between tides (dialog of piece), enters a young woman who says she is deaf and dumb, but an Al stenog, taking dictation from lip movement. Ardell pityingly gives her a job, 'phones his wife he won't be home for the week-end, and 'phones the affinity he will meet her for the 12 o'clock train. He leaves the room for a moment, when Miss Deaf and Dumb also 'phones the affn, posing as Mrs. Simpson, saying she will beat her up if fooling around her husband; then affn 'phones Simpson what his wife said. He is perplexed, but D & D calmly informs him how it happened, also demands \$100 for hush money after insisting he give up the affn, and tells Simpson she is an official "Wife Saver," belonging to a society organized for that purpose. For the finish, Simpson gives the "detective" a phony \$200 check, and then again calls up the affinity. The finish is a bit uncertain just now, both in the actual inference to be drawn and in the exact manner approached, but that should be quickly fixed. Also the best line and one that gets the biggest laugh, may have to go out in some houses. At the opening, Mr. Ardell does really a monolog through selling the lots at auction to the audience, securing bids from the front of the house. His genial personality that so well suits him in a playlet of this breezy kind carries everything before it—the idea as worked out is funny *Time.*

Stone and Marion.
"Piano Act."
13 Mins.; One.
Columbia (Feb. 20.)

Arthur Stone, who is blind, plays the piano in this turn, a solo as well as accompanying Mr. Marion, the singer of the duo. The latter uses all popular numbers, including an Italian story with his "Wop" song. He does fairly in dialect, but his enunciation stands him in the best for the style of number used. That Mr. Stone is blind is announced during the act. The turn will do nicely, but should be built up for the finish. Its ending, Sunday afternoon, let act down badly after it had secured an excellent impression. *Time.*

Julia Dean and Co. (3).
"Marie Rose" (Dramatic).
17 Mins.; Full Stage (Special Set).
Palace.

In "Marie Rose," a melodramatic sketch based on the activities of the Teutonic forces in the European conflict, Julia Dean has a splendid vaudeville vehicle, but just why she permitted it to be partially sacrificed through the selection of a weak cast is a problem. The fault is easily discernible, but it may be easily remedied and should be, for of all the mediocre war skits made possible by the present quarrel, this stands out conspicuously as the best constructed property of the lot. John Willard wrote "Marie Rose," giving the title role, that of a Red Cross nurse, to his featured principal. It deals with the German system of espionage with a practical demonstration of its far-seeing power planted in the ranks of its own army. The scene shows the aviation quarters of Col. Von Stutz (George Roberts) wherein are stationed besides Marie Rose, two aviators, Lieutenants Prang (Charles White) and Hollman (Bert Robinson), both supposedly in love with the nurse. The situation is quickly made known and the slow journey to a tense climax is carefully built. Hollman denouncing Prang as a spy. Marie Rose comes to his defense, but the evidence is too strong, and Prang confesses, whereupon Marie declares he is her husband. A few moments are given the couple alone, whereupon Marie explains that she pretended to be his (Prang's) wife because she too was a spy, offering to carry his secrets to their country. The surprise finale comes here when Prang denounces Marie and the explanation follows that the drama was staged solely to procure the necessary evidence against the woman. The curtain speech is given Miss Dean, wherein she dramatically declares they can riddle her body, etc., but her spirit belongs to God. It's well arranged and deceptive enough to give the finale the required punch, but much dramatic value was lost through the indifferent acting of the support. Mr. Roberts seemed capable enough, but Messrs. White and Robinson failed entirely to maintain the dramatic tension and while it magnified the importance of the lead, it worked to the general detriment of the production. With this defect taken care of, Miss Dean will have a vaudeville act sufficiently strong to keep her in the headline division of big time vaudeville until the war interest has died out. *Wynn.*

Al White and Co. (2).
"It Happened In Cork" (Comedy).
16 Mins.; Full Stage (Special Set).

The special set represents a scene in Ireland. Upon the curtain rising, a man with his back toward the audience is seen pouring milk from a can. He turns, says "Oy, Oy, what a country!" and the house must laugh at the incongruity of the situation, Hebrew farmer in Cork. Later into the scene come his son and a neighbor's daughter, a real pretty colleen. The son is a fly boy from New York, who wants to return in a hurry and take the girl

Mrs. Thomas Whiffen and Co. (4).
"The Golden Hour" (Comedy).
20 Mins.; Full Stage.
Colonial.

To review the Mrs. Thomas Whiffen vaudeville vehicle from a strictly commercial and impartial standpoint, one must necessarily overlook the sentimental value and consider only the ingredients that point toward the entertaining features, for the sentimental assets are an acknowledged quantity and in many instances a severe handicap to success in other directions, but what a splendid blend that rare combination of sentimental and genuine stage value make in the whole. And never has that rare combination stood out so prominently in one case than it does in the production of "The Golden Hour," a comedy supplied that grand old lady (Mrs. Whiffen) of the stage, by Edgar Allan Woolf. It deals with the golden wedding anniversary of Mr. and Mrs. Whitfield (Mrs. Whiffen and James Macduff) and Woolf has accurately timed the general limitations to a split second degree. The elderly couple are having a little private supper with cake and wine. Their party is interrupted with the domestic differences of a grandchild. The latter (Peggy Dale) has left her husband (Jack Sears). The old couple diplomatically adjust the little spat through the application of common sense, the finale showing the reconciliation and departure of the youngsters while the elders resume their period of joy. There is a good line of dialog interpolated in the general action, and Mr. Woolf has given the principal a real opportunity to display her immortal stage genius. And while Mrs. Whiffen may have lost some of her former agility, she possesses a goodly supply of personality, and it is of that irresistible brand, the kind that magnetizes. The Dale and Sears addition does little beyond establishing a contrast and their portion needs immediate doctoring. They raced through their roles and while apparently aiming at a semi-patho situation, the punch was missing. It was inferior acting and faulty stage direction combined. But notwithstanding this, Mrs. Whiffen in "The Golden Hour" should prove of infinite value around the big time, but in justice to the general surroundings. Mr. Woolf should give a little attention to her support. To classify Mrs. Whiffen as less than a hit would be neglect of duty, much less respect. She was all of a hit and then some. *Wynn.*

with him. The father prevents that, reprimands his son and there is a slow curtain. In comedy the piece does not balance up to the opening. Mr. White (not Al B. White) plays this type of Hebrew in a familiar way, much as many others have done, with the flat sound in calling "Sam-my" (his son) and other little peculiarities that are remindful, but probably does as well in the role as most of the others. The son, barring he looks a bit too youthful, satisfies, and the girl is very nice. The sketch will be liked on the small time. It's short in running for this kind of act, though 16 minutes are plenty long enough. *Time.*

"Royal Dragoons" (8).
Songs and Music.
12 Mins.; Four (Special Set).
Columbia (Feb. 20.)

"The Royal Dragoons" looks like a No. 2 "White Hussar" act. The Dragoons are eight men in white Hussar uniforms, who play and sing. Excepting the drummer and one reed player, the rest play brasses. Afterward they sing, becoming a double quartet or an octet for that. The drummer is given a special position on a stand, and the music defers to his work. It's a trifle difficult to understand why in these days, considering the money a company of eight musicians—if they are good musicians—can command, an act of this sort should be in demand for a vaudeville bill, when the same amount of salary to another and better turn of different variety would return ever so much more value to a program. "The Royal Dragoons" compose a very ordinary act. It's one excuse is what the small time calls "a flash." *Time.*

Chas. E. Evans and Co. (2).
"A Forgotten Combination."
16 Mins.; Full.
Alhambra.

Charles E. Evans is presenting a comedy sketch, with the scene the home of the Newweds on the evening they are giving their first formal dinner. Hubby Newwed arrives home late and in the rush to dress, collar buttons are lost and the combination of the safe containing the wife's diamonds and the family silver is forgotten. A burglar, who has entered the house, finally opens the safe, and his discovery by the couple, who have quarrelled and who have decided they are both ready to part, brings about a reconciliation. There are many comedy bits and the laughs come frequently, but through business rather than dialog. The act will do for about once around. *Fred.*

AMERICAN ROOF.

The first half of the week at the American had a variety show. Starting with a shadow-graphist it ran through to a dog act. An ill song ("Molly Dear") gave the right impression, opening, with Marou, shadow-graphist, following, doing little in the way of winning over the audience. This chap should have a more attractive finish. The present is not amusing at all, decidedly weak. Mahoney Brothers and Daisy presented an out of date routine, including talk and comedy muchly passe. The comedian appears to be a capable dancer and should do more of it. The dog helps the turn over, though the returns were woefully light. "No. 2."

Black and White, with their untiring efforts, next gave the show its start. The girls are as limber as of yore and brought down the first real applause of the evening. For the the minstrelsy and of the variety program Alexander and Scott offered Southern melodies. One does a fair female impersonation but is not as convincing as he seems to believe.

W. H. Whittle, closing the first half, showed some exceptional ventriloquist work. He has ability, but can stand a better routine. His work is of a different nature from most ventriloquists and the cornet playing and singing at the same time as a finish would be very strong if worked up right.

The Mendelssohn Four, three girls and a male cello player, entertained on string instruments with one of the girls doing songs. It is an oddity to see an instrumental act of this order working in "one" but this was probably due to the full stage turn "Making the Movies" which followed. The latter is a travesty on picture making, with Van and Carrie Avery. Like most travesties it is weak at the finish although the laughs come frequently during the running. Van as "Ran-lux" secured the right results with his comedy, the water cooler business proving his best. Miss Van with her kid impersonation can also be credited with several laughs.

Barry and Wolford featured in the lights found many of their old time friends in front and with their old time songs and sage made a noticeably good impression next to closing. Zerkoff's Dogs closed the bill in good shape.

ALHAMBRA.

The holiday eve crowd augmented by the flood of Plicer fans who reside in Harlem so packed the Alhambra Monday night there was not a seat to be had a few minutes after eight. Manager Harry Bailey even had a couple of extra chairs placed in the orchestra pit and with all this there was a line of standees across the back of the house.

The program was one hard to lay out and because there would have been a stage wait between Plicer and Douglas and the Charles E. Evans sketch, the management was forced to run the Pathe weekly in the third spot. The show was exceedingly long on comedy as may be gathered from the two comedy sketches on the bill. The opening section had Chas. E. Evans and Co. in "The Forgotten Combination" (New Acts), and William Morris and Co. in "Mrs. Temple's Telegram" (New Acts). The latter portion of the show held up the stronger.

Joe N. Togan and Isabelle Geneva opened shortly after eight with their wire offering. Elsie Plicer and Dudley Douglas filled in the second spot rather early for the act. However, all of the Plicer family's friends (which means practically all of Harlem), were on the job to give the team a send-off. Douglas does nearly all of the singing in the act, while Miss Plicer wears six or eight gowns and looks extremely pretty in all of them. She and her partner are using an imitation of Gaby Deslys and Harry Plicer singing "I Want a Real Kiss" for their closing number. Miss Plicer has the intonation of the French soubrette's voice and all of her mannerisms without flaw. "Molly Dear" is used earlier and during it Miss Plicer parades the gowns. With the friends present the act was more than well received for the spot it had on the bill. The Evans sketch followed.

Next to closing the intermission the actor-manager-announcer Loney Haskell appeared in a monolog. One would have thought that after spending a couple of years on "The Corner" Loney could have chosen a good act. He saw a lot of them in that time and had any single man presented a monolog that contained as many Joe Millers as does the Haskell turn, it's a shudder to think what Haskell-Manager would have said to Mr. Monologman after the opening matinee. At that he is using one gag also employed by Marie Fitzgibbon, about the tough kid who answers he has nothing to be thankful for as the Almighty almost ruined him. It is one of his best. But with the Alhambra audience Loney was a bit. His stuff was right for the turn, although his method of addressing his remarks to the audience about the audience is hardly in good taste. The Beatrice Morell Sextet closed the first part and scored.

Sophy Barnard in a new repertoire of songs opened the second part. She is an exceedingly pretty evening gown of white she did four numbers and an operatic medley. That the Beatrice Morell Sextet had been on just before the intermission and that she started the second part militated against her chances, but Barnard overcame the handicap and registered successfully. The operatic medley seemed to let the act down. The "Spirit of '76" a red fire number used to close pulled the encore from the audience. "Underneath The Stars" which was then sung is by far the prettiest and best rendered number in Miss Barnard's act.

"Mrs. Temple's Telegram" had the audience laughing from start to finish, but the big laughing bit of the show was pulled down by Conlin, Steele and Parks. One must credit Jimmie Conlin for his keeping right up to the minute with "gags" and business. His balloon bit and the masked marvel are two big laugh getters.

Mortimer, Tyrell and Hoyt closed the show with basket ball on bicycles. There is a certain thrill in the act and they held the audience without a single walkout from the lower floor.

Fred.

FIFTH AVENUE.

An unusually strong pop price vaudeville bill was at the Fifth Avenue the first half, where the three acts were recovered in the program, taking what is given them. With that show however the theatre could issue printed programs, without depending upon the time table outside or the billing.

At the holiday matinee Tuesday with the eight acts running through without a break in two hours, the lobby was jammed with paid patrons waiting for the second show. It was, then about four.

The bill featured three strong hits. Two laughing ones were Charles Ahearn and Co. closing the show, with Franklyn Ardell and Co. (New Acts) shortly before. The other turn was Geo. Cooper and Chris Smith (colored).

There wasn't a dull moment in the entire bill, for even the Four Rios opening did their dumb ring acrobatics speedily, while Yvette, next to closing (though the spot was too big for her) played a splendid enough singer running about while playing her violin.

"No. 2" held Floyd Mack and Mabelle (New Acts), a new double turn that had the worst of it on position, though they gave the show a start that sent it flying onward. They were followed by what amounts to another double mixed act, Ronald, Ward and Harrison, the latter two being a comedy duo, and the slight bit held before a special Atlantic City drop scene. It starts with flirtation and ends with comedy, liked all the way through, the dialog and songs both taking hold (the first in and it was a holiday crowd). The turn should not experience great difficulty in finding time. Mr. Ronald has a "Dam-

phool" song he does quite some with. The comedy is well balanced.

After Loula Leon Hall and Co. (New Acts) came the Cooper and Smith turn. Mr. Cooper, made darker by cork, is delivering songs in a manner to attract attention. Each number is hit up to get introduction, and the turn runs through very smoothly. Though Mr. Smith might be supposed to take the comedy role, Cooper snatches that away with his work and numbers, Smith playing the piano, though making his points count upon the small quantity of dialog he has. They open as a bellhop and a porter. Later Cooper puts on an evening dress. There is nothing of the former style of a two-man comedy act in this turn. It's all there for a spot, and Cooper's songs, as well as his song delivery, guarantees it. Excepting "He My Cousin" their songs sounded specially written.

Then came Franklyn Ardell and Co. (New Acts) to be succeeded by Yvette. Yvette wears two dresses the first in black and white to match the special curtain in similar shading, and her second gown is a slimy red. Yvette plays the violin, sings and dances, playing and dancing simultaneously. If she ever concludes to sing, dance and play at one time, it may be decided which she does best but with her with many "nut dancing violinists" having passed in review there is nothing left in the Yvette act to commend. She has nothing distinctive. The one try she makes for that, the changing dancing of different nations, was first used by Charles Olcott as a piano number. The importance of the position next to closing may have been to Yvette's disadvantage, but she seems badly fitted for big time at present.

The holiday pleasure loving crowd laughed their heads off at the Ahearn freak wheel turn. It made a big finish for a fine comedy program.

Time.

PROSPECT.

With holiday prices prevailing Keith's Prospect in Brooklyn held capacity Tuesday matinee. The show was a strong one. It wasn't until the second half any applause hits showed. Out of the ten turns on the program, six are splitting the feature billing with Carrie DeMar and Jamie Kelly topping. The other four are Merrill and Otto, Ellmore and Williams, Els and French and Dolly and Mack (New Acts). Just by the latter turn figured so heavily in the billing isn't known.

The show seemed rather like a small time entertainment in the first half. Myrl and Delmar in "Over The Garden Gates" opened. Mae Aubrey and Estelle Riche were second. The two girls have a peeling turn for big time but it should be speeded up a little. The opening number does not get a proper return, and there is entirely too much dancing following it. By far the best is the Slamese Twin dance, done in "one" for a closer. This brought big applause. Dolly and Mack followed the sister act.

Harry Brooks and Company in "The Old Minstrel Man" received some laughs on the dialog. The turn needed more pep in the lines before it will stand up with fast company. The playing of old minstrel man by Mr. Brooks is the best. Next to closing the first part Kate Ellmore and Sam Williams had rather a hard time to get the house warmed up. The talk in their present offering is far behind that of "The Suffragette Army" and it certainly is not a success. Merrill and Otto closing the intermission with "The Wards of the U. S. A." suffered from quiet talk at the opening and it was only the brief dance at the finish that passed them.

Opening the second part the Meyakos immediately had things coming their way and for the first time during the afternoon was there any spontaneous applause. "The Loading of The Mandy Lee" is now sung by the two Jap girls. The little Jap boy is still the big hit and stopped the show.

Carrie DeMar who followed was a tremendous success in her sketch but that did not hold a candle to the applause which greeted her putting on two songs in "one" at the finale of her turn. Jamie Kelly received an ovation on his appearance because he is a local light and they are loyal for their "home-town" in Brooklyn. His monolog and songs landed him safely. Els and French closed.

Fred.

125TH STREET.

Tuesday evening Proctor's 125th Street did a capacity business. Before the last show started the people were forced to sit in the aisles. With capacity went a corking small time show.

Stanley and Lambert did well in the opening spot with singing. This couple at least make a nice appearance, and were more suitable songs used they would have registered better. The girl especially should be very careful selecting her songs, or she possesses a peculiar voice that cannot always be utilized to its best. The male member might change his solo number for something better, at the same time try for a little smile which he appears to have but does not carry it with him long enough or often enough to do much good.

"Lady Godiva's Ride" landed big applause at the finish of the piece, which is the spot where the approval of the audience should come. The playlet is based upon Tennyson's poem of that name and tells the story of Lady Godiva, who rode nude through the streets of Coventry, in order to secure from her drunken husband his promise to relieve the distress of the populace. In the small time houses it would probably be necessary to tell the story in its present form, but when the act reaches the big time, the "explanation" might be curtailed somewhat. At the conclusion Lady Godiva is shown mounted on a beautiful white

charger riding full speed on a treadmill, with the scenery back of it working in panoramic fashion.

Pelham and Thelma appeared to myratify at first, attempting a bit of hypnotic work that impressed. Calling for assistants from the audience, the girls then steps upon the stage, after which, in a hypnotic spell, he follows the directions of his partner. The idea might be passable, but during a speech it should not be classed as a new idea. One is a clever contortionist doing a number of bends and twist away from the ordinary, he practically seems responsible for the act scoring so well.

"O! A Veranda," a girl act with three girls and three boys, went through the regulation routine, but with all they did the audience hardly knew they were there. Of the entire cast no one can sing or dance. The comedian carries the entire act along. It is a good looking act with the people dressing well and a full stage act that sets it off to some advantage, but a sorrowful bunch when it comes to deliver.

Rice and Franklyn did a "batch act" before a special drop of a small town in "one." They have framed a two-act of some merit that should keep them going along the better small time circuit. The country mias and the city wise guy, ending with a little number by the girl, also a whistling bit. Bradley and Norris were the third double act of the evening, being placed rather poorly, nevertheless they scored fairly well in the position occupied. After opening with a double number in full stage, Mr. Bradley did some bicycle riding, after which Miss Norris does a Chinese number that should be replaced or dropped. The act let down there. Perhaps another number done in shorter time might be better, but some sort of an arrangement could be made for the betterment of the act. They closed to good returns.

The Kiehl Bros. kept them in good humor, the boys indulging in some chatter that brought laughs. A little cutting in that line with some fresh talk, retaining the parodies with a little more dancing and the act will no doubt prove more enjoyable. Nicholas Nelson Troupe closed the show with hoop work. Continuous missing married it, all of the boys appearing to be too anxious in their different tries. The audience overlooked their slight troubles and handed them quite some applause at the close.

HAMILTON.

One glance at the attendance at the Hamilton Tuesday afternoon would satisfy the most skeptical that that house is one of the real money makers of the B. S. Moss chain. The weather was ideal for promenading but detrimental to theatrical business, nevertheless the Hamilton held capacity throughout the afternoon.

Booking Manager Danny Simmons did well for the uptown patrons in entertainment. The first half was Minnie Allen. "No. 5" took both athletic and applause honors at the first show. Miss Allen is an athlete of a calibre not often seen on the small time. The Hamilton audience readily grasped this. Among the other turns who have spent a goodly part of their existence upon the big time was Edmund Hayes and Co. in "The Piano Movers" which kept the audience in a constant happy mood. The act has not changed in makeup, but for the three-day it is sure.

Downa and Gomez, colored, operatic singers, had little difficulty in landing a safe hit in the early spot. The man appeared to have too much coloring upon his face. Bel and Glass, "No. 2" which the boys kept the show going at a good clip. They have the necessary punch in their bell ringing business with their feet to top the act off. Harry Adler, following the musicians, kidded and made noises, many of which have been done before, especially the cat and saw. The Five Mosaic closed the show with picture twirling.

The first show not including picture twirling ran through in one hour, the acts being run without picture interruptions.

CITY.

The Improved William Fox billa appear to be drawing the business on 14th street. Tuesday afternoon found them standing to the backwall around two o'clock. They kept pouring them in all afternoon and when the first show was over they had them standing in line half block away from the box office.

The bill for the first half ran pretty close to the time allotted. The first act, Fanning and Louie opened with painting, followed by Casson, Earle and Moran, new trio, with Jimmy Casson handling the most work. They frame up well, going through the songs in good style, although the girl at present does not quite grasp her opportunities while working alongside of Casson. They open in three with Moran the piano, closing in "one" with Casson and Miss Earle doing a double number. With a little more work they should prove acceptable.

"The Master Move" held attention, during which a number of laughs were recorded. The woman did not appear to measure her voice well for around the back of the house her lines were indistinct, the patrons being forced to chat during the greater part of the sketch. Although the playlet seemed to register, it passed off rather lightly at the close. A weekly pictorial broke in at this time, after which the Hughes Musical Trio (two men and a woman) offered a number of selections upon different lines. During this turn a woman fainted in the rear of the orchestra, she being jammed to the orchestra rail. The act kept on, knowing nothing of the slight disturbance, nicely handed by the house staff. Kolb and Harland did not strike right at

first. Their act appeared to be a bit over their heads. Nevertheless the 14th streeters soon realized the couple were entertaining and gave them hearty applause. The dancing especially was liked, although the suffragette part struck them funny. They closed to one of the hits of the afternoon.

"A Mile a Minute" went over with a bang, especially the finish of the race. The audience almost gasped with astonishment when it occurred. A new detective has been added to the cast, although the comedian should be replaced more quickly than any one else. His many situations do not take much to put them over, but he does not seem capable of handling the role.

Harry Hock and Co. were billed to offer a comedy playlet, but all they, in fact Harry Hock alone, offered was a slam bang routine of song numbers. Hock might as well be doing a single, for his partner does a little bit at the piano, and singing him out somewhat in "Hello Hawaii," for the opening song. Most of his present songs fit him, but a couple are out of place, the next to the last being away entirely from his style. A little juggling with the songs and Hock should pass along at his present height. The Arabian whirling closely resembling the Bonomer Arabs) closed the first show with speedy whirlwind work.

HARLEM OPERA HOUSE.

It looked like old times around the H. O. H. Monday night. The same capacity business so often seen before the Alhambra changed its prices was on hand, with quite a number of standees on the lower floor and balcony. Manager Swift's new policy of replacing a couple of the acts with two current releases of the Triangle appears to be getting the business. In fact the entire program is giving his patrons more entertainment than the previous bills of eight and ten acts.

The Three McPhersons opened the vaudeville portion with Scotch dancing and songs. When compared to other turns of the same order they do not loom up very well, no doubt due to lack of "pep." This is always a noticeable feature in any Scotch offering. The comedian scores quite well with "gags," but a number could stand replacing. The one about mother-in-law eating green apples saw its day some time ago. The act needs replacing, with more dancing replacing the singing. Johnson and Crane passed along to light returns in the "No. 2" spot, the couple gathering more applause than expected with the present routine. The girl may be proud of her light golden hair, but she spells her appearance in the same way and dress. She also displays too much confidence. The songs she bit brought a couple of laughs. The act needs to be rearranged with a little change in the songs. Working in more space, say "three," would give them a better chance for the dancing.

Miss McMillan and Co. in a comedy sketch, "Some Woman" got good returns. The skit continually runs along the line of "some woman," although it calls for little work by Miss McMillan. The piece is well written. It appears rather jerky at times. The young girl is responsible for the slowing up. The male member has little to do, but a faint flap blinds him a bit. The sketch, written by Archie Colby, should prove a corner for Miss McMillan after a little work, during which time speed might be inserted with more rehearsing for the young girl. An ill song, "Cumberland," was followed by a four-act Triangle comedy that had them roaring.

The Three Romanos, girls, go through dancing including Spanish, toe and ballet, with a number of Russian steps. The act in its present shape does not look very well, though the girls individually appear to be clever dancers. They cannot hope for anything better than their present position.

Hoey and Lee were next to closing and scored the usual. Beeman and Anderson closed the show and did well in the closing spot.

FULL WEEKS SOUTH.

The Loew Circuit will place vaudeville bills at the Grand theatres at Atlanta and Macon for a full week, when those houses open under the Loew policy during March.

Joseph M. Schenck, who is vacationing at present in Palm Beach will probably make southern booking connections for convenience of "jumps" before returning north.

QUESTION OF OWNERSHIP.

Winnipeg, Feb. 23.

A question of ownership of the local Pantages theatre threatens to involve the Pantages Circuit with the labor unions. The union musicians, stage hands and picture operators in the Pantages house have left.

Alexander Pantages books the vaudeville into the theatre, but claims he does not own the house. This appears to be the stumbling block in the path of a settlement of the trouble.

POOR LITTLE PEPPINA.

That Mary Pickford remains the "Queen of the Screen" is indubitably proven by the manner in which the public have accepted her in her latest Famous Players release, "Poor Little Peppina," by Kate Jordan. "Poor Little Peppina" marks two events in the career of the dainty picture favorite. It is the first seven reel release in which she has appeared and is also the first picture to be placed on the market since the formation of the Famous Players-Mary Pickford Company, in which the stars own a half interest. The first public presentation of "Poor Little Peppina" in New York occurred at the Broadway theatre on Sunday of this week and the house did a record business on that day. The lobby was jammed with a line of people waiting to get in from the opening hour until the final presentation of the day. On the last showing there was prolonged applause at the finish of the picture. Kate Jordan has provided a scenario for Miss Pickford that is delightfully suited to the little actress's capabilities and although the first two reels of the picture seem to be a little drawn out, it is undoubtedly due to the fact that Our Mary does not make her appearance until about the third reel. From the time that she comes into the range of vision the story goes along with unflagging interest to the final scene. "Poor Little Peppina" is divided into three parts: a prologue, the play itself, and an epilogue. The opening scenes show the incidents that occurred 15 years prior to the time Miss Pickford makes her appearance as Peppina. A wealthy American family, by the name of Torrens, reside at their beautiful Italian villa. The family comprises Mr. and Mrs. Torrens and their daughter, Lola, a child about two years of age. The Torrens' butler, an Italian and a member of the Mafia, likes to sample the wine cellar of his employer, with the result that he is discovered and reported to the master by another of the servants. The butler is discharged and swears vengeance. He lies in wait for the servant who reported him and kills him. He is arrested, tried, convicted and sentenced to life imprisonment. With the aid of the Mafia he makes his escape from jail and kidnaps the child of the Torrens family, which he places in the care of relatives while he makes his escape to America. Through confederates it is reported the butler and the child were seen to drown together in the bay. This ends the prologue. Fifteen years later Peppina (Mary Pickford) is introduced in the story as the daughter of poor Italian peasants and Beppo (Jack Pickford) is her brother. The two are working on the estate of an Italian count who has married an American girl. The peasant laborers are in charge of a padrone who covets Peppina and wishes to make her his wife. The padrone and the girl's parents arrange for the marriage. Peppina doesn't fancy the padrone and goes to the Countess with her tale of

trouble with the result the Countess makes her a gift of some money. On the night of the betrothal party, Peppina strikes the padrone over the head when he attempts to kiss her and escapes from the house. Beppo finds her in the morning in an old ruin on the estate where she has passed the night. He gives her his "other suit" of clothes and as a boy she makes her escape to America by stowing away on a liner. Forced to come out of hiding because of hunger, she enters the stateroom of Hugh Carroll, who is one of the assistant district attorneys in New York and also the brother of the Countess who befriended Peppina. Carroll discovers the "boy" and arranges for his passage in the steerage. On arrival in New York Peppina arranges to effect a landing with the aid of one of the stokers, whom she has bribed. The stoker brings her ashore and takes her to a dive which is being conducted by the butler who escaped to America after kidnapping her. He is the head of a gang of counterfeiters and Peppina as a "boy," after being freed of her money begins to work in the dive tending bar. Tiring finally of abuse which is heaped upon her, she makes her escape and becomes a messenger "boy." On delivering a message she is recognized by a shopkeeper on whom she has passed bogus money while acting as the tool of the gang and arrested. Brought before the police she relates her story and at the district attorney's office Carroll recognizes the "boy" that he befriended on the liner. A raid on the dive brings the butler and his accomplice into the net of the police and on his confession Peppina's true identity is revealed and she is restored to her parents. Three years later, during the course of the epilogue, Carroll proposes and is accepted and thus ends the adventures of "Poor Little Peppina," who is no longer poor but as charmingly pretty as only "Our Mary" can be in a stunning evening frock. Fred.

BULLETS AND BROWN EYES.

The Prince.....William Desmond
Countess Olga.....Beulah Barriscale
Michael.....Wyndham Standing
Count Ivan.....J. J. Dowling
King.....J. Barney Sherry
Grand Duke.....Roy Laidlaw
This Kay-Bee (Triangle) in five reels featuring the Triangle program at the Knickerbocker this week, has but a single miss in or about it—the title, "Bullets and Brown Eyes" does not commence to signify the real worth of this dashing romantic love and action story. J. G. Hawks wrote it. Scott Sidney directed under Thos. Ince's supervision. There is war, and there is battle with love and romance running so closely together it gets them both ways; the war for the men, the romance for the women, the love interest for both. And besides a glib, witty and eloquent Ben Atwell unblushingly

unburdened, there's enough of the war scenes in this Kay-Bee to fill out two or three films specializing on the "European War Pictures." Bessie Barriscale and William Desmond are two ideal leads for the subject matter. Miss Barriscale has never done better work before the camera. She has much to do and never falters on a point. Mr. Desmond is a handsome manly Prince Carl. The women in front will love him as quickly as did Countess Olga (Miss Barriscale). Though loving, Olga had to lure Prince Carl to imprisonment, at the behest of her brother, Count Michael. Two neighboring small time principalities started scrapping, and through his activity in routing the enemy, that same enemy called Carl "The Will O' The Wisp," so when Olga trapped him it was some trap. Carl is court-martialed and sentenced to be shot at night fall (maybe because the Kay-Bee happened to feel obstinate and had grown tired of sun sets). Anyway Olga saved the Prince as she had saved her brother from the Prince when impersonating a nun praying before the crucifix. Her brother escaped then and when that same brother saw his sister in prayer over her beads in her boudoir he guessed out the reason, and it was so—Prince Carl was in her room. The brother dashed in, Carl cut him on the arm during a sabre duel, and then Carl rejoined his feared Hussars. They rescued Olga as she was about to enter the St. Gilda convent, her father sending her there for betraying her country, but she left the country on horseback with Carl alongside, he kissing her every few rods, and all the audience saw at the finish were those two persons ahorseback proceeding toward the horizon. The story commenced with action; there was action around nearly all the time and it came down toward the finish with more of it. The mob scenes were large ensembles, always well directed, and the encampments of the armies effective through their size and layout. "Bullets and Brown Eyes" should do business for any exhibitor. Sims.

LOVE'S CRUCIBLE.

Myra Dymally.....Frances Nelson
Francis Lawton.....June Elvidge
Robert Lawton.....Douglas MacLean
Stephen Wright.....Lumsden Hare
Jack Saunders.....John Hyland
Kitty Thomas.....Edythe Thornton
Polly.....Mildred Havens
May.....Jessie Lewis
Mr. Dymally.....Ed. Kimball
Clarence De Vere.....Fred. Truesdell
"Love's Crucible" is a striking five-act film drama based upon Jules Eckert Goodman's play, "The Point of View," produced

by Brady (World) and directed by Emile Chautard. A young country girl with a talent for painting goes to New York to complete her education. She is enabled to do this through the self-sacrifice of her country lover, who gives her father the money unknown to the girl. She takes a studio adjoining that of a sporty New York youth. She opens the door between the two studios and when the youth takes her in his arms she permits him to, then rushes into her own apartment, locking the door between. A very pretty manner of indicating her complete surrender to him is visualized. The youth pleads with her through the door and she throws the key over the transom. The picture fades out, leaving the suggestion to the imagination and stripping the situation of undue vulgarity. It is all finely directed. Later the young man is engaged to an estimable girl in his own sphere and casts the unfortunate girl aside. She wants to make way with herself by drowning and is rescued and brought home by the youth's own sister, who is a settlement worker. This is stretching the lengthy run of coincidence a trifle, but is probably necessary for the working out of the story to a conclusion. When later the youth meets the girl in his own house and seeks to make amends by an offer of marriage, she rejects him with scorn, saying: "To become your wife would be a degradation so great that my soul sickens at the thought." Having given herself to him in the belief that the greatness of her love sanctifies the sacrifice, such an alliance is now revolting to her. Leaving the sister's house, she returns to her studio to bury herself in her work. It is respectfully suggested that a girl who had undergone such a crisis in the studio would have taken up her shade almost anywhere in the world. However, that also was probably deemed necessary by the scenarist in order to bring the principals to that spot for the concluding scenes, wherein the girl's country lover comes for her, the youth to try to buy her off, the sister in search of the girl, accompanied by the youth's fiancé, who casts him off when she learns what a villain he really is. The picture is rather unsatisfactorily concluded with the girl rejecting the true lover, who wants her in spite of all, with her promising that some day, if she succeeds, she may return to her native town and to him. This piece of fiction, as screened, is more or less engrossing. Frances Nelson has the stelar role, and to her acting and those of her associates is due a large degree of the success which the film will undoubtedly achieve. "Love's Crucible" is a worthy program feature that could be played in any country. The story is not restricted by any geographical limitations. Jolo.

WILLIAM FOX

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RAMONA.

"Ramona," depicting early California history and laying stress upon the brutality of the white man against the Indian, was produced in Los Angeles by the Clune Film Producing Company. It is in 14 reels, the largest picture ever shown, outdistancing "The Cincinnatus" by more than 2,000 feet, and was directed by Lloyd Brown and Donald Crisp. The genius of these two men, long associated with the picture profession, is clearly shown in the film. "Ramona" is a cinema triumph, being perfect or as near perfect as science of to-day can make it. It has a tremendously appealing story, and grips the audience from first to last reel. Of overwhelming magnitude, the picture is rich in California folklore and truthfully tells the story made immortal by Helen Hunt Jackson. If anything, the film far exceeds the novel, intensity and picturesqueness. An innovation—Mr. Brown's own idea—is introduced. On the stage appear exact replicas of the buildings in which the action of the photoplay moves, and the picture is flashed to an attractive and appealing musical accompaniment. W. H. Clune, it would appear, spared no money to make the picture realistically impressive. "Ramona" has a dramatic and human appeal that should make it even more popular than Miss Jackson's novel—and that had a circulation of over five million. Price.

THE QUESTION.

Grace Hamilton.....Marguerite Leslie
Mrs. Hamilton.....Marie Benton
Mrs. Ray.....Lorrell Gibson
Mrs. Hildred.....Louise Evans
Anna Lee.....Clara Whipple
Ralph Tudor.....Geo. Anderson
Eric Lee.....Bernard Randall

There undoubtedly was a lot more to the scenario of "The Question" than is shown in the completed five-part production which the Equitable has turned out. The scenario was written by Roy L. McCardell, who has had a lot of experience in writing for picture productions, and it is hardly believable he turned out the picture as it is shown at present. The question asked and answered in the film is "Should A Woman Have A Child or A Dog?" and the answer is—have both, but get them both through the same channel. That is, let some one else have all the trouble and the pain and then adopt the offspring. Of course Roy McCardell has a kind sense of humor and has been famed as a writer of the comedy serial, "The Jarr Family." Perhaps the scenario of "The Question" was intended as a comedy by the author, but if that was the case the director didn't see it that way and turned out a serious drama. "To Abort or Not to Abort," that is the question, and a mighty serious

life problem to any scenario author and picture producer to undertake to depict on the screen. At that, this production has its good points although the visualizing of the story on the screen is slightly disconnected at times. A wealthy broker is engaged to marry a society belle. He is strong for the anti-race suicide idea and his wife refuses to forego the pleasures of a social season to become a mother. What she did is rather plainly indicated by the entry on the book of a physician, the item showing that she had paid \$500 for professional services. Angered by his wife's refusal to become a mother the husband takes to drink and begins an affair with his stenographer. For business reasons he is forced to sail for Brazil and the steno remains behind in an interesting condition. When her employer is informed by wireless of her condition he sends instructions to his confidential clerk to deposit \$2,000 to the girl's credit. While on his way to carry out these instructions the clerk is attacked and killed. The steno becomes the mother of a boy and dies shortly after its birth. In the meantime the employer's wife has become repentant over the stand she took early in her marriage and decides to adopt a child and inform the husband that it was his when he returned. The woman with whom the dead steno lived has advertised that she has a child for adoption and it is the broker's wife who takes the child. The note left by the dead mother reveals who the father of the child was, and on his return to his home the adoption papers enlighten the man as to the deception, but the realization that the wife is his own flesh and blood brings about a decision to keep the youngster. The pet dog that the wife affected throughout the early portion of the picture is on the last flash, but on the floor instead of in his mistress' arms. Marguerite Leslie as the wife gave an agreeable performance of a role that was wholly unsympathetic. George Anderson as the husband gave a clean-cut characterization of the part he was cast for, but the real honors of the feature belong to Clara Whipple as the stenographer. The outdoor photography is criticism proof, but the picturing of the interiors is faulty at times. Fred.

THE PRICE OF HAPPINESS.

Bertha Miller.....Mary Boland
Mrs. Miller.....Marion Singer
Ruth Taylor.....Enid Francis
Evelyn Morgan.....Carlotta De Felice
Max Miller.....Albert Bechtel
John Miller.....Dave Wall
Howard Neal.....Adolph Majou
Mary Boland is the star of "The Price of Happiness," a five part Triumph feature that is being released through the World Film-Equit-

able Corporation. The picturization was directed by Edmond Lawrence, who has managed to turn out a very interesting, if not altogether convincing, feature picture. Happily Miss Boland was surrounded with a male cast that was adequate and had as much as been taken in the selection of the ladies who are supporting the star the feature would have undoubtedly been greatly better. However, the picture is one that will do nicely for a single day run anywhere. The basis of the scenario is founded on the Tenth Commandment. Four girls of the middle class, approximately the same age, start out in life. They have lived in the same neighborhood and are chums, and are named Bertha, Ruth, Evelyn and Lucille. Bertha (Mary Boland) marries a poor cobbler and remains in the same sphere that she was born. The other three members are victims of the lure of the gay life. Lucille has a voice and an aged impresario becomes infatuated with her, despite the fact that he has a wife, and the girl is on the way to fame. Ruth is the mistress of a young millionaire and living a life of luxury, and Evelyn is married to a man who turns out to be a second-story burglar. Bertha is happy in her little home with her husband and a child, when she accidentally meets one of the quartet. She is invited to tea and a reunion of the four is planned. With the tea comes the sowing of the first seed of discontent. Ruth, the hostess, is clad in handsome clothes and seems to have an unlimited amount of spending money, and later when the two other girls appear on the scene they are also clad in the height of fashion. Bertha begins to regret that she has permitted herself to be tied down with a husband who is just about earning a living for her and covets the pretty clothes and expensive jewels of her friends. But before she falls a victim to her desires, there is a day of awakening, which is brought about by piling three strong dramatic situations one on top of the other. So quickly do they follow that it is almost impossible to conceive of their happening in such short order as depicted in the picture. Bertha's husband has made three pairs of shoes for his wife's former chums, so that she can present them each a pair. Bertha starts out with the gifts. While she is at the home of Evelyn, the police break in and arrest the husband as a thief. From there Bertha goes to the home of the opera singer. The impresario's wife has followed her husband to the house and during a scene Bertha witnesses the pouring of acid into the throat of the singer by the wronged wife. Then for the third shock. At the home of Ruth, the millionaire lover visits while Bertha is calling. He immediately arranges for a dinner party, so that Bertha can be in his company. He has admired her and would throw over Ruth if he could win Bertha. Ruth is aware of this and at a gay party in a cabaret she takes poison. The three shocks finally convince Bertha that a home

in a cobbler's shop is far better than the gay life that she thought meant happiness to her friends, and therefore she hurries home and clasps baby to her heart and begs hubby for forgiveness. Miss Boland was charming in the role of the wife. Fred.

THE LORDS OF HIGH DECISION.

Wayne Craighill.....Cyril Scott
Colonel Craighill, his father.....Joe. Gerard Walsh.....William Welsh Gregory.....Joe Daly Jean.....Margaret Soerwin Adelaide Churchhill.....Mildred Gregory Mrs. Churchill.....Mrs. Brudage Cyril Scott is the star of "The Lords of High Decision," a five-part Red Feather (Universal) feature adapted by Wm. H. Lippert from the novel by Meredith Nicholson. He is accompanied, as always, by his tan derby without which he would apparently be lost. During the progress of the picture along toward the middle of the last reel said derby is badly dented but later in the play it is straightened out so that there is small hope of its relegation to the ash heap for some time to come. This photoplay is another of the many dramas showing the sin of oppression by a millionaire directed against a business rival. The rival is an elderly coal miner not in the trust, and when he is unable to secure transportation for his output is compelled to shut down. The oppressor has a son (Mr. Scott), who is not in sympathy with that kind of business ethics and the oppressed gentleman has a grand-daughter. They go through a series of strikes, bank failures, blowing up of mines, etc., the details of which are too devious and complicated for description in a film review. While there is nothing original about this photodrama or its direction it will serve as the mainstay of a popular priced picture program. Jo'o.

SILAS MARNER.

Thanhouse seven reel Mutual masterpiece based on the novel of the same name by the late George Eliot. The picture stars Frederick Warde in the title role. Closely following the novel the picturization of "Silas Marner" furnishes seven reels of interesting film, although it can be readily seen that it would have been more advantageous for the Mutual to have turned the picture out in five reels in order that it would fit more easily into the average picture house program. In its present shape it is far too long for most of them. The story of the old miser who loses his gold and adopts a little girl, finding in her the comfort which he did not have with his money, is told in a way that should make it as interesting in this form as in book. The cast headed by Warde fits the bill with the star an impressive Marner. The production suffices.



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THE SHRINE OF HAPPINESS.

A five-part Balboa-Pathe Gold Rooster feature, colored by the Pathe process, which is made up of three colors and their combinations and intended to reproduce everything in natural hue, but doesn't. Jackie Saunders is the star. It opens with Miss Saunders as a carefree child of the mountains, in bare feet, unkempt hair and a short calico dress. This "child of nature" stuff is beginning to grow a trifle monotonous. However, that is neither here nor there. Marie (the child) learns from her father, who is dying, the secret of a mining claim. He tells her that if anything happens to him to hunt up his old partner, Dick Clark, and to give him a string of beads which he hands to her. As the father dies two rough men come along and fight over the possession of the young girl, very much along the lines of "The Great Divide." In the quarrel one is killed and the other chases her through the woods. She drops a rock on his "bean" and walks for an entire month till she reaches Clark's home. A caption says she is very tired. Nobody wants to dispute this asseveration. A doctor is sent for and he discovers the girl is also hungry. There being no evidence that she ate during the thirty days, that declaration may also go unchallenged. It is accepted for its face value, coming as it does from the Messrs. Balboa and Horkheimer. Having put the young lady to bed in the care of a trained nurse, Clark returns to his gentlemen guests and, showing the beads, says: "My friends, there is a tragic story, connected with these beads. Years ago— A flashback visualizes what happened years ago. While the two men were out prospecting they encounter a mob of redskins and shoot them down "biff-bang." There being no cartridges left and only one Indian, and this one having Clark by the throat, Clark protects himself as best he can by snatching the beads from the redskin's neck. Evidently that doesn't hurt the redskin very much because he keeps right on choking, so Marie's father plunks Mr. Indian on the nut with the butt of his revolver and in order to show his gratitude Clark makes Marie's father a present of the beads and says: "Good-bye, if ever you need help send these beads; I will come." The unsophisticated child, knowing no modesty, insists upon wearing the old bachelor. For comedy relief she exhibits bad table manners, etc. Clark's younger brother becomes interested in her. Later she is sent to school and proves an apt pupil. On her return she is met at the door by the two brothers and a fortune teller who happens to be there by the old witch takes her by the hand and says: "You will be loved by two and will marry the older and be happy." The younger brother proposes and is repulsed. She goes to Dick and says: "Ted asked me to marry him but I cannot." He replies, "Don't you love him?" For answer she embraces Dick. He speaks about their difference in age and she answers, "And will it make you happy if I marry your brother?" He replies, "Yes," and she weeps. Then she calls Ted and says: "I have changed my mind I will marry you." Preparations for the wedding. Dick disposes of Marie's father's claim for \$150,000. The morning of the wedding. She follows Dick into the garden. Ted sees them together and is heartbroken. Marie clings to Dick and asks to be released from the wedding and finally says to him: "Very well, even though it breaks my heart I'll do it. Oh! why couldn't it have been you?" Ted visualizes the abnegation of a tortured soul. Night of the wedding. Everybody in glad rags. Ted leaves Marie to Marie and rushes off. It reads as follows: "You said you loved each other and I cannot be so selfish. I am going away for a while. It is for the best." Dick announces, "The wedding ceremony will not take place to-night." Dick and Marie rush to Ted's room and find that he has already left. Dick sits down. Marie throws her arms around him for the final clench. The whole thing could be done in about half the time much more effectively. In its present form it is too long drawn out. The coloring of the film is not up to the Pathe standard. Jolo.

A CORNER IN COTTON.

The story of this Quality (Metro) five reeler is too unconvincing at all times to carry conviction, and along with that the action is so meagre the feature does not reach beyond the average of the Metro productions, even if it does that. Though the two bits of action presented have plenty of vitality, they can not atone for the general absence of it, and as a matter of fact and film, it is two and one-half reels before the feature commences to touch upon the matter suggested by the title. These first 2,500 feet or so are taken to describe Peggy Almslee (Marquerite Snow-starred) grow interested in settlement work, and broke her engagement upon her fiancé objecting to her visiting the slums. Peggy's father was wealthy, very, very wealthy. He voluntarily offered to loan money to one Carter, a Southern cotton planter. After receiving a couple of offers from Almslee, Carter wrote back telling him he was a "Wall Street Wolf" and to law off, he wouldn't take his money. Peggy heard her father rave about the foolishness of the Southerners and she decided to investigate for herself. Just why her father wanted to loan Carter money or why Peggy concluded there was something to investigate may be "future license," but when the affair developed into Almslee concluding to crush Carter through a "corner in cotton" and

Peggy making up her mind to save the situation by selling 50,000 shares of "Consolidated Cotton" (her father had given her for a birthday present) "picture license" could not cover that. Not this season or next will an attempt to corner the cotton market through the purchase of raw cotton be broken by the sale of stock in a cotton corporation. They are quite too distinct for that. Charles A. Taylor "pictures" this feature. If a adapted tale, that couldn't excuse the glaring inconsistencies. But in the picture Peggy did break the corner, saved Carter and fell in love with his son. The latter was responsible for one of the active scenes. His fight with the foreman of the mill, who had assaulted Peggy in the mill's office, was simply realistic. Peggy had gone south to the Carter mill and engaged as a factory hand, to further "investigate," probably. The other picture action was when Peggy stole a car and raced it at 70 miles an hour to catch a train north she had missed at the station through her two-wheel cart breaking down. When that car did break down, Miss Snow made one of the best of her ever done by wrong a narrow door, but these are minor in relation to the principal and there's no great fault with any of the principals excepting a couple needed haircuts as badly as a lyceum musician, and Old Man Almslee was all wrong with his brush of a beard. A couple of pretty effects are obtained by the director, one especially a view looking into a ballroom through a narrow door, but these are minor in relation to the principal items—interest and action—which "A Corner in Cotton" is very short on. Sime.

THE PAWN OF FATE.

Pierre Dufrene.....George Beban
Maurice Dufrene, his wife.....Doris Kenyon
Father Dufrene.....Charles W. Charles
Andre Lesar.....John Davidson
Girardot.....John Hines
Abbe Paul.....Alec. B. Francis
Suzanne.....Mary Booth

A five part World feature, starring George Beban, directed by Maurice Tourneur. Scene opens with a contest of life of Pierre and Marcine, man and wife. Marcine is young and full of life, and when she disobeys, Pierre lays her across his lap and spansks her. The locale is Normandy and bucolic existence is strongly dwelt upon in the depiction of rough farm life. A wealthy Parisian artist comes there for a rest. He is attracted by the simple-minded young wife. Pierre picks up one of Lesar's (the artist) canvases and crudely sketches his wife's picture. In a spirit of mischief Lesar tells Pierre he has natural genius and persuades him to come to Paris to complete his art education, agreeing to foot all bills. Pierre takes his wife with him and they live at the artist's home. Pierre paints a huge canvas depicting and on his sheep farm. Lesar causes it to be published that he has discovered a wonderful genius and invites his friends and the art critics to the unveiling of the picture. Meantime he loses no time in making overtures to the wife. Lesar piles everyone with wine and then reveals the picture. In a maudlin state poor Pierre rarely realizes he has been hoaxed and is dimly conscious that the visitors to the studio are laughing derisively as they depart. Just about this moment Lesar starts to "rough-house" Marcine. Pierre enters the room, sees his wife in Lesar's arms, and believing her guilty, throws her out of the room, locks the door and announces that only one of them will leave the room alive. The man-of-the-world attitude of Lesar in contrast to the seriousness of the poor peasant is strikingly brought out. It all ends happily for Pierre and Marcine, but there are troublous times before it comes right. It is a pretentious effort for the World, one of the best of their offerings. But they were handicapped by attempting to secure continental atmosphere in America. These things could have been forgiven but it is unpardonable for a French director to permit a police commissioner to visit the scene of a melee in an ordinary bower. Everybody knows it can't be done without a silk bat. Beban's well-known mannerisms are very much in evidence and contribute in no small measure to the general effect. Doris Kenyon as Marcine is just a trifle too pretty for a peasant girl. Her beauty is of the drawing room type—too delicate for the farm. One reads about such rural beauties, but who ever saw one? John Davidson is also excellent as the artist. Stripped of its minor defects in detail (probably not noticeable to the average spectator), "The Pawn of Fate" would probably size up as a rattling good feature. Jolo.

THE WRONG DOOR.

"The Wrong Door" is a full five-part Blue Bird (Universal) feature starring Carter De Haven. It is a 10, 20 and 30 story, told in \$2 fashion. De Haven plays a young millionaire who has just inherited his father's business and is in love with a musical comedy girl whose foster father had been a crook and was trying to live it down. Some of the old crowd compel him to participate in a robbery of the young business man's safe, which results in all sorts of melodramatic complications, culminating with the death of the foster father and the revealing of the fact that the girl is a kidnapped child of wealthy people. The unraveling of the robbery is ingenious and the whole thing winds up with a honeymoon to Europe for the young couple and, it is presumed, they lived happily ever after. De Haven was surprisingly good in the matter of serious facial expression and his comedy touches added materially to relieving the somberness at regular intervals. Flora Parker De Haven played the musical comedy girl daintily and there were a number of behind-the-scenes visualizations which should prove interesting to the uninitiated. All told, it is a very neat comedy drama that will be sure to please on a program. Jolo.

FILM BALL AFTERMATHS.

A thin little man in a pair of white duck pants stood shivering in the Labrador zephyr that cut the cornices of the Flatiron building at three last Sunday morning. The near-peanut straw hat he held down fluttered in unison with his Palm Beach blouse. The man was waiting for a 'bus that never came.. "You should have gone as a walrus," said a passing cop. "Pretty raw work, letting one company grab all the wall and lobby space!" The board members of the ball to whom William Fox made this squawk elided.

When Mary Miles Minter, elected queen of the ball, trekked round the hall under the spot leaning on the arm of "Governor Whitman," as announced by Joe Humphreys, Jim McKenna, the Governor's Bayside, L. I., double commandeered by the Minter legions when it was discovered that the real Governor wasn't coming all the Baysiders present haw-hawed. The crowd near the grandstand got grins every time Humphries persisted in designating the different features as "rounds."

Everybody wanted to know where the only Mary was, ditto Charles Chaplin. Syd Chaplin was present under the wing of Marcus Loew in one of the caravan boxes held by Metro.

The grand march didn't happen till after one, and by that time everyone

was hopped up with all that had happened before and didn't care much whether there was a march or not.

Clara Kimball Young, who hurried up from Cuba to wear her N. Y. American vote contest laurels as the leader of the march, was manhandled in the preliminaries and went round the hall under the spot unknown save for those present near the Humphries' unmeasured voice.

Lee Ochs and Sam Trigger grinned all evening like two Cheshire cats with very long tails.

One of the big corporations otherwise daringly represented in manifold advertising devices had expected to ride off en masse with all the spectacular honors of the preliminaries via the Singer midgets and animals, but a Boston sheriff crabbed the plan by pinching the Singer show the night before on a debt attachment.

The mob near the grandstand got a big guffaw when the Equitable's publicity man, Harry Reichenbach, announced through the Humphries trumpet that a part of the "\$100,000 diamond display just worn by Gail Kane has been lost and \$1,000 will be paid for its recovery." The floor entrance of Miss Kane with the glittering "fortune" having been ineptly staged to an extent that left only those on the inside wondering what was the matter with the poor girl who was attended by the cops.

Save in receipts exceeding \$21,000

and a gross attendance of more than 8,000, the "ball" was not a success. There was no opportunity to dance, except in the special hall hired by Metro, till after the grand march, and very little opportunity then because of the mass of people who fled the tiers and boxes for the main floor. The preliminaries needed a stage director to minimize delays and anti-climaxes which were many and insufferably dreary save to the personally interested.

The general public turned out liberally, considering the last minute of daily advertising, but will probably come less enthusiastically next time because they did not get the spectacular atmosphere in the quality or quantity it had been led to expect. "Five hundred stars and 8 bands," the ads. read inserted the day of the ball, too late to date up anyone save folks all dressed up with nowhere else to go.

With a squad of 40 girls equipped with one sheet plaques each bearing a single letter that spelled METRO when aligned, and parasols that matched, phalanxed with half acre banners blanketing the four sides of the Garden, besides its private dance hall, and a lobby sign attesting the fact in letters so large that even Marcus Loew ducked, the Engle, Rowland, James Corbett contingent easily ran off with the mass play advertising honors, although Thanouser, with an Egyptian float, incense prayer gong and wor-

shippers, won a brief triumph over all other competitors for the sheer spectacular character of their offering. The Universal just missed a coup in two banners unfurled at the psychological moment releasing thousands of red feathers, advertising the Red Feather U brand. The miss was in the failure to properly appreciate the fact that an acre' was the standard gauge for an affair of this sort, and all small stuff would be lost.

A pretty unprogrammed bit pleased the general public present in a tiny child who, escaping her parent's leash, got under the rail and remained truant under the spots most of the evening.

The White Rats sent a contingent and marched round the hall with the Screen Club members; but the item was unlabeled and for that reason flivvered. Lasted till dawn. Everybody except the managers hoped the "ball" would be better managed next time.

BREESE HAD TO QUIT.

Because of the fact that Messrs. Mooser and Fiske would not release him from "The Fear Market," Edmund Breese was forced to retire from a feature which was being made by the Popular Plays & Players Co. The picture was half completed and Mr. Breese had appeared in the early scenes. Some of the late scenes necessitated the company going out of town, and because of this the star was compelled to step out of the feature.

CLUNE'S PREMIER PRODUCTION

CLUNE'S AUDITORIUM THEATRE, LOS ANGELES, MONDAY, FEBRUARY 7

"RAMONA"

ADAPTED FROM THE HISTORICAL ROMANCE OF CALIFORNIA BY

HELEN HUNT JACKSON

THE STORY
COMPLETELY
TOLD IN 14
SECTIONS

COMBINED IN
A PROLOGUE
AND TWO
ACTS

THREE MASSIVE
ATMOSPHERIC
STAGE
SETTINGS

A COMPLETE
AND ORIGINAL
MUSICAL
SCORE

A CINEMA-THEATRICAL ENTERTAINMENT

READ WHAT THE LOS ANGELES CRITICS SAY:-

GUY PRICE
of the "Herald"

"VITALLY INTERESTING, COMPELLING, GRIPPING, AND A CINEMA ACHIEVEMENT WORTHY OF A PLACE IN THE HISTORIAN'S NOTEBOOK."

OTHEMAN STEVENS
of the "Examiner"

"RAMONA CARRIES THE TRUE SPIRIT OF A FAMOUS NOVEL AS WELL AS THE BEAUTY AND GRANDEUR OF AN INCOMPARABLE SCENIC SETTING."

MAITLAND DAVIES
of the "Tribune"

"RAMONA IS AN EXQUISITE WORK AND MARKS A NEW EPOCH IN MOTION PICTURE HISTORY."

HENRY C. WARNACK
of the "Times"

"TOO WONDERFUL FOR WORDS."

JOHN S. McGROARTY
Historian and Author of the Mission Play

"MR. CLUNE CAN IMMEDIATELY WRITE HIMSELF A CHECK FOR ONE MILLION DOLLARS PROFIT."

LOS ANGELES "EXPRESS" "HUMAN, TRUE AND BEAUTIFUL BEYOND DESCRIPTION."

PRODUCED
BY THE

CLUNE FILM PRODUCING COMPANY

MELROSE AND BRONSON AVENUES
LOS ANGELES, U. S. A.

Triangle Plays Make the Steady Patron

If you have fixed charges it is but reasonable to wish fixed returns to set off against these. A profit one week and a loss the next is unsatisfactory. What is needed is to turn the occasional patron into a steady patron. Steady patrons spell profits.

Satisfaction based upon value received—every time—produces steady patrons. The steady, week after week buyer of theatre seats is the source of a balance on the right side of the bank book. You need that balance.

TRIANGLE PLAYS furnish satisfaction. They are based on superior quality. TRIANGLE Quality is beginning to have an exact significance in the motion picture world. It means what "sterling" means to silverware. You can bank on it. Its magic transforms the man or woman who "drop in" into "regulars."

Emerson said that if a man but made a better mousetrap than any other man, the world would crowd its way to him. We believe that TRIANGLE PLAYS are the best motion picture plays that can be produced, and the world is discovering it. Moreover, it is paying cash for the discovery. It is clamoring in the lobbies of theatres where TRIANGLE PLAYS are shown.

DO YOU WANT MORE PROFITS?



BIG MORALITY FILM.

The Veritas Film Co., a Cincinnati corporation is making elaborate plans for the manufacture of a sensational morality film to run eleven reels in all and which will deal with the machinations of the law in its relation to the sex problem and the crime prominently known as "White Slavery."

The manufacturers apparently intend to keep the subject as close to actual events as can possibly be done for this week they transported a private party of four Chicago jurists to pose for the initial scenes. The quartet arrived in New York last Saturday morn-

ing on the "Century" and were guests of the Veritas Co., at the Hotel McAlpin until Tuesday when they returned to Chicago. The party included Hon. Chas. E. Goodnow, who introduced the court of Domestic Relations in Chicago (the first court of its kind in America) and who later introduced the Morals Court in the same city, Hon. John Newcomer, who coined the phrase "White Slavery" and who tried the first case under that statute in this country, Harry Miller, city prosecutor of Chicago and Clifford Roe, who was formerly connected with the Chicago administration and who has written several books on the subject of White Slavery.

The quartet of city officials took a temporary vacation from their official duties to take part in the construction of the eleven reeler, making the journey at this time because of the holiday (Washington's Birthday) in order to allow them sufficient time to work in the various scenes without interrupting their daily legal routine. While the officials are not accepting any salary or bonus for their activities, they have an agreement with the Veritas Co., that before the film is exhibited it will have to pass the censor board of New York and Chicago and the judges reserve the right to censor all advertising and publicity matter in the exploitation of the feature.

MUTUAL WILL GET CHAPLIN.

While the final papers were not signed up to Wednesday evening, it was then practically certain Charles Chaplin will enter into a contract with the Mutual Film Corporation for the formation of a separate Chaplin company, the output to be distributed via the Mutual exchanges, by the terms of which Chaplin will receive over a flat salary of \$10,000 a week and a bonus on signing (variously estimated from \$100,000 upward).

Immediately on concluding the negotiations Chaplin leaves for the Coast to take some pictures, where he will be joined later by his brother Syd, who stops off in Chicago to undergo medical treatment as the aftermath of an accident while being filmed awhile ago.

The last Chaplin film released through the General Film Co. was issued Nov. 15. Essanay has other Chaplin pictures. They include "The Traffic Cop," "Nine Lives" and the "Carmen" burlesque.

The "wise" folk in the film industry this week, on hearing the Mutual would probably secure Chaplin's services, remarked he was worth more to Mutual than almost any other concern for the reason the Mutual has more exchanges than any other releasing corporation and handles more program pictures than any other.

It is understood Oswald Stoll already has an option on the English rights to the Chaplins from the Mutual, contingent upon the consummation of the deal, and that he is a subscriber to the syndicate of Mutual folk who are to finance the proposed Chaplin undertaking. Color is given to this report through the presence here of Mr. Stoll's representative, Llewellyn Johns.

STAR'S FAST TRAVELLING.

Next Monday night, Marguerite Snow, star of the Metro feature, "Corner in Cotton," will appear at five of the Loew houses in Greater New York, covering in the travel a distance of 18 miles.

The theatres to be made in one evening are the Lincoln Square, Greeley Square, Fulton, DeKalb and Palace (East New York).

N. T. Granlund, the Loew publicity expert, will act as Miss Snow's escort.

HAD TO MOVE THEIR FILMS.

The owners of the Columbia Theatre Building were informed this week that in the future no films were to be stored in the building owing to a ruling of the Fire Department forbidding the storage of films in buildings in which there are theatres. Several of the tenants of the Columbia are in the film business and have been in the habit of keeping their pictures there. They were forced to remove them Monday and secure storage quarters.

VIRGINIA NORDEN

Vitagraph Co.

CHICAGO FILM NOTES.

Chicago, Feb. 23.

Colin Campbell, Selig director, arrived in Chicago, Feb. 17, from the Coast. He has come to the "Windy City" to confer with William N. Selig regarding final plans for the filming of Winston Churchill's "The Crisis." The Chicago studio will open in a few weeks. Early in March a Selig company, headed by Bessie Eyton, Eugenie Besserer and Thomas Santschi will arrive in Chicago from the Coast.

"The Dumb Girl of Portici," in which Anna Pavlova is starred, closed its several weeks' engagement at the Colonial Saturday night.

Isaac Van Ronkle, who for some time has been the Chicago representative of the V-L-S-E, has resigned, to accept the Chicago office management of the Bluebird features of the Universal Co.

Upon making certain alterations in its prohibition feature, "The Right to Live," the United Photoplays Co. has been granted a permit to show the film in Chicago.

Joseph Bransky, at one time connected with the managerial forces of the La Salle, Chicago, has been made house manager of the Colonial in the "Windy City" under its new Triangle tenancy.

Harry Beaumont (Essanay) is working on his second play, "The Discard," which will be a five-part feature.

IS METRO ENLARGING?

In the announcement of its annual election held last week, it was observed that Metro had placed upon its directorate one A. S. Beymer, of the Keystone National Bank of Pittsburgh, one of a big group of financiers of that town. This can be taken to indicate that Metro will have ample money to carry on its business on a much larger scale than heretofore. Beymer, it is understood, is to take an active interest in the conduct of the film concern.

After the election, the directors presented Richard A. Rowland with a sapphire and diamond pin and Joseph Engel with an emerald and diamond pin, in appreciation of their successful work for the corporation the past year.

RAMONA NOT GRIFFITH'S.

A dispatch from Los Angeles a fortnight ago contained a mis-statement regarding the production of "Ramona," credit for its production being given to D. W. Griffith.

While Mr. Clune, the producer of "Ramona," was associated with Mr. Griffith in the production of "The Birth of a Nation," Mr. Griffith did not have any part in the production of "Ramona." Mr. Clune was alone in the financing of the new picture play of Helen Hunt Jackson's epic romance, and the artistic honors should go to Lloyd Brown, who supervised, and Donald Crisp, who directed "Ramona."

Send in some money NOW!!!

\$500,000 IS GOING TO BE COLLECTED IN FIFTEEN WEEKS IN THE

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FOR
THE
NEWS
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Monday May 15th

THIS
IS
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MOTION
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CASHIERS, SHIPPING CLERKS, POSTER ROOM MEN, FILM DOCTORS, SOLICITORS, DOORMEN, USHERS, MACHINE OPERATORS, ADVERTISING MEN, PROPERTY MEN, ET AL. EVERYONE IN THE FILM INDUSTRY IS REQUESTED TO HELP!

**Make All Checks and Money Orders Payable to
The Motion Picture Campaign for the Actors' Fund
J. STUART BLACKTON, Treasurer
LOCUST AVENUE BROOKLYN, NEW YORK**

LEDERER'S NEW COMPANY.

George W. Lederer has formed the Pollard Plays Corporation, starring Margarita Fischer under the direction of Harry Pollard. The Pollard organization leaves Monday for Los Angeles and will start in immediately on the first picture, entitled "The Pearl of Paradise." The second picture is to

be produced in and around New York. M. R. McKinstry, a Californian, has been appointed business manager of the new venture.

Mr. Lederer is this week sending another company to Jacksonville to photograph a feature entitled "The Girl from Macy's," directed by Harry Revier, to be released under the name

of the Lederer Filmotions, which is not connected with the Pollard corporation.

PEGGY HYLAND HERE.

Peggy Hyland arrived from England on the New York, Tuesday. She is under engagement to the Famous Players.

FILM FLASHES

Tom Terriss announces the completion of another five-part feature which will be released soon. It is a thrilling original drama by Mr. Terriss himself and he has called it "The Triangle." There can be no just claim, according to Terriss, on the part of the Triangle Film Corporation that he has infringed their rights, as he decided upon that name for his photoplay before the corporation was announced. The new drama is very timely as it deals with the munitions plots in this country and with the work of the United States secret service.

A story reached 'Frisco that Walter Cliftonberg and Dorothy Barrett, film players, were riding a motorcycle which collided with an automobile. The accident occurred Feb. 16, on the Washington boulevard, between Culver City and Venice (Cal.). Miss Barrett and Mr. Cliftonberg are said to have sustained serious injuries, necessitating immediate removal to a hospital.

Alfred De Manby, baritone soloist, has installed a gymnasium on the stage of the Knickerbocker theatre to put himself in shape in event that he should be recalled to England to join the colors. It has proved such a popular feature with the pro-preparedness stage crew that the one-time Covent Garden songbird has a hard time finding a chance to make use of it.

William Sheer, casting director for the Equitable, has been made general casting director of Equitable, World, Peerless, Paragon and Triumph Corporations, and is now in complete charge of the casting for those companies. Last week he cast over twenty-seven hundred people, including the extras used at the five studios.

Dorothy Green has been engaged by the Popular Plays and Players, and in the future will appear exclusively in Metro wonderplays. Her first appearance on the Metro program will be in support of Edmund Breese, in a five part production, as yet unnamed. This feature was written by Aaron Hoffman.

H. Cooper Cliffe, who was last seen on the Metro program in support of Ethel Barrymore in "The Final Judgment," and who has since been starred by another motion picture company, has returned to the Metro forces, and will again be seen in support of Ethel Barrymore in "The Kiss of Hate."

The Eagle Film, now at Jacksonville, has completed its first series of comedy pictures in which Rex Adams is the featured player. Adams is now enjoying a rest after his hard work before the camera and is planning a trip to Cuba. If the Cuban trip is abandoned Adams will go to New York instead.

Billy and Ma Sunday were the guests of honor at the wedding of their niece, Gertrude Spoor, daughter of George Spoor, owner of the Esanay film concern, and Lieut. Douglas L. Weart, which was solemnized at the Spoor home in Chicago Feb. 19.

"The Spoilers," Sell's screen version of Rex Beach's Alaskan tale, has been secured by Sol L. Lesser and M. Rosenberg for exploitation in the states of Kentucky, Maryland, Virginia, South Carolina, Delaware and the District of Columbia.

Edwin August, who is directing "The Social Highwayman," has nearly completed the exterior of the picture at Jacksonville, Fla., and will return this week to the Peerless Studio, Fort Lee, to make the interiors.

S. L. Rothapel of the Knickerbocker theatre left for Chicago Monday, taking with him a business staff for the Colonial theatre in that city, which will be opened Saturday under the management of the Triangle.

The Family, Buffalo, N. Y., reopened Feb. 19 with feature film. Harold B. Franklin is general manager and J. H. Wall, business manager. House formerly played pop vaudeville.

Charles O. Stewart, manager of the Knickerbocker theatre for Triangle, is back again at his post after an absence of several weeks, due to the necessity of submitting to an operation.

ALFRED DE MANBY

Personal Assistant to

S. L. ROTHAPPEL

Knickerbocker Theatre

NEW YORK

JACK CURTIS

With Pauline Fredericks and Lydia Gilmore. Next release, Florence Reed in the "Woman's Law."

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4 Foot High

Blond-Pretty

and

AN ACTOR

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Forrest Stanley
Management
Oliver Morosco

Hal Clarendon, the regular director for B. S. Moss productions, has been temporarily signed by the Universal to produce a picture entitled "The Other Man," with Hobart Henley.

Kitty Gordon began work this week on her second picture for the Equitable under the direction of Robert Thornby at the Paragon Studio.

The Mutual starts its first picture at the Strand, Chicago, next week. The house since its opening has played nothing but Paramount films.

Leon Netter, general manager of the Golden Gate Film Exchange, 'Frisco, will arrive in New York early in March.

Edward B. Martindale has been signed by the Popular Plays and Players Company for a Metro picture.

CONDITIONS IN LOS ANGELES.

Los Angeles, Feb. 23.

The situation of the exhibitors in Los Angeles may be summarized as follows:

The Majestic is controlled by Triangle and their pictures are used exclusively. Tally's, recognized as the leading house of the town, selects its features in the open market and will not sign up with any service. They are at present running the Pathe Gold Rooster stuff, for which it pays \$275 a week. Woodley's is under contract for Paramount first run. Walker's theatre has been closed for some time, due to poor management, and re-opens under new management Feb. 26 with second run of Bluebird brand. Clune's Auditorium is exhibiting its own productions. Clune's Broadway is showing V-L-S-E., paying \$350 a week for the service, with an allowance of \$150 per week for advertising, which nets "The Big Four" \$200 for its service. The Palace theatre, on 7th street, just off Broadway, opened Feb. 19 with a Bluebird first run contract, the initial picture being "Undine." Miller's theatre has William Fox first run and Miller's Alhambra the Fox second run. Suberba theatre has recently changed hands, the new owner taking over a contract with Paramount for Thursday releases. The Garrick is under contract with the Mutual on a percentage basis, said to be fifty-fifty, by the terms of which the film company spends \$1,000 a week in advertising.

'Phone Bryant 7713
GOWNS TO RENT
And Sell
DUFF
143 West 43rd Street, New York City
Motion Picture Work a Specialty
Branch: 5 Park Sq., Room 14, Boston, Mass.

COAST PICTURE NEWS.

BY GUY PRICE.

Craig Hutchinson, transferred to the "U.," says he enjoys the early morning rides through Caluenga Pass. Yes, he does!

Frank Lloyd took a two weeks' vacation to get atmosphere for "David Garrick." It's a good stall, anyway.

"The Eyes of the World" is to be W. H. Clune's next picture production. The story is by Harold Bell Wright, who is here to aid in the film-making.

George Beban is here to fill a new picture contract.

Mme. Vera Doria has signed to appear in "Othello" with Tyrone Powers.

Signor de la Cruz, the opera singer, is to remain in pictures at least another year. A new contract requires that.

Frank Elliott sails from San Francisco Feb. 29 for Sydney. He plans to tour Australia and the Orient for several months. Mrs. Elliott will accompany him.

Douglas Fairbanks and Willie Collier attended a theatre recently and saw themselves as others see them. See local papers for casualties.

Donald Crisp, who directed "Ramona," has gone East.

Sessue Hayakawa, the Japanese film star, plans a trip to his native country next Summer. It is said he will be received by the Mikado.

Charlotte Walker is again at work at the Lasky studios.

Joseph Brodman and Archie Ricks were injured while appearing in a cow-punching scene at Universal City.

Frank Miller is now with Ince. His next picture will be "The Moral Fabric."

Stem your flow of tears! Here's a movie actress who says her screen optical emotions are not produced by smiling onions. She is Cleo Madison, and somehow does she use the "anned garden offspring. Ask her yourself.

Gretchen Leder has changed her name to "Blanche Seder." But she still remains loyal to the Kaiser.

Lena Baskette, an eight-year-old child dancer from San Mateo, Cal., has arrived to appear in Universal plays.

Monroe Lathrop of Clune's publicity bureau, has transferred his headquarters to the studios on Melrose avenue.

The Statie Club of America, Los Angeles branch, is now occupying new quarters, 1917 Santa Cruz avenue.

Frank Lloyd is writing the scenario for Dustin Farnum's next photoplay.

Dorothy Bernard had her pictures in all the papers showing herself seated in a Flivver Eight. "I thought they only had one," said the actress when the auto men arrived to "shoot" her.

The Los Angeles Evening Herald has been highly commended by motion picture producers for its campaign against censorship. The Herald published long articles giving the managers' views why the critical body should be abolished, and film men are a unit in giving the Herald credit locally for turning the trick.

SINGERS IN FILM CO.

A rumor was afloat this week that a number of artists of the Metropolitan Opera Co., who are already interested, would take over the Mirror Film Co., the plan being to produce a number of famous operas in film form with the singing stars enacting their parts before the camera.

General Manager Toomey of the Mirror, when asked about it, said he had heard something about the company formed by people from the Metropolitan but that, as yet, he knew little about it. He also heard the rumor they would consolidate with the Mirror, but believed it must have arisen from the fact that Mr. de Seguro is identified with the Mirror and also the proposed company. He admitted having talked about the affair with de Seguro in a joking way, but without any serious conversation having ensued.

Should a Baby Die

A TIMELY FIVE-PART ATTRACTION

Featuring such well known stars as ARTHUR DONALDSON of "Prince of Pilsen" fame; CAMILLE DALBERG, now with Leo Ditrichstein in "The Great Lover;" GAZELLE MARCHE, remembered in the "Valley of the Missing;" and as Innocent Inez in "Exploits of Elaine;" DORA MILLS ADAMS in the "Runaway June" Series and "My Lady Incog."

Produced by the CHAS. K. HARRIS FILM COMPANY
RELEASED ON THE

HANOVER FILM CO., 904 COLUMBIA BUILDING
NEW YORK CITY

OWNERS and DISTRIBUTORS of the GREAT ITALIA PRODUCTION

**MARVELOUS
MACISTE.**
The Great of Columbia

This feature is now playing in several territories on Long Runs at fifty-cent prices.

AN ATTRACTIVE STATE RIGHT PROPOSITION

DRIVEL OF THE FILMS

By J. A. MURPHY

(Mr. Murphy is the author of the famous "Adam Sowerguy" series published in Variety some years ago.)

Poynter Pensyl is chairman of the committee on arrangements for the Scenario Writers' Ball.

Gorgan Wyck and a company of screen players sailed for Staten Island at an early hour this morning.

"The Bald Eagle of the Bosphorus" under the direction of Edw. Priff is nearing completion at the Ephemeral studios.

Thomas King, the transfer man, has added ten new furniture vans to his equipment. He is now known as King of the Movies.

The Idle Hour Cinema theatre has installed a new resilient, antiseptic, diamond backed Stephen Gaser Screen.

The safe in the office of the Hibiscus Co. was burglarized last week. Scenarios valued at fifty thousand dollars were stolen.

Poynter Pensyl will write the stories that Flytte Gadder has been engaged to write for The Wapalo Gazette.

"Bleaching Tripe in Armordale"—Industrial—Released by The Assofoetida Co. March 9.

The stock of the Piffle Co. has been absorbed by the Hybrow Co. and The Hybrow has been absorbed by the Hibiscus Co. The stockholders are absorbed in thought.

An old fashioned stage coach was used in filming some western scenes for the Avalanche Co. While driving through Gusinta Pass, Colorado, the coach was held up by a real bandit, who thought it was the regular passenger stage. The bandit secured two bottles of spirit gum, a bundle of crepe hair, two cans of negative stock and all of the assistant directors' chalk. The camera man remained at his post and took two hundred feet of the scene.

Joe Olivadatto is engaged as historical shoemaker in the wardrobe department of The Hibiscus Co.

June 4 is the date announced for the release of "The Enchilada" by The Fandango Feature Film Corp.

Willie Finger is now pianist at The Idle Hour Cinema theatre, where he will remain until he earns sufficient money to take music lessons.

It is rumored there is some dissension between the film manufacturers and the censor board.

In The Hibiscus Co.'s production, "Her Hanking Heart," Gumleigh Beard was cast for the banker. So artistic was his makeup that Conn Sellers visited the studio and tried for over an hour to sell him some stock in the concern before discovering his mistake. ("The Illusion of the film is becoming more and more complete.")

Flytte Gadder has announced her intention of singing for the soldiers in the trenches. Ah! The cruelties of this war.

Joseph Saff, night watchman of the Amity Air Dome, forgot to close the turnstile one night last week and caught a severe cold.

In Hoopole City, Ind., the enterprising manager of the Pungent Picture Palace ran a three-reel Ochre production without projecting the main title. He then requested the audience to suggest names for the picture which they did. They also named the theater, its manager and the firm that made the picture. Later, a lot of them told their own names at the police station. The theatre will reopen as soon as repairs can be made.

"Lonely Lottie's Lovely Lemonade." A citrus farce by Grafton Seeder. Raspberry brand—April 1st.

A postponement of release date of "The Spirit of the Water Tank" is announced by The Hydrophobia Co.—"The Demon of the Sewer" will be issued instead.

Anna Niaz is considering offers from six different companies. She was recently featured in "The Window Cleaner's Oath."

Lottie Fargonno has sold her property in Portland and purchased a summer home in Key West.

Jerome J. Jones of the Febrile Features Co., was born in Struthers, Mo., twenty-two years ago. After leaving school he worked for five years in the job office of the Struthers Daily Hiss. He desired to travel, so he spent the next four years driving the mail stage between Wichita and Medicine Lodge. When the railroad was extended to Medicine Lodge, the overland route was abandoned and Mr. Jones went to Morgan City, La. where he remained eight years shucking oysters. After making two successful trips to New

Orleans with cargoes of oysters, he went to West Capeau, Ohio, where he remained seven years, in charge of an agency for the Turnover Side Hill Plow Co. He came to New York in 1905 and secured a position as purser on a tug boat, but in ten or twelve years he lost interest in the water and joined the forces of the Febrile Feature Film Co., where he at once took charge of productions, all of which are made under his personal supervision.

Allis Plumdaff is preparing a film version of the works of Funk & Wagnalls, which will be released in serial form and run eight hundred weeks. Marketed through the Bo-volopus Exchange.

A new Co-operative Film Co. announces briefly the following policy: Any manufacturer wishing to produce single reel comedies and market same through the Co-operative Co. can, after depositing two negatives and sixty prints with the company, draw two hundred dollars to be used by the manufacturer in defraying part of the expense of his next picture. When the negative and prints of the next picture are finished, they can be deposited with the co-operative company and receive a receipt immediately. This receipt can be held by the manufacturer for one year and if, at the end of that time, he receives no money from the rental or sale of his prints he can return the receipt to the co-operative company and thus settle all claims.

BEYFUSS AND BRIDE HERE.

Alexander E. Beyfuss, vice-president and general manager of the California Film Co., arrived in New York Tuesday, accompanied by his bride, to whom he was married on the coast, Feb. 17. She was formerly Mrs. Wilhelmina Speer-Hudson, of Atlanta, Georgia. When asked about the wedding, Mr. Beyfuss said: "The news recently published that Otis Skinner had signed a contract with the California Motion Picture Corporation, and that a massive production of Edward Knoblauch's Oriental pageant-drama, 'Kismet,' was to be made, caused more than the usual ripple which agitates motion picture circles when a great star of the stage leaves the footlights for the camera."

WOMEN'S CLUBS' MOVEMENT.

Cincinnati, Feb. 23.

The women's clubs of Cincinnati started a movement this week to have signs outside picture houses showing objectionable film, notifying children they will not be admitted.

It is believed here the local juvenile court will endorse the plan, and it may develop into a national move against the picture places.



GAZELLE MARCHE

Who is featured in the Hanover Film Company's latest release, "Should a Baby Die?" which is being received with wide favor wherever the state rights have been sold.



PARAMOUNT PICTURES

Released this Week

a varied program of superb entertainment.

SECURE EXTRA BOOKINGS

MARY PICKFORD
IN HER GREATEST TRIUMPH
"POOR LITTLE PEPPINA"

Produced by
THE FAMOUS PLAYERS FILM CO.
The photoplay sensation of the year.

DANIEL FROHMAN

PRESENTS

MARIE DORO

in a wonderful photoplay attraction in five parts

"DIPLOMACY"

Produced by
THE FAMOUS PLAYERS FILM CO.

Pictographs—No. 4

PLAYING THE WAR GAME—By Frederick Palmer.
SHADOWS WORTH MILLIONS—Measuring Baby.
ARE YOU IN THE RIGHT JOB?—By Hugo Munsterberg.
CARTOON BY J. R. BRAY.

PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES NO. 4

Photographed, assembled, and edited by Mr. BURTON HOLMES
"OUR MIDDIES AT ANNAPOLIS"

BRAY-GILBERT SILHOUETTE FANTASY

BY C. ALLEN GILBERT

"HOW DIZZY JOE GOT TO HEAVEN"

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.

NEWS FROM MONTREAL.

Montreal, Feb. 23.

The Pathe feature, "New York," which was passed by the Quebec Board of Censors and was shown at Connaught theatre last week, has been recalled by the same board and "condemned."

The new St. Denis theatre, the largest motion picture house in Canada, opens early in March with Metro and V-L-S-E pictures, under the management of H. W. Conover.

The Regent opens March 4 and will show Fox film and Bluebird features.

LAWRENCE IN ESSANAY?

Chicago, Feb. 23.

It is reported here that the former F. M. Anderson holdings in Essanay have been acquired by Andrew M. Lawrence, who was Hearst's publisher for his two Chicago papers and has been in the employ of the Hearst family for 32 years. He is said to be slated for vice-president (and probably general manager also) of Essanay.

The rumor is very circumstantial and goes on to add that he will take with him his brother, Fred W. Lawrence, former city editor of the Chicago Examiner for the post of scenario editor, and Charles Michaelson, another Hearst man, as scenario writer.

Reported New Essanay Studio.

New Orleans, Feb. 23.

It is reported locally the Essanay intends building a studio at this point.

FLIRTING WITH FILM MEN.

Jacksonville, Fla., Feb. 23.

Since the recent squabble in Los Angeles with the film people and the present administration, followed by a report that the film companies were not satisfied with their treatment out there, the business men of Jacksonville sent a delegation to New York to try and induce the heads of the different concerns to move to Jacksonville, promising their support in every way. From late reports, things look good for Jacksonville.

At the present time the following firms have companies here: Thanhouser, Gaumont, Kalem, Vim, Palm, and the Eagle, the companies working each day. This list does not include the visiting companies from New York and elsewhere.

The weather has been beautiful and just the sort for exterior work, the cameramen declaring it could not be improved upon. Carlyle Blackwell, Julius Steger, Francis Bushman and other stars are here in picture work.

San Francisco, Feb. 23.

The San Mateo Chamber of Commerce held a meeting Feb. 17 to formulate plans alluring enough to induce the disgruntled film makers of Los Angeles to consider moving to San Mateo or its nearby territory. San Mateo is a little south of San Francisco. One Los Angeles film manufacturer is reported to have had a personal representative at the meeting.

Clara Kimball Young

Gives Her Reasons

For Organizing a New Film Corporation with

Lewis J. Selznick

as President and General Manager.

Havana, Cuba, February 12, 1916.

To the Motion Picture Exhibitors:

Gentlemen—When the formation of the Clara Kimball Young Film Corporation was announced recently, showing my association in a new company, of which Mr. Lewis J. Selznick is the President and General Manager, I made a hasty statement of our plans and promised a further announcement of my individual thoughts in the matter. Since then, even down here in Cuba, I have heard of the avalanche of telegrams, telephone calls, special delivery letters and personal applications made by you for the pictures which our new organization will release in October. This is most encouraging, and I desire to place before you now the reasons for my abandonment of the salaried method of paying the motion picture artist, and taking an interest in my own concerns, and relying on this interest for my reward.

I HAVE REFUSED MANY OFFERS OF A CONTRACT. THE LOWEST WAS \$3,000 PER WEEK.

The reasons for my action must therefore be interesting to you, and briefly here are the more important ones:

- 1—FREEDOM. To think, do and act as I think best. I am the responsible party and must deliver the goods.
- 2—ARTISTIC DEVELOPMENT. By this new arrangement I will be free to study and improve. I am not one to think I have attained perfection. I must progress. I can't stand still and be contented.
- 3—HARMONY. Mr. Selznick and I are in perfect accord. Our ideals, ambitions and policies are fixed and in perfect agreement. Our organization will be synchronized from the office boy up. Team work will be our motto.
- 4—NO MORE DEAD WEIGHTS. Our pictures will not be sold as a part of a program. You buy direct the Clara Kimball Young pictures and no deadweight.
- 5—PROTECTION OF EXHIBITORS. We give you an absolute guarantee of big business. It will be the essence of our success.
- 6—PROTECTION OF PUBLIC. You won't need Federal or any other kind of censorship if you buy the Clara Kimball Young pictures produced by us.
- 7—CONTROL OF SCENARIOS. No subsidized director or pussy-footed scenario writer can force a mediocre play on me under Mr. Selznick's management of our company.
- 8—CONTROL OF CASTS. We will cast these pictures with artists especially suited for the parts in each picture.
- 9—DIRECTION. The name of our director—a man of great international reputation, a great master of the genius of picture presentation, famous and already deemed immortal for his masterpieces—his name will be announced shortly.
- 10—MOTION PICTURE DISTINCTION. Mr. Selznick and I intend by our efforts to raise the motion picture profession to the dignity of an art and take it out of the machinery class.
- 11—MOTION PICTURE TRAINING SCHOOL. I will now be able to realize my keenest ambition and establish a school for motion picture acting and give the graduates a chance to earn a good living.
- 12—HAPPINESS. I am an associate and not an employee in the Clara Kimball Young Film Corporation. Can there be a greater happiness for an artist than such an opportunity to fulfill one's life's ambitions?

Cordially yours,

Clara Kimball Young

RUSH YOUR APPLICATION

SERVICE BEGINS IN OCTOBER

ONE PICTURE A MONTH

Clara Kimball Young Film Corporation

LEWIS J. SELZNICK, President and General Manager. 126 W. 46th St., New York

ONE BORN EVERY MINUTE.

San Francisco, Feb. 23.

Mlle. Marie Eberwein, astrologist, palmist and expert adviser on business deals, applied to the Bond and Warrant Clerk Feb. 17 for a warrant to arrest the Macograph Film Co. or its officers on the charge of obtaining money under false pretenses.

The clerk turned the application over to a policewoman, who advised the clerk not to issue the warrant. The policewoman said there was reason for a warrant, but Mlle. Eberwein alleged that one Walter McGin, president of the Macograph Co., visited her one evening and raved about her features and form being just right for filming until she consented to be starred in a six-reel photoplay which was to be called "The Sultan's Dream."

The astrologist fell for the talk and during the filming gave McGin \$500 to

help the film along. When the fourth reel was completed, the filming stopped and Mlle. Eberwein waited for the work to go on in vain. Finally she applied for the warrant. The clerk had McGin bring the four reels down and show what was completed of the proposed photoplay. This revealed that with the exception of a few snapshots of the Mlle. the film was blank. McGin was dismissed.

"BLUE ENVELOPE" CAST.

The cast for "The Blue Envelope" includes at present Walter Jones, Franklyn Ardell, Carrie Reynolds, Ethel Valentine, Beth Franklyn, Geo. W. Howard, Edw. Forsberg, Ralph Nairn, Josie Sadler, Belle Theodore, Ford Fennimore, Jonathan Keefe.

B. ROSOFSKY Presents
ADAH HAYMAN

The Southern Contralto
NOW Playing THE NEW 14TH ST. THEATRE,
Near Second Ave.
My Compliments to
J. Schwartz, H. Weisner and C. Steiner

WITH THE PRESS AGENTS.

Corey, Williams and Riter have secured the entire cast for their production of "Justice," which includes Cathleen Nesbitt, John Barrymore, O. P. Heggie, Henry Stephenson, Charles Francis, Walter Longan, Thomas Loudon, Wallis Clark, Rupert Harvey, Walter Geer, Ashton Tonn, John W. O'Brien, Cecil Cleary, Watson White, F. Cecil Butler, Charles Dods-worth, Walter McEwin, Warren F. Hill. The company opens March 2 in New Haven.

Mrs. Bessie Shields, the New Orleans newspaperwoman, who claims that she was the first of her sex to undertake being a press agent, is in New York on a visit. Her daughter, Sydney Shields, is at present appearing here with "The Fear Market." Mrs. Shields is the guest of Nellie Revelle.

The cast for the Richard Lambert farce, "The Blue Envelope," now in rehearsal, includes Walter Jones, Franklyn Ardell, John Park, Edwin Forsberg, Ralph Nairn, John L. Kearney, Ford Fennimore, Ethel Valentine, Beth Franklyn and Belle Theodore.

Julie Herne has written a play called "The Outside," in which she will star. The piece opens Feb. 28, in New Britain, Conn. Cast includes G. Irving White, Adelaide Hibbard, Dora Booth, Philip Sheffield.

Beverly White, formerly press agent with the Gentry Brothers Shows, has been doing the press work at the Orpheum, St. Paul, this season and has made an enviable record for himself at the house.

S. Jay Kauffman is conducting the column "About Town" in The Globe (New York) under the initials of S. J. K. He is writing a lot of interesting chatter about Broadway and its folk.

A dance and entertainment under the auspices of the Automobile Club of America will be given at the Hotel Biltmore Feb. 28 at 10 p. m. for the benefit of the Actors' Fund. Tickets are \$5 per person.

"The Stolen Honeymoon," in which A. H. Woods is to star, the Dolly Sisters will be put into rehearsal next month. It is by Lawrence Rialing and is a farce in three acts.

Charles Emerson Cook, Inc., has been engaged to do the press work for the coming of the new Andreas Dippel production, "Princess Tra-la-la."

Leo Marsh, who "does Broadway" for one of the daily papers, will be back on the job on Sunday after spending two weeks in the wilds of Vermont.

W. F. Boyer has replaced Jack Lyon ahead of "Seven Hours in New York," now playing through Illinois.

"Come to Bohemia" has Daisie Irving, Alife Hegeman, Muriel Hudson, Frits Williams, Denman Maley and Frank McCormick.

The Washington Square Players celebrated the first anniversary of their occupancy of the Bandbox theatre Feb. 19.

TRIANGLE BEATS INJUNCTION.

Judge Cohalan on Monday denied the application of Robert W. Goelet, owner of the Knickerbocker, for an injunction to restrain the Triangle from conducting a continuous performance at that playhouse.

The decision settles the question of the effect of conducting a first-class theatre as a picture house. Justice Cohalan held that the entry of pictures into the theatrical field is an "evolution" of the business.

DEMOCRATIC "PROSPERITY" FILM.

Philadelphia, Feb. 23.

The Democratic National Committee has been interested by Freeman Bernstein in a proposed feature film to be called "Prosperity."

Bernstein has talked the matter over with an official of the committee. They plan so far to work out the film on the lines of visualizing the prosperity to the country since the Wilson administration went into office.

MILES' CAR KILLS MAN.

Detroit, Feb. 23.

Charles H. Miles was arrested Monday for having run down and killed Hugo Friedmann, 24 years old, on the Grand boulevard, the accident occurring Sunday evening.

With Mr. Miles at the time were his wife; Tom Ealand, manager of the Orpheum, and his wife.

Miles declares Friedmann was to blame. He gave a bond for \$2,000 to appear when the case is called.

Charles H. Miles is the head of the Miles vaudeville circuit.

FLORA FINCH WITH MIRROR.

Flora Finch has been placed under contract by the Mirror Film Corporation to appear in comedy pictures.

PRODUCTION - STARS - LEADING PLAYERS -
AUTHORS - DIRECTORS

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A LIMITED AGENCY SERVICE FOR STARS AND LEADING PLAYERS
ONLY IS OFFERED IN CONNECTION WITH GENERAL AND SPECIAL PUBLICITY.

TO WHOM IT MAY CONCERN:

My name has been connected with stories in various theatrical periodicals with Wm. B. Friedlander, Inc. I do not own any stock in said corporation. I am not and will not be responsible for any debts contracted by above mentioned corporation.

I DO OWN ONE-HALF INTEREST in the "FOUR HUSBANDS" company, with Mr. RALPH WHITEHEAD. THE SEASON'S GREATEST TABLOID, now on the W. V. M. A. and U. B. O. circuits.

Respectfully,

CECILIA PONTING

BILLS NEXT WEEK.

(Continued from page 10.)

Seattle
ORPHEUM
Harry Cross Co
Harry Hines
Olga Cook
Stone & Hayes
Bert Wheeler Co
Natalie Sisters
Gara Zora
ALHAMBRA (wva)
Ruth Page
"I Died"
Taylor & Howard
Mable Fonda 3
2d half
Lyric 4
Musical Fredericks
Glady Arnold
Annie Abbott Co
PANTAGES (m)
"Dream Pirates"
Dancing LaVas
Packard 4
Violet & Charles
Emmett & Emmett
Chris Richards
EMPRESS (sc&abc)
Howatson & Swaybell
Levy Family
8 Black Dots
Mr. & Mrs. F. Thomas
A. Beverly & West
Gregoire & Elmina
Shreveport, La.
MAJESTIC (inter)
Amoros & Mulvey
Hawley & Hawley
Musical Gormans
Arthur Rigby
2d half
Parlatan Trio
Broughton & Turner
Beatrice Sweeney
National City 4
St. Louis City
ORPHEUM (wva)
Vernie Kaufman
Wm Morroy Co
Eva Fay
Fred Bowers Co
Milt Collins
Chuncho
(Two to fill)
Eva Fay
Claudie Tracy
J. C. Lewis Jr
Norwood & Hall
Lahoen & Dupreese
South Bend, Ind.
ORPHEUM (wva)
H. Dean & Hanlon
Simpson & Dean
James Thompson Co
Adair & Adelphi
Fink's Circus
2d half
Wilson & Aubrey
Leroy & Mabel Hartt
Earl & Curtis
Grant Lenter
"Nepune's Daughters"
Spokane
PANTAGES (m)
"Dream of Orient"
De Michele Bros
"After the Wedding"
Creightons
Faber & Waters
Springfield, Ill.
MAJESTIC (wva)
"The Cabaret Girl"
2d half
Adolph
Cummings & Seaham
Richards & Kyle
(Two to fill)
Springfield, Mass.
PALACE (ubo)
Skaters Bijou
Walters & Walters
Kay Bush & Robinson
Helen Davis
Wilson Bros
Billy Bouncer
2d half
Prince & Avis
Marshall & Tribble
Gwynne & Gossett
Conne & Libbey
James J. Corbett
Romano Frank Co
Springfield, Me.
JEFFERSON (wva)
Glady Vance
Arnold & Florence
4 Old Veterans
2d half
Embs & Alton
Brown & Jackson
(One to fill)
Springfield, O.
SUN (sun)
Anthony & Adele
Hyman Adler Co
Four Rubes
Betty Brown
(One to fill)
2d half
F. & M. Waddell
Musical Kings
Pierre Pellitter Co
Wells N. & Moore
Six Yocarrys
Superior, Wis.
PEOPLES (wva)
Gilbert & Brannick
Troy Comedy 4
(One to fill)
2d half
Orbassany's Birds
(Two to fill)
Syracuse, N. Y.
CRESCENT (ubo)
Burr & Knowles

Mints & Palmer
Pantages Victoria
Hugo Lutgens
Adroit Bros
2d half
John Le Clair
Wood's Musical 3
Princess Victoria
Wood Melville & P
(One to fill)
TEMPLE (ubo)
Wilbur Sweatman
King & Ward
Windsor Trio
"Woman Proposes"
Hardley & Pecan
Archie Onri & Dolly
2d half
P. LeCroz & Dixon
Emil Mendelsohn
Kelly & Pollock
J. & M. Dooley
Claude Golden
Barney Williams Co
Tacoma
PANTAGES (m)
"Dairy Maids"
Metric Bird
Yates & Wheeler
Wright & D
Terre Haute, Ind.
HIP (wva)
Elroy Sisters
Kilkenny 4
"Sorority Girls"
Great Santal
Lambert & Fredericks
2d half
"Aurora of Light"
Follis Sla & Co
Ines McCauley Co
Spencer & Williams
Mile Vadio Co
Toledo
KEITH'S (ubo)
Minnie Kaufman
Claire Vincent Co
Quingley & Fitzgerald
Fred Bowers Co
Milt Collins
Chuncho
(Two to fill)
PALACE (sun)
Espe & Dutton
Gene Green
Hogue & Hardy
Pierre Pellitter Co
2d half
Gene Green
Universal Four
Dolly Davis Co
Ross & Evans
Topeka, Kan.
NOVELTY (inter)
Olga
Norwood & Anderson
Geo Brown
Devine & Williams
2d half
Williams & Segal
King & Harvey
Lewis & Norton
Bottomley Troupe
Toronto
SHEA (ubo)
Adonis & Dog
Powder & Canman
A. Dinehart Co
Emmet & Tonge
Maurice Burkhardt
J. & W. Hennings
Alexander Bros
(One to fill)
YONGE ST. (loew)
Bell & Caron
Alice Cola
Will M. Fox
Reed & Bassi
"Doctors' Orders"
Bernard & Shaw
Martin & Fabrial
Troy, N. Y.
PROCTOR'S
Markoe Bros
Irene Mobson Co
Hill & Hill
Al Raynor's Dogs
Rams & Hilliard
"Girls"
Harry Sykes
Nichols Nelson Tr
2d half
Harry Thriller
King & Ward
"Might Have Beens"
Steindal Bros
Mack & Mabelle
"Danceland"
Cunningham & M
Tulsa, Okla.
EMPRESS (inter)
Billy Dooley
The Turpins
Musical Kleins
Murray K Hill
All's Arabs
2d half
O'Meras
Dick Ferguson
Burke & Burke
Fay Coleys & Fay
3 Ameros
Vancouver, B. C.
PANTAGES (m)
"Board School Girls"
Norton & Earl
Al Fields Co
Reed & Wood
Cooke & Rothert
Victoria, B. C.
PANTAGES (m)
"Bachelors' Sweethearts"

Will Ward Girls
Maidie DeLong
Burns & Kimes
Cavanaugh Duo
Virginia, Minn.
ROYAL (wva)
Orbassany's Birds
(One to fill)
2d half
Gilbert & Brannick
(One to fill)
Walla Walla
LIBERTY (wva)
Bert Coleman
"The Fashion Shop"
Paga & Van Arden
Davies & Romanelli
2d half
Clark Sisters
Joe Bannister Co
Don Taylor
Ethel May Co
Washington
KEITH'S (ubo)
Perry
F. & L. Burch
Chas. Ahern Tr
Tighe & Jason
Cresay & Dayne
Gruber's Animals
Monroe & Mack
Kilin & Green
Waterloo, Ia.
MAJESTIC (wva)
Lawton
Norwood & Hall
"Maids of Mice"
Freeman & Dunham
Dorsch & Russell
2d half
The Puppets
Tom Davies Co
Mellor & DePaula
Heath & Parry
(One to fill)
Waterbury, Conn.
POLI'S (ubo)
Garon & Farrum
Paine & Nesbitt
Flo & Nellie Walters
Flo Irwin Co
Eddie Foyer
Oberetta Girls
2d half
Barry & Nelson
Clarence Wilbur
Usher 3
Norman & St. Clair
Kay, Bush & Robin
Conroy Models
Watertown, Wis.
METROPOLITAN
(wva)
Emmett's Canines
Mayne & Mayne
2d half
Louis London
5 Romeras
Wheeling, W. Va.
VICTORIA (sun)
The Nellies
Art Adair
Hirschhorn Troupe
Mack & Mack
Soretti & Antonette
2d half
LaVern & Grimm
Josephine Lenhardt
DeVito Maids
Kink Bros
"Tango Land"
Wichita, Kan.
PRINCESS (inter)
O'Meras
Dick Ferguson
Burke & Burke
Fay Coleys & Fay
3 Ameros
2d half
Bajorek Bros
Olga
Walter Milton Co
Levine & Williams
Geo Brown
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Oxford Quintet
Scott & Markoe
Cervo
Corinne Snell Co
Parish Bros
Henrietta De Serris
Williamsport, Pa.
FAMILY (ubo)
Morales & Van Ess

Woolsey & Maher
Mayor & Manicure
6 Musical Misses
(One to fill)
2d half
The Winses
Allen & Francis
Holmes & Holliston
Tchang Yung Tr
Stan Stanley 3
Winnepeg
ORPHEUM
Ciccolini
Benny & Woods
Georgia Howell Co
W. H. Wakefield
Ray Dooley 3
Johnny Jones
Stevens & Falk
PANTAGES (m)
Mrs. Bob Fitzsimmons
Gordon Eldrid Co
James J. Morton
Sunset 6
Joe Fanton Co
Reddington & Grant
Worcester, Mass.
POLI'S (ubo)
Sterling Brown 3
Conne & Libbey
Wm Armstrong Co
Violet McMillen
James J. Corbett
Romane Frank Co
2d half
Crest Hugo
Walters & Walters
Tom Swift Co
"Water Pearl"
Wilson Bros
Kalmor & Brown
PLAZA (ubo)
Chester Johnson
Fred Weber
Shaw & Culhane
"Fortune Tellers"
2d half
Lonzo Cox
Hudler Stein & P
Ward 3
Flying Dunbars
Youngstown, O.
HIP (ubo)
Ajax & Emilie
Lal Mon Kim
Chas Mack Co
Sara Seriet
Morgan Dancers
Mr. & Mrs. J. Barry
Cedora
(One to fill)
Yonkers, N. Y.
PROCTOR'S
Frear Baggett & F
Dorothy Meuther
O'Brien & Buckley
Majorie Fairbanks Co
Fentelle & Stark
Liddle Cliff Co
Frank Mullane
"Edge of World"
2d half
Thomas & Henderson
Watson & Little
C. & M. Cleveland
John Ormonde Co
Ash & Young
Werner Amorus Co
Marie Russell
Welch Meely & M
York, Pa.
C. (ubo)
The Winkies
Sampson & Douglas
Holmes & Holliston
Gertrude Long Co
"Fashion Shop"
2d half
Morales & Van Ess
Sol Burns
"Fashion Shop"
Patricia & Meyers
(One to fill)
Paris
ALHAMBRA
Hall & Earle
Steckel Bros
6 Banolas
Selbet
Theo Carleys
Rowden & Gurdy
Sacco Dato
Clara Faurens
Gaulks & Gaulks
Regina
Burford

SUNNY KILDUFF DIES.

Chicago, Feb. 23.

Sunny Kilduff died here yesterday, of pneumonia, after an illness of but two days.

She was the wife of Arthur O. May (May and Kilduff).

ACTORS' FUND BENEFIT.

The annual vaudeville benefit for the Actors' Fund, under the direction of A. Paul Keith, E. F. Albee and Martin Beck, will occur at the Century Sunday night, March 19.

Out-of-town benefits for the Fund are for Boston, March 9; Chicago, and Los Angeles, March 31.

NEW FIRM PRODUCING.

The lately organized agency firm of Lee Muckenfuss and Jack Henry has added a production end to its other enterprises, among which is the booking of acts on both "floors" of the United Booking Offices.

Mr. Muckenfuss is in charge of "The Bachelor's Wife," a comedy for vaudeville, employing two people, Florence Hackett and Jack Walters. Miss Hackett was formerly a lead in a Lubin picture stock.

WANT HERZ IN 'FRISCO.

San Francisco, Feb. 23.

The management of the Alcazar is making a determined effort to secure Ralph Herz for 15 weeks at a weekly salary of \$1,000.

Herz is in "Ruggles of Red Cap" (Chicago).

Ralph Herz is under contract with Rolfe (pictures) to appear in a feature. He is trying to have the company postpone his contract so he can accept the offer made by the Alcazar.

WIFE INTERFERING.

Los Angeles, Feb. 23.

An action to restrain his wife, Mercy A. Pulsifer, from interfering with the Independent Theatrical Exchange has been started by Chauncey G. Pulsifer.

The husband alleges his wife forcibly ejected him from the offices and took over the business.

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VARIETY, don't advertise
at all

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Letters may be recorded in the Protected Material Department by all players and authors, of both sexes.



SILHOUETTE STRIP FROM "UNDINE"

When "Undine," the new Bluebird Photoplay, is released, there will be shown a number of views similar to the one reproduced herewith. The picture is a five-reel feature that was taken under the direction of Henry Otto in the Catalina Islands, off Southern California.

HELEN HAMILTON and JACK BARNES

"JUST FUN"

Just back from Australia. Laughing Hit this week (Feb. 21) Majestic Theatre, Chicago.

WESTERN REPRESENTATIVE
BEEHLER & JACOBS

EASTERN REPRESENTATIVE
MORRIS & FEIL

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

The Argyle carnival show opens Feb. 28 at Key West, Fla.

Sarah Klats has joined the Standard Booking Office forces.

C. A. Curtis is arranging to put out a repertoire show under canvas this summer.

Fred Byers is traveling with his dramatic roadster, "The Frame Up."

Ethel Barrymore's due to open at Powers' March 20.

Several of the Interstate houses are playing tabs and one of the present bookings is "Little Miss Mix Up," opening Feb. 28.

It's reported Clay Lambert is no longer the theatrical producing partner of Mr. Yeoman, whose "Winning of Barbara Worth" closed its road travels Feb. 22.

Charles L. Hays, of the Chicago Evening Post staff, is a brother-in-law of Paul Scott, the New York dramatic stock agent.

Frank Woodward has closed with the Boyd Burrows Co. and will accompany his wife to the coast, where she goes in the hope of benefiting her health.

Joe Tinker, manager Chicago Cubs, returned to the stage last week by appearing at the Empress as the headliner the last half and is featured at McVicker's this week.

Local talent has an important spot on the Palace, Ft. Wayne, Ill., last half week of Feb. 28 when the Shrine Band and the Shrine Patrol are featured.

Chance and Nolan in a brand new act, "A Pullman Flirtation," by Jack Burnett, with special numbers and scenery, have been given a route by the Association.

Jimmy Evans and sister recently brought their mother to this country from France and are carrying her along with them on their present W. V. M. A. tour.

The Chicago stage hands were in great glory the night of Feb. 17. The occasion was their big ball. Good crowd, good music and a good time were reported.

F. A. Belmer, active in Fort Wayne theatricals and having the Temple theatre stock running, was in Chicago last week signing up new players.

Mrs. Rosalie Belew (503 N. Dearborn street) was granted a divorce last week from Merritt L. Belew upon the charge of drunkenness and cruelty.

A Chicago party of agents and newspaper men went to Jackson, Mich., Feb. 24 for the opening of the new Orpheum to play acts booked for the Butterfield circuit.

Henry B. Stremel, tenor, with Hippodrome Four, playing the Windsor theatre this week, leaves the act Saturday. John Keane has taken his place.

The Mexia Opera House, Mexia, Tex., burned Feb. 16. Nine persons were killed and 50 injured, no professionals. An explosion in a grocery store adjoining the theatre caused the fire.

Leonard Lohr is now playing the juvenile comedy lead with "Tickets Please!", George Tripp having severed connections with the tab. Lohr's work has been favorably commented upon by the newspapers on the road.

Mitch Lacalzi booked Ruth Stonehouse himself as a feature attraction and turned "em away on the week. Lacalzi has tried repeatedly to land Francis X. Bushman and once offered him \$1,600, which Francis X. turned down.

Show folks abounded at Elks meeting Feb. 17. Great eclat when George Whitley and Ex. Keough, of the Lee Fleet staff here, and Phil Kelly and Joe Galvin were initiated into the mysteries of the order.

Aileen Morrison has severed connections with the Churchill tab, "Around the Town." Miss Morrison's dramatic talents were wasted in the role she had been playing and she will engage in stage work more to her liking.

The James Wingfield office reports good returns from the "Seven Hours in New York" show which Messrs. Cook & Black have on the road in this section. It plays through Iowa this week.

The annual matinee performance for the benefit of the Actor's Fund of America is announced to take place in the Auditorium, Chicago, March 7. Gala preparations are on to make the Fund Benefit the biggest of its kind ever held in Chicago.

Walter Deemer, who had his act cancelled in Boise, Idaho, and again at Idaho Falls by the theatre management, has been given a new route by a Chicago booking agent and Deemer has called off his threatened suit for salary damages.

Morris Silver heads the new Revue Producing Co. which is going to put on shows and reviews for summer parks and resorts, catering largely to the hotels. Edward Oakley is in with Silver on the project.

Captain Horace Wild, the United States aviator, who went abroad in the interests of Uncle Sam's corps of aerial experts, lectured to the Chicago Press Club last Thursday night and showed some interesting pictures. Captain Wild has so far dodged vaudeville offers.

Joseph Kernan is scheduled to arrive here from New York Easter week to look over western acts and place some of his turns with the western bookers. Kernan now has all of Tim McMahon's old acts and plans to produce some of them in the west next season.

The Imperial is doing about the biggest business of the season on the "Seven Keys to Baldpate" show which has planted a smile on Manager Billy Spink's face that won't come off until some show comes along and does a flop.

William Graef, a dancer with the Russian Ballet, known at the Auditorium as William Grafton, was arrested here Monday charged with larceny. He is alleged to have stolen a gold watch and kodak from an employee of the Kaiserhof Hotel. Graef says he took them as a security for a loan.

The exact loss of the Chicago Grand Opera Association is officially given out as \$96,000 which the backers of the G. O. project in Chicago will make good. According to the statement of the guarantors they expected to lose within \$2,000 of that amount, so they are not wholly disappointed.

Word from the Gaiety, St. Louis, has the burlesque returns there much better than when the season opened and Frank Parry, who formerly managed New and Chicago burlesque houses, is being given credit for the increase. Parry has worked like a beaver to put the house over.

Alexander Light was arrested Feb. 16 by the Chicago police charged with having stung Mrs. Frank Wynekoop, a Springfield (Ill.) milliner out of \$300. She charges Light with having bamboozled her upon the pretext that he was going to produce a Shakespearean play.

The Five Satsudas and the Dancing Kennedys were billed for the Empress, St. Louis. The name of the Satsudas was in lights. The Kennedys came along, saw the lights and then walked out of the show. Asked their reason, the Kennedys are reported as saying that they had in lights "5 Saturdays and 5 Sundays,"

CORRESPONDENCE

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

William (Bill) Talmadge has allied himself with the automobile industry.

Rocco Vocco, western manager of Leo Feist, worked himself into a sick bed last week.

Rawson and Clare are laying off a week and a half in Chicago and are taking in the shows.

Len Goheen, blazing the trail for the Guy Kaufman show, is a papa, a boy arriving at his home in Hutchinson, Kan., this month.

Work on the New Lincoln Square theatre, Decatur, Ill., is going right along. Its seating capacity will be 1,500.

Fred H. Brown (of the Six Brown Brothers) has purchased Wood Alexander's interests in the Exposition Four act.

Charles Riggs is traveling ahead of "Robin Hood," now playing through Montana and adjacent states.

The Orpheum, Sioux Falls, which Dick Hoffman has been booking for the Solari Bros., went into dramatic stock Feb. 21.

Wells Hawks is in town, doing yeoman service with the managerial and press forces of the Russian Ballet at the Auditorium.

The Crackerjack Four has a court case pending against the Interstate for alleged contract violations.

Will Rath, late of Bob Sherman's "The Girl Without a Chance," has been engaged for the Lorraine Buchanan act.

Max Hart of New York town was in our city last week hobnobbing with some of our best known bookers.

The Haymarket lays claim to having 30 chorus girls in its weekly employ. Manny King is still on the job as principal comedian.

Matt Wolan is the advance agent for the Dave Marlon Show which plays the Star and Garter here week of Feb. 27.

LeCompte & Fleisher are engaging some new principals for their road show of "September Morn," which is now playing the south.

Among engagements made by A. Milo Bennett last week were: Melvin Ardmore and Walter C. Esmond, with the Oak Park stock.

Patricola has booked some Association vaudeville dates, splitting with Rockford and Peoria next week (Feb. 28.)

Conditions are normal again at Joe. W. Stern's Chicago office, following Wolfe Gilbert's visit.

Gaskell & McVitty have brought in their central-west company of "The Shepherd of the Hills." The other is now en route from the coast.

\$12 PER WEEK ROOM & BATH FOR 2

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\$15 PER WEEK SUITES PARLOR, BATH ROOM & BED FOR 2

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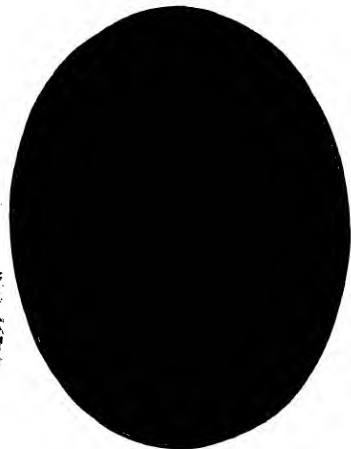
COLE, RUSSELL and DAVIS

U. B. O. and KEITH TIME Dir. MAX GORDON

BOWERS, WALTERS and CROOKER

In "ROBINSON CRUSOE, JR."

Direction, MESSRS. SHUBERT



SCHILLING AND ANDERSON

Undoubtedly one of the best singing duos in present day vaudeville.



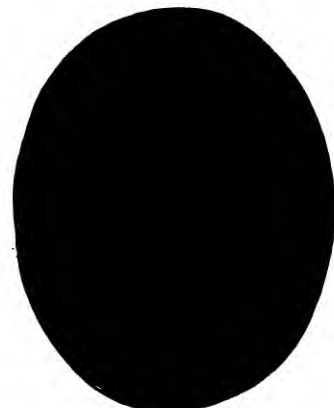
ALVAREZ AND MARTELL

An establishing singing and dancing specialty, carrying special scenery and a wardrobe that stands out as duos in present day vaudeville.



ANTHONY AND ADELE

A genuinely good vaudeville pair, scoring sensationally everywhere.



RUTH BUDD

Formerly of the Aerial Budds, scoring a big hit everywhere with her recently arranged song, dance and ring specialty.



McKAY AND HARVEY

A classy team with all the essentials of a sure fire success. Singing Waterson, Berlin and Snyder hits exclusively.



FRISH, HOWARD AND TOOLIN

A trio of clever entertainers who are featuring Waterson, Berlin and Snyder song gems in their specialty.



NORMAN AND CLAIRE

A pair of youthful entertainers who show promise of a wonderful future.

**"HELLO,
HAWAII,
HOW ARE
YOU?"**

Kalmar-Leslie-Schwartz

IN ITS OWN CLASS
THE SONG WITH A SOUL

DON'T MISS IT GET IT NOW

WATERSON, BERLIN & SNYDER

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New York



PURCELLA BROTHERS

A duo with an abundance of the right kind of personality, a distinct delivery and the ability to make good.



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A versatile entertainer and one who can deliver a song hit in a manner to compel encores.



BABY BESSER

One of the really talented juveniles of the profession. Baby Besser's specialty is fully equipped with Waterson Berlin and Snyder hits.



MINOLA HURST

And her little laugh-lander, a combination that seldom fails to score, regardless of circumstances.



MORGAN AND STUART

Whose combined ability and personality marks them as one of the best turns in the current vaudeville market.

JACK

TOM

ANTHONY AND MCGUIRE

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"SONS OF OLD ERIN AND SUNNY ITALY"

Offering a classic combination of comedy, delicately blended into a vaudeville masterpiece. Strictly original in every particular and properly protected against pirates and plagiarists and prepared to prosecute and persecute any and all petty material pinchers.

A Tremendous Hit Throughout the East. Booked Solid U.B.O. Time

NEXT WEEK (Feb. 28), KEITH'S, CINCINNATI

March 6—Keith's, Louisville

March 13—Keith's, Indianapolis

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Direction C. & W. BOSTOCK

H. C. Carmichael, general passenger agent of the Illinois Central, was doing a "Bill Lindsay" around the Majestic theatre building last week, lining up business for his road. He also visited some of the tab producers.

Jack Sidney (Lou Sidney's brother) and wife (Miss Townley) en route from Omaha to Chicago to play their Avenue and Wilson Avenue dates lost a ring and pin valued at \$450 in the observation car. Mrs. Sidney had forgotten them in the car departure at the station.

James A. Pugh's going to conduct a \$1,000 prize contest for the best American made dress costing less than \$35 and several Chicago theatrical women are out to win the money. The contest will be decided March 5. Pugh plans to take the dresses entered on a "fashion special" through the midwest and west.

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Let me give you a free demonstration in one of these cars.

YOUR CAR SOLD OR TAKEN IN TRADE
(When you want to get a car that is a Car, and not junk—see me.)

CHARLIE AHEARN

EDNA NORTHLANE AND JACK WARD

In a singing, talking, dancing
and musical novelty.

Next Week (Feb. 28), Mary-
land, Baltimore

Direction,
M. S. BENTHAM



John Miller, formerly musical director of the Colonial, Chicago, and his eighteen-piece orchestra, have taken possession of the La Salle orchestra station, furnishing special music for the features. Jones, Linick & Schaefer are paying the fiddlers.

Adolf Bolm, while playing LeNegre in the ballet, "Scheherazade," at the Auditorium the night of Feb. 19, was accidentally slashed by one of his supposed stage "slayers" by a sword. Bolm was given surgical attention. Will be able to continue dancing.

Mrs. Ruth Edwards was pronounced sane Feb. 19 by Dr. Clara Seippel Widdowson, city physician, during an examination which followed her reported attempt to throw her 19-months old daughter beneath the wheels of a passing auto in Lincoln Park late Friday night, Feb. 18. Mrs. Edwards is a cabaret dancer.

The mother of Aileen Stanley, who began an engagement at the North American Monday, has met with more misfortune. Last year the Stan-

ley home burned to the ground and Mrs. Stanley was severely burned at the time. The skin-grafting process took 32 inches of skin from her grown-up son, but the skin refused to adhere and Mrs. Stanley is in the Wesleyan hospital for treatment.

"Six Little Wives," the new Will M. Hough and Boyle Woolfolk tab, with Al. Harrison, Johnny Philliber, Maxwell Sergeant, Emily Benner, Allan Artz, Ieka Murf and a chorus of ten girls and four boys, makes its first Chicago appearance at the Logan Square (one day only) March 12 and then plays a half-week at Windsor. George Hyrdlicka is musical director and Al. Laughlin did the staging.

The Harper theatre, 5238 Harper avenue, Chicago, is dark and may never reopen. The audience was dismissed summarily the afternoon of Feb. 18 by the police upon an order from the Court following an Appellate Court decision in the contention of the Presbyterian Church adjacent that the house violated the city ordinance which forbids the operation of a theatre within 200 feet of a church, in which the church's suit was upheld. The playhouse management intends to reopen.

Chicago men have in conjunction with Rowland and Clifford made a tab out of the latter's road show of "September Morn," using some of the players from that troupe, and started it over the Pantages time this week at Winnipeg. It was given a thorough test in its condensed shape at the Crown last week under the title of "The Girls from Paris." The original title will be used on the Pan tour. The tab pulled out of Chicago at 2 a. m. last Sunday.

Ed. Churchill's "September Morn," playing W. V. M. A. time, headed by Lee Greenwood, Fred Vance and Grace Childers, enjoyed a breezy auto ride at midnight upon quitting its engagement at Mason City, the company being whisked in machines from M. C. to Springs Junction, ten miles east of Waterloo, where connections were made with the Rock Island for the next stand. Frank Lee engineered the auto ride for Churchill.

DERDEN

CHANCE AND NOLAN

URSULA

"A PULLMAN FLIRTATION"

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THE SONG SENSATION OF THE SEASON

"UNDERNEATH THE STARS"

By FLETA JAN BROWN and HERBERT SPENCER. HIGH-CLASS SONG AND POPULAR FOX TROT—AS POPULAR AS THE FAMOUS HIAWATHA

AND WE HAVE JUST PURCHASED

"THEY DIDN'T BELIEVE ME"

By HERBERT REYNOLDS and JEROME KERN

This is the Biggest Coup in Years. Everybody Wanted a Crack at This Novelty Song. But Here We Are Ready to Offer You the Greatest Production Number Ever Published

CAN YOU BEAT THIS LIST OF SONGS? "MEMORIES"

By GUS KAHN and EGBERT VAN ALSTYNE

Another "Garden of Roses" song—Just as good as our famous "DREAMING"

"IN THE VALLEY OF THE NILE"

By DAN RADFORD and RICHARD WHITING

A new song by the writers of "TULIP TIME IN HOLLAND"—It's a Corker!

"SOONER OR LATER"

By ED ROSE and ABE OLMAN

The Chicago Song Hit—A Wonderful Double Song

"LOADING UP THE MANDY LEE"

By HENRY MARSHALL and STANLEY MURPHY

Everybody's looking for a fast Song—This is a great new one

"MOLLY DEAR, IT'S YOU I'M AFTER"

By FRANK WOOD and HENRY E. PETHER

The "GIRL FROM UTAH" song hit as sung by every headliner in vaudeville

4---GREAT INSTRUMENTAL NUMBERS---4

(FOX TROT)	"THE KANGAROO HOP"	By MELVILLE MORRIS
(WALTZ)	"TINKLE BELL"	By E. M. ROSNER
(FOX TROT)	"UNDERNEATH THE STARS"	By HERBERT SPENCER
(WALTZ)	"ROSEMARY WALTZ"	By MERLE VON HAGAN

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Let us satisfy you! Only place north of Mexico you
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WITH WINE
40c.

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Arrangements are being made by Tim Keeler, traveling representative of the U. B. O., to have "The Chocolate Soldier," which recently closed a disastrous tour in the south, made into a tab which will be booked over the western circuits.

Reported plans afoot to make a three-act out of the Watson Sisters (Fannie and Kitty) and Jack McGowan, who is in town this week with Spiegel's "Strolling Players" (Columbia). In private life Mr. McGowan is the husband of Kitty Watson. The Watson Sisters are now playing an Orpheum route, but are laying off

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In Chicago this week, giving the McGowans an
opportunity to have a family reunion.

Bernard Ulrich, business manager, Guy Hardy, assistant manager, and Richard Pick, advertising manager, have resigned their respective stations with the Chicago Grand Opera Association. Conflicting stories came out when word was flashed that Ulrich and aids had decided to quit the G. O. connections. One report had Ulrich at loggerheads with Director Cleofonte Campanini over the appointment of two press representatives. This later was denied by Ulrich.

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In the Chicago courts Feb. 19 Judge Kersten set aside the divorce which William (Bill) Roche, manager of the Columbia, got a month ago from Mrs. Nellie Roche of San Francisco. The latter came here from the Coast to have the decree vacated and her attorney will now file Mrs. Roche's cross bill. Pauline Lord (the actress), who was married to Roche in 1908 under the impression that he was a "free man," threatens annulment proceedings.

After a three days' layoff, "The Four Husbands" resumed activities at the Lincoln Sunday and then went to Waukegan for the first half and Monmouth the last half. Ralph Whitehead is no longer with the show and in his light comedy role appears Howard Burkholder, who

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had been playing the athlete. Burkholder's part is now taken by Fred de Silvers. Burkholder jumped into the Whitehead part at a minute's notice in Racine and did so well the management decided that he should play it hereafter. Whitehead is now in Chicago and threatens legal action for being let out of the show.

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There was a how-de-do around Jim Matthews' sanctum Friday afternoon in which Lew and Fred Cantor figured prominently with an exciting physical encounter with George Bandy (Bandy and Fields) who to make his side of the argument more convincing slashed Cantor across the fleshy part of the right arm with a knife and also gave Fred a sharp dig in one of his fingers. Bandy, however, at the finish, was removed to a hospital for treatment. Bandy and Cantor got into an argument and the latter, who has his offices in the local Pantheon suite, had Bandy ejected. That started Bandy slashing. Brother Fred Cantor, returning in an elevator, took a hand and before the atmosphere had cleared the police rushed to the scene. None of the participants was seriously injured. Lew Cantor had to have about eight or nine stitches taken in his wound.

Chicago Rats were greatly surprised to learn of Will P. Conley's resignation as the Chicago representative of the order, as Conley has accomplished much since coming here to handle the local office over two years ago. Bill Conley has been on the job at 9 a. m. every day until 6 p. m. and sometimes later every night. Conley has collected over \$10,000 since coming here and has obtained more than 1,000 weeks of work for acts amounting from \$25 to \$500 a week. Every claim has been settled and Conley proved he was capable and ably fitted for the job here, as he worked in harmony with the managers and artists in effecting settlements to the satisfaction of all parties concerned. Of course he has had the legal co-operation of the Lowenthal law office, with Fred Lowenthal and Harry Munns ever ready to assist Conley in getting his cases clear of long, drawnout arguments in court. Conley's going to take a much-needed rest, the work of the office having

been such of late he almost was on the verge of a nervous collapse. Conley will be greatly missed hereabouts, as he was a square, conscientious worker for the Rats.

AUDITORIUM (Bernard Ulrich, mgr.).—"Diaghileff's Ballet Russe," box office interest continues. No expurgation by local censors (2d week).

BLACKSTONE (Edwin Wappler, mgr.).—"The Ohio Lady," doing fairly well (3d week).

COHAN'S GRAND (Harry Ridding, mgr.).—"Jane O'Day from Broadway" (Blanche Ring) opened Sunday night to packed house; newspaper notices favorable. Good advance sale.

CHICAGO (John Reed, mgr.).—"Ruggles of Red Gap" (Ralph Hers) holding on in hope of box office boom. Slight increase over last week (3d week).

COLONIAL (Norman Flood, mgr.).--Triangle pictures Feb. 27.

COLUMBIA (William Roche, mgr.).—"Strolling Players."

CORT (U. J. Herman, mgr.).—"His Majesty Bunker Bean," continued prosperity (16th week).

ENGLEWOOD (Loula Quintman, mgr.).—"The Americans."

FINE ARTS (J. Cunéo, mgr.).—"The Adventures of Kathlyn" (tab film version) opened Saturday night.

GARRICK (J. J. Garrity, mgr.).—"Experience," matinee every day this week, with three shows Washington's Birthday; business most satisfactory (9th week).

GAITY (R. C. Schonecker, mgr.).—"Blue Ribbon Belles."

HAYMARKET (Art H. Moeller, mgr.).—"Vanity Fair."

ILLINOIS (Augustus Pitou, mgr.).—"China," capacity every performance (4th week).

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IMPERIAL (William Splak, mgr.).—"Seven Keys to Baldpate."

LA SALLE (Harry Earl, mgr.).—"Paramount pictures."

LITTLE (Elma Pease, mgr.).—"Little Theatre company."

NATIONAL (J. T. Barrett, mgr.).—"Stock (2d week).

OLYMPIC (George L. Warren, mgr.).—"So Long Letty," drawing unusually well with show toned down since premiere (2d week).

POWERS (Harry Powers, mgr.).—"Van der Decken" (David Wardfield) doing well (3th week).

PRINCESS (Sam Gerson, mgr.).—"A Pair of Silk Stockings" drawing splendidly (1th week).

STAR & GARTER (Charles Walters, mgr.).—"Maid in America."

STRAND (Eugene Quigley, mgr.).—"Mutual features."

STUDEBAKER (Louis Jones, mgr.).—"Triangle films."

VICTORIA (John Bernero, mgr.).—"Mutt & Jeff."

ZIEGFELD (Alfred Hamburger, mgr.).—"Feature films."

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—A switch in the Majestic bill at the eleventh hour had Abe Jacobs and Manager Eberts running around in a circle, but they managed to get things in pretty good working order. Nan Halperin came in of the road Monday morning so hoarse she had to cancel the Majestic, and Hamilton and Barnes, who played Winnipeg last week, were rushed into the breach. The show following the rear-

agement ran as follows: No. 1—Martineti and Sylvester; 2—Grace Fisher; 3—Harry Berensford; 4—Hamilton and Barnes; 5—Vigilante Parafal; 6—Donahue & Marion Stewart; 7—Chip and Marble; 8—Whiting and Burt; 9—Ballet Divertissement, with (Miss) Swan Wood. The audience Monday afternoon was slow in getting seated and for the most part was as chilly as Eskimo. Martinetti and Sylvester presented their familiar turn of ground acrobatics and did well considering the act has played this house many times. Miss Fisher made a dandy impression, the young woman having about the prettiest dimple seen in many moons and wearing a handsome wardrobe that becomes her attractively. Her songs were well received. Miss Fisher has a voice of high range and knows how to use it. The Berensford Co. offered "Twenty Odd Years," with the cast practically the same as when it was first produced in New York. The act is now running smoothly and giving big satisfaction. Some bully good sentiment in the sketch and Berensford does capital as the old uncle. The sentiment reaches home. Hamilton and Barnes started out quietly, exchanged a merry line of patter that established them solidly and closed up with big returns on their wedding bit at the close. Act pleased greatly. Parafal, the operatic singer, debuted successfully and his voice has quantity and quality. Donahue and Stewart were a comedy bit. This pair has worked up its turn to true vaudeville worth and Donahue has established himself as one of the best eccentric dancers in the variety houses. The team has some amusing stage "bits." Chip and Marble pleased immensely. They have spent money on the act, a splendid vehicle. Whiting and Burt scored substantially and their style of turn was favorably received.



Notice To Managers

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The duo has some corking good songs and one in particular that sounded brand new to the Majestic crowd. (Miss) Swan Wood and the Ballet Divertissement closed the show, the dancing being well done and Miss Wood applauded for her clever work. Eight girls appear. Act well staged and nicely dressed.

PALACE (Harry Singer, mgr.; agent, Orpheum).—For the first time in several months the Palace audience sat through the show Monday night from start to finish. For an all-around bill this week's Palace show is giving A1 satisfaction. There are so little missing from typical vaudeville that it was not noticed. The Crisps in their versatile act opened nicely and they made an excellent impression, particularly with the dancing. The tin soldier "bit" at the closing swings the turn



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up to the top speed notch. Marion Weeks is billed as a "coloratura soprano," and standing on the same stage where some of the foremost operatic stars of the present generation have burst forth in song, little Marion, who looks about 16, proved that it is not necessary to have a great reputation to have the folks

at your feet. A voice and personality and, it might be trite to add, plenty of youth, goes a long way in vaudeville nowadays. Marion Weeks has all these requisites and Monday night stamped herself as the kind of a "singling single" that can step onto the Palace stage any time and score solidly all the way.

Miss Weeks will improve as she goes along and is bound to adapt herself to vaudeville's demanding style. General Ed Lavine got the laughter in streams and the applause in good round substantial proportions. Burnham and Irwin got away to a quiet start but once they settled down to their stage routine the returns were certain. Miss Burnham has made a ten strike in getting young Mr. Irwin for a vaudeville partner as he bears all the earmarks of stage cleverness. Act went unusually well. William Pruette and Co., which includes Charles Orr, Etta Hager and Lillian Van Arsdale, offered the quaint, operatic little Holland romance to good advantage. This act has some corking good voices and they are sufficient to place the turn in the class it belongs. The turn is adequately and picturesquely staged. Violet Dale imitated some of the stage favorites by dressing the

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"The Snare"

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Direction, H. B. MARINELLI

characters and working like a Trojan to put them over. The best received impersonation was that of Nasimova in "The War Brides." She used this bit to close with and made the best of it. Long Tack Sam and his entertainers from across the sea had one of the best spots on the bill and were one of the positive hits. The act was forced to work in practically "two" and this worked a hardship naturally, but Long Tack Sam went right ahead and put over his act effectively. Sam and assistants were in fine fettle and the applause exceeded expectations, considering the cramped space in which he was working. Sherman, Van and Hyman waded right in before the Sylvia Bidwell Co. presented the spectacular "Forest Fire" act and never went better in their lives. The Palace simply "ate up" the "Forest Fire" thriller. Not a word was lost and some of the cast made individual impressions. Browne Burke as the loquacious, ubiquitous river boy, carried off first honors in the "fat" role. Minerva Walton deserves mention for her work.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Joe Tinker headlined at McVicker's Monday and the new manager of the Chicago Cubs received a cordial greeting when he walked out on the stage and began his baseball stories. Tinker has always been a big guy in Chicago. As long as Joe's identified with Windy City baseball he will be a popular fellow. Tinker received an ovation when he had concluded his Monday monologue and responded by showing some "still" pictures of star base ballists which Joe recently added to his act. The colored pictures were applauded and when Joe's two kids were shown in uniform Joe's cup of happiness was complete. Tinker is drawing 'em in for McVicker's and Monday's crowd packed the house by the time Tinker appeared. The show didn't have much of a balance and flopped around on the first show Monday. Irene's Circus opened interestingly, the stunts of the elephant, pony and dog holding attention. Flo Adler and three white boys did well with their song routine and some of the topical hits were sung in unison to applause results. The boys kidded Miss Adler about her size, but Miss Flo didn't mind as long as it was all done for the good of the bill. Johnson, Howard and Lisette started the comedy section and closed up strong with their monkeyshines on the suspended bars. These men have been working the Association houses for the past two seasons and it's high time they started getting new material and comedy bits if they plan to keep the "talk stuff" in next fall. After the Selig-Tribune picture, which included another view of Aaron Jones, the aldermanic candidate, Manola provided a big feature with his daring work on the tight wire. Manola is the same "wire drunk" with Ringlings and he has a nifty act, barring his opening. One of his tricks is a complete back somersault on the wire. Ray L. Royce pleased with his Rubie characters, his recitation of "Old Ironsides" in the boobish makeup being the piece de resistance of the turn. Ed. Blondell and Co., including the woman, were a laughing hit. No doubt that Blondell's old act, "The Lost Boy," has outlasted itself as a vaudeville laugh-getter was removed Monday when the act carried away the comedy honors of the show. After Joe Tinker appeared a Triangle picture. After 2 o'clock appeared the Empire Comedy Four and Maurice Downey and Co.

LINCOLN (William McGowan, mgr.; agent, W. V. M. A.).—Business much better on the first show last Thursday night than at the second performance. Several new acts—new to Chicago—were on the bill. The bill as a whole appeared to give general satisfaction. The Rondas Duo billed as the Cycles opened the show and the unicycle stunts and musical feats by the man while wheeling around was applauded. Campbell and Smith sang and talked entertainingly. The pair had an easy spot and made the best of it. Tom Brown's Musical Minstrels varied its minstrel semi-circle routine, opening with gags between interlocutor and endmen and vocal solos, the act closing with brass instrumental selections. Seven men in blackface and in flaring colored outfits worked hard to please and were noticeably successful at the Lincoln, where they are strong for acts of this nature. The act scores its best moments with the singing of Happy Jack Lambert and the combined brass numbers. The crossfire routine is somewhat antedated, but this is soon forgotten once the men hit the topical stuff with the instruments. Act needs more life and more speed. Charles Gibbs next appeared in his "single," replacing the Rai-Ray and Randall team originally programmed for the last half. Gibbs did nicely with his imitations of birds, animals and instruments, but did not offer that German travesty of his which went so well at McVicker's the week before. B. D. Berg's "Maid of the Movies," with four principals, one blackface, assisted by a number of girls who make several changes of costume during the running of the little story, which has to do with a movie star being found out in an attempt to travel the sea incognito. Act failed to make the best impression imaginable. The comedy needs some strong bracing, while the principals as a whole do not make the best of their opportunities. The girls last Thursday night worked mechanically and indifferently, causing the act to drag and seem lifeless. Berg no doubt has tried hard, but as the opening now stands it misses re when compared with acts of "girly tabloid" construction bereabout.

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ORPHEUM.—Gertrude Hoffmann and Co. in "Sumurun" headlining. City thinks the act is all right, but don't know what it is all about. That is probably due to the lack of capable pantomimists in the Hoffmann troupe. It closed the show. The Langdons brought good laughter. Olga and Miska Co. opened the bill, doing well in that spot. Corelli and Gillette in their talking-acrobatic turn gave an evidence of cleverness that found its reward in substantial appreciation. Calisto Conane, who tells stories, did well enough. Smith and Austin and Brandon Hurst and Co. held over from last week. "Fisherman, Postman and Health Officer," a government film exhibit with this week's the eighth installment of a 10-reel production, did not show with no explanation, vouchsafed why.

EMPIRE.—Walter James with his stories proved acceptable. The Bud Snyder Trio, closing the bill, provided comedy. Harry Mason and Co. in "Get the Money," good sketch. Gerard and West, sub-billed as "Breezes From Musical Comedy," went very well. Johnson and Connell, "Sweet and Irish Prima Donna," turned out an ordinary act. Blanche Colvin, singing and dancing, well liked. Gedioux opened the show on the wire and did satisfactorily. The William Fox feature film, "The Fool's Revenge," is the headline attraction and was enjoyed. This week's best bill at Empire in a long while.

PANTAGES.—Arthur Laine and Co. are in the closing position on the program, doing very well there. Raymond and Rein, over nicely. Valerie Sisters got to the house strongly and received healthy applause. Hanton and Clifton, liked. Groele and Drayton.

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moderately accepted. Arline is a staple act and was received accordingly. Le Roy and Paul started off the bill with an ordinary bar turn.

CORT (Homer F. Curran, mgr.).—"Only Girl" (2d (last) week).
COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Eurtion Holmes Travelers (1st week).
ALCAZAR (Belasco & Mayer, mgrs.).—Stock. Lytell-Vaughan Co. (30th week).
SAVOY (Homer F. Curran, mgr.).—Dark. WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players.
PRINCESS (Bert Levey, lessee & mgr.; agt., Levey).—Vaudeville.
HIPPODROME (Wm. Ely, mgr.; agt., W. S. V. A.).—Vaudeville.

Richard Walton Tully, the playwright, accompanied by his wife, is here on a vacation.

March 25 the University of California Co. will present "The Devil's Disciple" in the Oakland Civic Auditorium.

Pavlova and the Boston Opera Company are coming to the Cort for a week's engagement commencing March 13. Admission, \$1 to \$5.

Pauline Marron, society girl, has announced that she will soon make her professional stage debut as a classical dancer.

Melba, the songstress, has announced her intentions of establishing a permanent residence in "Frisco.

"In Dutch" is the title of a piece the junior class of the Stanford University is planning to produce at an early future date.

J. M. Hotchkiss and Carlton Hall have leased Mike Fischer's Arcadia Dance Pavilion, which they will convert into an ice skating rink, at a cost to exceed \$50,000.

William Casey, who in the days of the old S. & C. regime, was assistant publicity manager at the Empire, is now connected with the Turner-Dahnen Circuit.

D. Solari of Stockton, Cal., is reported to have recently purchased the Margarita theatre at Eureka, Cal., which will be governed by a "top" vaudeville policy. The Dalley offices will supply the variety shows for Solari's latest acquisition.

Edward B. Lada, for years musical director at the Alcazar, fled a bankruptcy petition Feb. 11. In the petition he declared that he owed his wife, Viola Leach, actress, back salary amounting to \$1,250 and other debts amounting to \$3,002. His possessions consist of two violins, sheet music and clothing which he values at \$310.

Prior to calling for Australia Feb. 8, Ben J. Fuller, governing director of Fuller's Australian Theatres, is said to have visited the W. S. V. A. offices and stated he had not entered any iron-bound contract to book exclusively through the W. V. M. A. Sam Harris further declares that his office booked Estelle Wardette and Co., Star and Star, Mable and Co., and George De Alms for the Fuller time. Mr. Fuller, according to Mr. Harris, will continue to book on the free lance basis, taking acts from several sources that can supply good turns.

Managing the Exposition Auditorium at \$300 per month looks like a good berth on paper, but Louis Levey, who has been filling the position, has discovered that there is too much red tape connected with the salary dates. So far, he has been unable to draw his salary because there is a squabble on between the Board of Supervisors and the Board of Public Works as to which body has the appointing of the manager. While the squabble is going on the auditor refuses to sign Mr. Levey's salary warrant. Furthermore, there are six other candidates after the job, which in the future will pay only \$175 per month if the supervisors win out.

A case just begun in the local courts which is a close lot of interest is the suit of Mrs. Helen Grately Delcher against one John Griffin Johnston, whom she wants brought to trial on a felony charge. Johnston's lawyers claim the woman is trying to blackmail Johnston, and that she is the ex-wife of James B. Delcher, a New York theatrical manager. Furthermore, the defendant's attorneys claim that Mrs. Delcher has a history a part of which reveals that she played Lady Blary date in "Vanity Fair." Further, she is said to have appeared in Broadway productions of "The Girl and the Judge," "Her Lord and Master" and "The Taming of the Shrew."

AUSTRALIA.

Sydney, Jan. 25.
"Under Fire" is packing the theatre Royal, Melbourne, and will probably establish a record in Australia. The Commonwealth defense officials co-operated in the production. The American members of "Potash & Perlmutter" sailed for America on the Sierra Jan. 5. Later on a new company will be brought over to produce "Abe and Mawruss," the rights for which were secured by Hugh Ward while in the states.

It is reported an arrangement has been consummated between Ben. Fuller and Bob Hughes whereby Fuller Circuit acts will play Honolulu.

Jim and Marian Harkins were offered a six months' extension of contract by Hugh D. McIntosh for "The Folies," but the turn had to decline owing to American bookings.

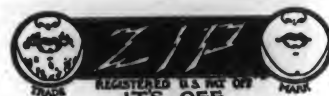
The Bert Le Blanc-Jake Mack American "Tab" will shortly be seen at the Sydney National.

Leo Darcy, Australia's champion middleweight, who recently repeated his K. O. with Eddie McGrory, appeared week Jan. 8 at the Melbourne "Tivoli" in a gymnasium act with Colin Bell assisting. During the engagement a picture show opposite featured a two-reel drama in which Darcy was the featured player. Darcy proved a strong draw at both places. His proposed trip to America will be postponed until the embargo on Australians of a military age is lifted by the government.

Billy Kinkaid, Coy de Trickey, Nolan and Nolan, Betty Donn, Walter James, Hazel Moran and Jim and Marian Harkins and Edw. Marshall are returning to the states on the Ventura.

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"It Pays to Advertise," is in rehearsal by a Williamson company.

Edward Marshall, while playing Duncun, N. Z., enlisted in the New Zealand expeditionary forces and had made all preparation to join his regiment Feb. 13. Physical defects put a damper on the chalcologist's soldiering plans. While in Melbourne Marshall trained daily with the Australian forces, anticipating his acceptance in New Zealand at the completion of his McIntosh contract.

Messrs. Wilson and Anderson, representing the Fox Film Corporation, have opened offices in Sydney and Melbourne. The entry of the Fox forces hid fair to stir up flimdom in the Antipodes.

Americans under no circumstances should come over here without first obtaining permits. You cannot leave Australasia until your nationality is established. It is announced permission to leave for America will be withheld from all British subjects of a military age and a number of English and Canadian artists who came here from the states may find they cannot return. This ruling may affect Ed Cleve and Herbert Brooks.

The Oceanic Steamship Co. has placed another boat on the "Frisco-Sydney" run, making three passenger boats under the U. S. flag coming regularly to Sydney.

Recent arrivals from America to the McIntosh time are Jack LaVier, Nadjie, ElCleve and Barton and Ashley.

Fuller Circuit arrivals are Nelson and Nelson and LaFrance Bros. Mr. and Mrs. Lincoln Plummer left Jan. 5 after having had the engagement further extended by the Williamson management in order to appear in the cast of "Kick In."

"Kick In," while pronounced a good play, proved by its short run that Australians are tiring of the "cruok" prices.

"Twin Beds" is doing good business in Sydney.

Carrie Moore and Dan Thomas scored individual hits in "Dick Whittington" at the new Adelphi, Sydney. The pantomime was staged by Lester Brown.

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The new Tivoli "Follies" were produced by Hugh D. McIntosh, assisted by Walter Weema and George Welch (formerly of Crouch and Welch). The show is tuneful and bright and reflects credit upon Mr. McIntosh's ability in the producing department. The numbers were well staged and the wardrobe would compare favorably with the Ziegfeld "Follies," the entertainment consisting of a series of bits interspersed with musical numbers. The bright particular star of the "Follies" is in Walter Weema, while George Welch comes in for many laughs as a "drunk." Jack Cannon with a burlesque magic act in Van Hoven (ice and all) failed to score, but with this single exception the show went over with a whirl. The Tivoli is playing to capacity at every performance.

Herbert Winter, the English comedian, sailed on the Sierra Jan. 5.

The Tivoli, Adelaide and Brisbane, reopened for the holidays with vaudeville. Peter Dawson was the headliner and Edward Marshall the added feature at Adelaide. They closed again Jan. 4.

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Hazel Moran, from U. S. A., scored heavily on her opening in Australia.

The McIntosh Tivolis at Sydney and Melbourne are doing a big fine business. Hugh McIntosh laughs at the stories concerning his circuit.

BOSTON.

By LEN LIBREY.

KEITH'S (Robert G. Larsen, mgr.; agt., U. B. O.).—Maryland Singers, scored big. "Married" started off with enough of the unusual to give it high honors. Other acts were Loyals' Poodles; Fields and Halliday; Foley and O'Neill; Norton and Lee; Ideal; and Beale Wynn, whose gowns were received as enthusiastically as her numbers.

BOSTON (Mark Eisenberg, mgr.).—Pop vaudeville along with pictures has jumped business, which was slumping, but the gross has also jumped. Outcome of Big T Company still a matter of speculation, with rumors of approaching invasion of houses by Triangle interests again in circulation.

HIPPONDROME (R. G. Larsen, agt.).—Boxing and wrestling.

ROWDOWN (Al Somerbee, mgr.; agt., Loew).—Freak pop vaudeville and pictures going big.

ORPHEUM (V. J. Morris, mgr.; agt., Loew).—This new 3,400 capacity house playing to crowded doors and hurtingling small houses for four blocks.

ST. JAMES (Joseph Brennan, mgr.; agt., Loew).—Pop vaudeville. Good.

GLOBE (Frank Meagher, mgr.; agt., Loew).—Pop vaudeville. Good.

RIJOU (Harry Gustin, mgr.; agt., U. B. O.).—Pop vaudeville. Excellent.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop vaudeville. Good.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop vaudeville. Good.

PARK (Thomas D. Sorolre, mgr.).—Pictures.

SHUBERT (E. D. Smith, mgr.).—"The Passing Show of 1013" on last two weeks. Good.

MAJESTIC (E. D. Smith, mgr.).—William Hodge in "Fixing Sister" apparently good for two months at least.

WILBUR (E. D. Smith, mgr.).—"It Pays To Advertise" still going big.

HOLLIS STREET (Charles J. Rich, mgr.).—"Daddy Long Legs" good for another month.

COLUMBIA (Charles J. Rich, mgr.).—"Last week of 'Pom Pom.'" "Around the Map" opens Monday.

TREMONT (John B. Schoeffel, mgr.).—Work of reconstruction of this house partially destroyed by fire progressing slowly.

PLYMOUTH (Fred Wright, mgr.).—Last week of Julia Arthur in "The Eternal Magdalene." George MacFarlane in "The Heart of the Heather" has a premiere Monday, with music in this exclusive house for the first time.

PARK SQUARE (Fred Wright, mgr.).—"Rolling Stones" going big.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Between the Lines," the Harvard prize play, is running much better as the result of minor changes.

GRAND (George Mares, mgr.).—Pop.

HOWARD (George E. Lothrop, mgr.).—"The French Models." Big.

GAITY (George Batcheller, mgr.).—"The Jynx Maiden." Good.

CASINO (Charles Waldron, mgr.).—Singer's Behman Show. Good.

LOS ANGELES.

By GUY PRINCE.

Richard Walton Tully intends to remain in Southern California several weeks.

Carroll McComas made a big hit at her opening in "Inside the Lines" at the Morocco. She is the best all-around leading woman Morocco has had locally in several months. This is Miss McComas' home town.

Mrs. Carrie Schweitzer and Mrs. Doty Claire, treasurers at Clune's Auditorium, are said to be the only women to hold that position in a large first-class theatre.

W. H. Clune, Lloyd Brown and Robert H. Poole have left for New York to plan the Eastern invasion for "Ramona," the new film released in Los Angeles. Clune and Brown have a big money-maker and they figure to "clean up."

Henry Silvermann is now naming the new Strand, a picture house.

Manager Behrmer has booked the Boston Grand Opera Company, with the Pavlova Russian ballet, for the Burbank for early in March.

Mrs. R. H. Jaffa of this city has written a new play, "In Walrus Jimmy," which will be produced in stock in Washington next Monday.

Print George, sold man for the Western Vaudeville Managers' Association, is here.

Billie Boland, a clever stock actress, is now a regular member at the Morocco.

Adele Blood is here for a brief vacation.

Harry Leon Wilson, the novelist and short story writer, is here. Next week Wilson with Irvin Cobb and Charley Van Loan will make a trip to the Grand Canyon.

Henry James Forman, editor of Collier's Weekly, made his first visit to a picture studio here last week.

Ruth Darling, a picture actress, is in the hospital awaiting an operation.

Charles C. Dunn, an expert accompanist, is practicing law here. He formerly was connected with the government.

MINNEAPOLIS.

By C. M. WALTER.

METROPOLITAN (L. N. Scott, mgr.).—First half week. Max Irwin in "33 Wash. Square." last half, "Elks' Minstrels."

SHUBERT (A. G. Bainbridge, mgr.).—Players with Florence Stone in "Dig Jim Garrity."

ORPHEUM (G. A. Raymond, mgr.).—Mme. Chulson-Ohrman, excellent voice; Fatima, novel dancer; Vanderbilt and Moore, well liked; Laurie and Bronso, entertaining; George Howell and Co. bit; Benny and Wood, ordinary; Five Annapolis Boys, fine.

NEW PALACE (Mr. Billings, mgr.).—Fiche's Tyrolean Troubadours, headlining with success.

UNIQUE.—Tabloid, "Follies of Now;" first tab to play a local house in two years. Dig houses.

NEW GRAND (Mr. Koch, mgr.).—Vaudeville and pictures.

GARRICK (Mr. Culvert, mgr.).—"Mme. Le President" film drawing.

After the phenomenal run of over 200 performances of "The Birth of a Nation" at the Lyric that theatre has reverted to its old policy of feature pictures at ten cent admission.

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"The Yellow Packet" will be presented at the Metropolitan March 2 by the Coburn players.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.).—Houdini, big card, epitomizes the word "showmanship." Exciting unusual interest this week. Williams and Wolfus, comedy hit of season. Rae Samuels remains same suave delightful comedienne. Ben Bever owned. Mack and Vincent and Walter V. Milton favorably received. Doug Foug Gue and Harry Haw, graceful Celestial dancers, who also sang quite charmingly in the closing position.

FRENCH O. H. (Harry V. Loeb, mgr.).—Boston Grand Opera Co. in repertoire.

TULANE (T. C. Campbell, mgr.).—"Nobody Home."

CRESCENT (T. C. Campbell, mgr.).—Pictures.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

DAUPHINE (Low Rose, mgr.).—Stock burlesque.

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

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G. M. Anderson ("Broncho Billy") is a local visitor. Mr. Anderson avows he will not again appear in lengthy pictures, preferring the one and two-reelers.

The Hippodrome's opening as a skating rink attracted a large crowd, and the place seems well on the way to prosperity, considering the infectiousness of the skating germ hereabouts at present.

"Sari" will endeavor to intoxicate the Tulane's patrons next week.

Louis Robie is a prominent theatrical figure along the local boulevards.

Martin Bock stated while here that vaudeville audiences were displaying a fondness for classical and unique dancing of all sorts and that the managers were catering to their wants.

"The Birth of a Nation" will close the season at the Tulane.

Artists playing New Orleans during the next two weeks would do well to engage their rooms well ahead. It is well nigh impossible to get rooms at the local hotels at present, and with the advent of the Mardi Gras season conditions will be worse.

Sage Rose is offering in the dining room of the New Hotel Ransen Mancini, Florence Waltz, George C. Mack, Gertrude Salter de Forest and Beverly and Ethel D'Oviatt.

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PHILADELPHIA.

By GEO. M. DOWNS, JR.

KEITH'S (Harry Jordan, mgr.; agt., U. B. O.).—Ruth St. Denis and Company in classical dancing topped the bill this week; Ruth Rore, very good; J. C. Nugent in a new novelty comedy, "The Meal Hound," pleasing; others who did well were Fritz and Lucie Bruch, Stau-Stanley, The Big City Four, Meredith and his dog, Snoozer, and The Miniature Review.

GLOBE (D. Sablosky, mgr.).—Stone and Lear, good; Ted and Uno Bradley, very good; Junior Vaudeville Follies of 1916, fair; Amanda Gilbert, hit; Edmond Glogras, good; Hickeyville Minstrels; Hall and Hall; Granis and Granis, and Northlane and Ward, finished the bill sharing equal honors.

WALNUT.—"A Pair of Sixes," well received. GAYETY.—The Midnight Frolics, with Harry Fields and Hazel Ford, supported by a good cast, reopened the house Monday afternoon. The show has capable comedians, pretty

girls and costumes and presents a good specimen of burlesque.

CASINO (Wm. Leslie, mgr.).—Bob Manchester's show, Big TROADERO.—"The Military Maids." Good.

LYRIC.—"The Only Girl." Greatly received. BROAD.—"Pollyanna" holding up good.

STANLEY.—High-class pictures. CHESTNUT ST. OPERA HOUSE.—"On the Firing Line With the Germans (4th big week).

ST. PAUL.

By C. J. BENHAM.

For the next few weeks St. Paul is to be very much on the theatrical map so to say with everything from burlesque to grand opera. At the

ORPHEUM (E. C. Burroughs, res. mgr.).—Henry E. Dixey and Victor Morley in their respective acts very favorably received. Pietro, exceedingly clever with the accordion and well liked, responding to many encores; Hale, Norcross & Co., fairly well; Conrad and Conrad, please; Stevens and Falk, entertaining. A good bill.

EMPRESS (Gus S. Greening, res. mgr.).—Sam J. Curtis and "Golf Girls" headline, warmly received; Lew Wells, Kalma and West and Boyd, well liked; John Higgins, opened.

PRINCESS (Bert Goldman, mgr.).—Split week. First half: Lombardi Quintett, Elliott and Mullen, Two Georges, Margaret Her and Co., pictures. Second half: Electrical Venus Co., Three Loretas, Delmore and Moore, Wilfred Du Bois, pictures.

STAR (John P. Kirk, mgr.).—Watson's "U. S. Beauties."

METROPOLITAN.—May Robson again enthusiastically received last night at the opener in "The Rejuvenation of Aunt Mary," appearing before a good house. Wednesday matinee and night she changes bill to "The Making Over of Mrs. Matt."

SHUBERT (Frank Priest, mgr.).—The Ernest Fisher Players with May Buckley in "The High Cost of Loving" this week with "Kick In" next week.

EXORA FACE POWDER

is the only Face Powder that stays on. One application lasts all day. The favorite face powder of ladies of refinement for 50 years. Send 5c. for free samples of all Exora preparations. CHARLES MEYER (Estab. 1868), 103 W. 13th St., New York.

We Take Great Pleasure in Announcing that We Have Been Placed Under Contract by the Messrs. SHUBERT for a Period of THREE YEARS Commencing April 15, 1916

MABEL

DORA

FORD SISTERS

(Formerly of 4 Fords)

JOE and PEARLE LANE~HARPER

"THE MAN AND THE MANICURE"

A NEW ACT WORTH WHILE LOOKING OVER.

NEXT WEEK (Feb. 28)
PROCTOR'S 58th STREET and
PROCTOR'S 125th STREET
NEW YORK CITY

Direction
MAX LANDAU

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (Feb. 28)

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
Abram & Johns Variety San Francisco
Adonis & Dog Shea's Toronto
Ahearn Chas Keith's Washington
Allen & Francis Variety N Y
Anthony & McGuire Keith's Cincinnati
Armstrong Will H Variety N Y
Avon Comedy 4 Majestic Chicago

B
Beaumont & Arnold care Morris & Fell N Y
Bersac Mme Jean Variety Chicago
Bimbo The Variety Chicago
Blondell Edward Variety N Y
Bowers Walters & Crook Winter Garden indel
Brinkman & Steele Sis Variety N Y

6 BROWN BROS.

2d Season with "Chin-Chin"
Illinois Theatre, Chicago, Indel.
TOM BROWN, Owner and Mgr.

Byal Carl & Early Dora Variety N Y

C
Clark & Verdi Grand Calgary
Claudius & Scarlet Variety N Y
Clayton Una Co Temple Rochester
Comiot & King Orpheum Denver
Conlin Ray Variety N Y
Cros & Josephine 902 Palace Bldg N Y

D
Dares Alex & Gina Variety Chicago
Dayton Family (12) care Taung 104 E 14 St N Y
De Lyons 3 care F M Barnes Chicago
Demarest & Collette Variety N Y
Devine & Williams Wichita and Tulsa
Diamond & Grant Majestic Milwaukee
Dupree & Dupree Orpheum Portland

E
Emmet & Tonge Shea's Toronto
Evans Chas Colonial Erie

F
Farber Girls Maryland Baltimore
Fern Harry & Co Colorado Springs and Lincoln
Ferry Keith's Washington
Florence Ruth Variety San Francisco

G
Gardiner 3 Orpheum New Orleans
Gauthier & Devi Orpheum Denver
Girard Harry & Co care Harry Weber

Gordon Jim & Elgin Mary Variety San Francisco
Green Harry Grand Calgary

H
Hagans 4 Australian Variety N Y
Hart Billy Bob Manchester Co
Hawthorne's Maids Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Keith's Boston
Howard Chas & Co Variety N Y

I
Ideal Variety N Y

JOE JACKSON

JENIE JACOBS

Jahns 3 Keith's Indianapolis
Janis Elsie Davis Pittsburgh
Jordan & Deharty Variety N Y
Josephson Iceland Gilma Co Variety Chicago

K
Kammerer & Howland Feinberg Putnam Bldg
King & King Forsythe Atlanta
Kirk & Fogarty Keith's Boston
Kla-wah-ya Kathleen 392 St Denis St Montreal
Kramer & Morton Maryland Baltimore
Krelles The care Irving Cooper N Y

L
Lai Mon Kim Prince Variety N Y
Lambert Orpheum San Francisco
Langdon Harry Orpheum San Francisco
Langdons The Orpheum San Francisco
Leonard & Willard Variety N Y

M
Major Carrick Variety San Francisco
McWaters & Tyson care Weber Palace Bldg N Y
Meirose Bert Keith's Philadelphia
Mirano Bros Orpheum San Francisco
Moore & Hanger Orpheum Denver
Morgan J & B Keith's Philadelphia
Mullen & Coogan Keith's Louisville
Murphy Theo & Dir Arthur Klein

N
Natalie Sisters Orpheum Seattle
North Frank Co Keith's Providence
Norton & Lee Keith's Providence
Nugent J C Keith's Cleveland

AL WOHLMAN

in

"SONG STUDIES"

LEON FLATOW at Piano

GREAT NORTHERN HIPPODROME

CHICAGO, NEXT WEEK (Feb. 28)

Booked by **SIMON AGENCY**

O
Ober & Dumont, 117 Clark St Chicago
Olympia Deval Keith's Philadelphia
O'Neil Keith's Cincinnati
Orr Chas Keith's Cleveland
Orth & Dooley Keith's Boston

P
P P of Wash Sq Maryland Baltimore
Paddon Sarah Keith's Louisville
Paka Toots Co Forsythe Atlanta
Pietro Orpheum Omaha

JOS. M. SCHENCK presents BARRY and WOLFORD

15 Weeks for Marcus Loew
Opening This Week at American Theatre



Owing to the sudden illness of an act last Friday evening at

B. F. KEITH'S PALACE THEATRE

WALTER BROWER

appearing then at B. F. Keith's Alhambra Theatre, was pressed into service, registering a big hit; strong enough to be booked immediately to appear at the PALACE the following (this) week while also entertaining the folks at the Flatbush Theatre.

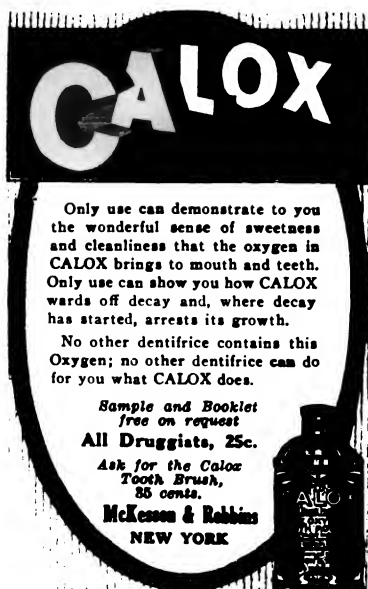
TWO WEEKS OF FOUR-A-DAY:

WEEK OF FEB. 14—B. F. KEITH'S ALHAMBRA AND PALACE THEATRES

WEEK OF FEB. 21—B. F. KEITH'S PALACE AND FLATBUSH THEATRES

WEEK OF FEB. 28—MARYLAND THEATRE, BALTIMORE, MD.

Direction, **ROSE & CURTIS**



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All Druggists, 25c.

Ask for the Calox Tooth Brush, 35 cents.

McKesson & Robbins
NEW YORK

R
Reilly Charlie Variety San Francisco
Rockey's Monks Orpheum Minneapolis
Ryan & Tierney Temple Detroit

S
St Elmo Carlotta Variety N Y
Silver & Du Vall Silver wd Cot Southberry Ct
Simpson Fannie & Dean Earl Variety N Y
Stanley Alleen Variety N Y
Stein & Hume Variety N Y

AN ARTISTIC TRIUMPH

THE MUSICAL GOOLMANS

Will arrive in San Francisco per S. S. "Sonoma," March 6th after a Highly Successful Season in Australia and New Zealand on the Fuller-Brennan Circuit.

BOOKED FOR TWELVE WEEKS. STAYED EIGHT MONTHS!!

HEADLINED ON EVERY BILL!

T
"Tango Shoes" Keith's Louisville
Taylor Eva Co Orpheum Salt Lake
Thurber & Madison care M S Benthay
Tighe Harry and Babette Variety N Y
Tighe & Jason Keith's Washington
Towne Fenimore Cooper Bway Theatre Bldg N Y

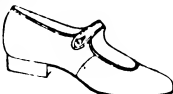
V
Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W
Watson Sisters Majestic Milwaukee
Weber & Fields Keith's Philadelphia
Williams & Rankin Variety N Y

BURLESQUE ROUTES

(Week Feb. 28 and March 6.)

Al Reeves 28-1 Bastable Syracuse 2-4 Lumberg Utica 6 Gayety Montreal.
Americans 28 Gayety Milwaukee.
Auto Girls 2-4 Academy Fall River.
Beauty Youth & Folly 28 Star Brooklyn.
Behman Show 28 Grand Hartford 6 Jacques O H Waterbury.
Ben Welch Show 28 Casino Boston 6 Columbia New York.




1-STRAP SLIPPER
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\$3.50



Frisco

AUDUBON THEATRE NOW (Feb. 24-27) and at the same time making records for The Edison Phonograph Company.

Direction,
MARK LEVY

Big Craze 2-4 Majestic Wilkes-Barre.
Billy Watson's Beef Trust 28 Empire Brooklyn 6 Colonial Providence.
Blue Ribbon Belles 28 Buckingham Louisville.
Bon Tons 28 Casino Brooklyn 6 Empire Newark.
Bostonian Burlesquers 28 Jacques O H Waterbury 6 Miner's Bronx New York.
Broadway Belles 28-1 Armory Binghamton 2-4 Hudson Schenectady.
Cabaret Girls 28 Gayety Philadelphia.
Charming Widow 28 Howard Boston.
Cherry Blossoms 28 Olympic New York.
City Sports 28 Olympic Cincinnati.
Crackerjacks 28-1 Park Youngstown 2-4 Grand O H Akron.
Darling's of Paris 28 Standard St Louis.
Follies of Day 28 Orpheum Paterson 6 Empire Hoboken.
Follies of Pleasure 28 Yorkville New York.
French Models 28 Gilmore Springfield.
Follies of 1913 28 Gayety Chicago.
Gay New Yorkers 28 Empire Newark 9-11 Park Bridgeport.
Girls from Follies 28 Star St Paul.
Girls from Joyland 28 Englewood Chicago.
Girl Trust 28 Gayety Kansas City 6 Gayety St Louis.
Globe Trotters 28 L O 6-8 Bastable Syracuse 9-11 Lumberg Utica.

"KEEP MOVING" Now at the RITZ, BROOKLYN

A Midnight Musical Revue

Staged by F. VON GOTTFREID

WATSON SISTERS

And The Way They Were Billed While Playing the Majestic, Chicago

What The Press Said While in Chicago

The Watson Sisters scored a big hit. The girls dress well, work like sisters and put over their numbers in tip-top shape. They have several songs that brought them big applause returns.—(Mark) Variety.

The Watson Sisters were accorded a reception and a big hand at the close for their clever offering.—New York "Star."

No. 5—The Watson Sisters, Fannie and Kittie, proved their exceptional ability as entertainers. Each of their song numbers pleased, and the bit of cross-fire chatter drew laughs. Several changes of costume added to the effectiveness of the act. Nineteen minutes in one. Hit.—(Walter) "Billboard."

BOOKED SOLID U. B. O.
The Classiest Act of Its Kind in Vaudeville

HAZEL MORAN

Adelaide, Australia, Dec. 31st, 1915.

War-Whoops from Kangaroo-Land

Edward Marshall told me to start the new year right—hence this ad.

When you're working for Hugh McIntosh, you're his guest.

When you're dashing madly along Broadway in your furs tonight with the New Year's throng, remember, it's 98 in the shade over here.

Regards to Ward and Renair, and Connors and Edna Trio.

Golden Crook 2-4 Park Bridgeport 6 New Hurling & Seamon's New York.

Gypsy Maids 28 Columbia New York 6 Casino Brooklyn.

Hasting's Big Show 28 Casino Philadelphia 6 Palace Baltimore.

Hello Girls 28 Garrick New York.

Military Maids 28 Empire Cleveland.

High Life Girls 28 Academy Jersey City.

Howe's Sam Own Show 28 Miner's Bronx New York 6 Orpheum Paterson.

Lady Buccaneers 28 Penn Circuit.

Liberty Girls 28 New Hurling & Seamon's New York 6 Empire Brooklyn.

Maids of America 28 Gayety Detroit 6 Gayety Toronto.

Manchester's Own Show 28 Palace Baltimore 6 Gayety Washington.

Majestic's 28 Gayety Washington 6 Gayety Pittsburgh.

Marlon's Dave Own Show 28 Star & Garter Chicago 6 Gayety Detroit.

Merry Rounders 28 Gayety St Louis 6 Star & Garter Chicago.

Midnight Maidens 28 Gayety Montreal 6 Empire Albany.

Military Maids 28 So Bethlehem 28 Easton 2-4 Grand Trenton.

Million Dollar Dolls 28 Gayety Toronto 6 Gayety Buffalo.

Mischief Makers 28 Gayety Minneapolis.

Monte Carlo Girls 28 Majestic Indianapolis.

Parisian Flirts 28 Trocadero Philadelphia.

Puss Puss 28 Empire Albany 6 Casino Boston.

Record Breakers 28 Columbia Grand Rapids.

Review of 1916 28 Gayety Brooklyn.

Rose Sydell's Show 28 Gayety Pittsburgh 6 Star Cleveland.

Roseland Girls 28 Gayety Omaha 6 Gayety Kansas City.

Rosey Posey Girls 28 Colonial Providence 6 Gayety Boston.

September Morning Glories 28 Star Toronto.
Smiling Beauties 28 Empire Toledo 6 Columbia Chicago.
Social Maids 28 Colonial Columbus 6 Empire Toledo.
Sporting Widows 28 Star Cleveland 6 Colonial Columbus.
Star & Garter 28 Empire Hoboken 6 Casino Philadelphia.
Strolling Players 28-1 Berchel Des Moines 6 Gayety Omaha.
Tango Queens 28 Corinthian Rochester.
The Tempters 28 Century Kansas City.
The Tourists 28 Gayety Boston 6 Grand Hartford.
Tip Top Girls 28 Gayety Baltimore.
20th Century Maids 28 Gayety Buffalo 6 L O 13-15 Bastable Syracuse 16-18 Lumberg Utica.
U S Beauties 28 L O.
Watson Wrothe Show 28 Columbia Chicago 6-8 Berchel Des Moines.
White Pat Show 28 Lyceum Columbus.
Winners The 28 Cadillac Detroit.
Yankee Doodle Girls 28 Savoy Hamilton Ont.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

A
Adair Art (C)
Adams Gene Mr
Adams Geo W
Aganist Max
Alberta Lillian
Albertson Lillian
Aldert Joseph B
Allen Searle (C)
Allman Jack K
Anderson Howard
Akin Ed
Archer Kathryn
Armstrong Will
Atlantic & Fisk
Austin Peggy

B
Backous C P
Barnes & Robinsons
Barnes & West
Barnes Edward
Barnes Jack (C)
Barrett Leolite (C)
Barry & Wolfert

Batchelder Alice B
Beane George (C)
Beauchamp R T
Ben Byron Mr & Mrs
Benson Otis R
Bentley John H (C)
Berliner R (C)
Bernaditti Miss (C)
Bidwell Byron
Bigelow Robert
Blasett & Scott
Beane Jack
Bimbos The (C)
Block Billy
Booker Mrs
Boyle Billy
Bordley C T
Bowen Clarence (C)
Bradley George (C)
Brandhoff Louis
Breen Harry
Brinkham Ernest
Brinkman & Steele (C)
Broderick Jerry
Broderick Larry
Bronson's Models

DANCES PANTOMIME PRODUCTION
IMPERIAL RUSSIAN BALLET
FIRST TIME IN AMERICA
THEODOR KOSLOFF

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An act that will fit in any bill and draw money to the box office!!

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Book written and production designed by M. T. Middleton. Staged by Mr. George Gorman.

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Columbia Theatre Building, New York

Bronston E
Brown Geo N
Buchanan Lorraine
Burnes M Mrs
Burns Miss
Burns Joe
Burnett Rexford
Burton & Jones
Buser Albertina
Byman Yorks (C)

C
Calahan Marie
Cantwell John
Carey J T
Carbone E Mrs
Carlo's Helen S
Carlotta

Carlisle Grace (C)
Carney Don (C)
Case Charley
Caxton Wm
Cellman Charlie
Champ Billy
Challender Katherine
Chambers Lizzie
Chang C F
Chesleigh Girls
Chin Tun Tr (C)
Clayton Fred
Clifford Nellie
Clifton Ethel (C)
Close Sidney
Cohen Manny
Cohn Harry
Cole Geo

Colkin A Miss
Connolly Mrs
Cook Joe
Covin Josephine (C)
Copeland Nick
Costello John L
Couch & Davenport
Cowan Rose
Cowan Rosemore (C)
Craig Wm
Crossman Chas
Cummings & Gladings
Curran Fay (C)
Curtin Jack

D
Dally Bob (C)
Dale Wm

Dameral Geo (C)
Damond Eugene (C)
Darcy H Mrs
Darcy Joe (C)
Daren The (C)
Darley Brian B
Davis Geo
Davis Josephine
Davis Lester
Davis Warren (C)
Day D E (C)
Dayton Geo
DeMar Grace (C)
Delmar Harry
Delmar Fay (C)
DelRio Mona
DelVecchio C T
Deming Harry (C)

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(Agency)

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E. F. ALBEE, Vice-President and General Manager

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DeVries Henry (C)
Dial Eugene
Dinehart A (C)
Dixon Joseph Mrs
Dodd Jennie (C)
Dodd Jimmie
Doherty Jim
Doll Chas Mrs (C)
Dollin Geo
Donahue & Stewart (C)
Dooley Julia
Downey Maurice
Duffy Margaret
Du Pont Teddy Miss
Duncar J M
Dych Van E (C)

Edwards G (P)
Edwards Ruth (C)
Ekhardt John D
Elkins Fred
Elliott Wm
Ellis & Ellsworth
Elverton Harry (P)
Emerson Joe E
Emerson James E
Escardo Iris Miss (P)
Eugene Carl Troupe
Evans Ben (C)
Evans Billie (P)
Everett Wm (C)
Esalia & Abbott

F
Faulkner Emily
Faye Elsie (C)

Filmore A Miss
Frawley E
Fontana F Miss
Frick Howard & T
Follette & Wicks
Ford Annetta (C)
Ford Elsie
Ford Leo
Foster Kate
Franklin Blanche
Fraser Frank

G
George Edwin (C)
Gibbons Madeline
Gordon G Miss
Graham Clara
Grandville & Mack
Grey Clarice
Grey Evelyn
Grey D & M (C)
Gruber Fay Mrs

H
Hades Musical
Halifax Daniel
Hamilton Clifton (C)
Hamilton Lottie
Handley Oscar
Hanley Milton
Hardy Adele
Harris Millard
Harvey Miriam
Hatfield Fannie
Hearn Julia
Heider Matt
Huskins Arthur

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Acts Every Week**

Breaking Jumps East and West. Wire or
write us your open time immediately

Hendly Martha
Herman Jay
Hermans's Pets (C)
Hibbett & Meyers
Hackett Bill
Hillyear Evelyn
Hodges Jimmy (C)
Holman Harry
Holt Alfred
Holt J Alma Miss
Holton Geo A
Holst Margaret
Howard Joe (C)
Howell Mr & Mrs (P)
Hughes Frank C
Hugo Frederick
Hurley H Mrs
Hyde Arthur D
Hyatt Dan
Hyland Grant & H(C)

I
Ireland Chauncy
Irwin Charles H
Irving Margaret

J
Jannett Qua
Jacques Thos B
Jefferson Mr
Jennings Fred
Jerge Eugene Mrs
Jewel Vivian (C)
Jones Earl Mr
Jones Edith (C)
Jordan Jos

K
Kalli David (C)
Kalulubi Geo (C)
Kariton & Kilford
Kartell (C)

Kay Maude S Mr
Keane Richard (C)
Kelly Tommie
Kellor Wm (C)
Kennedy Flo
Kennedy Bryce
Kennedy Harold
Kennedy James
Keno & Green
Kent Willard
Kerr Charles
Kett J Ward (C)
King Anita
King Harry
King Maude F
King Maizie (C)
King & Millard
Kingsbury Lillian
Kirkegard Lotta
Kolp Gertrude
Kolb Matt B

L
Lander W
La Pearl Roy
LaToy Harry
Laurie & Robinson
Layden Harry
Lawrence Harry (C)
Lazarre Sam
Leavitt Geo (C)
LeClair Wm G (C)
Leighton Blanche
Leiswig L Mrs
LeMaire & Dawson
LenHarr N
Leonard & Whitney
Leonl Harry
Leslie Jean
Lester Wm
Lewis Al
Lindon Edna E

Minstrels come and minstrels go—but—
NORINE CARMAN'S MINSTRELS go on forever—(Now in 8th year)

Norine Carman's

Minstrels

The Acme of Minstrelsy

Headlining on the **PANTAGES CIRCUIT**

NOTICE

Last week my first week on the United Time I played two theatres, B. F. Keith's ALHAMBRA and ROYAL. This week (Feb. 14) is not so interesting for I am only playing one house, B. F. Keith's Bushwick.

BERT HANLON

Vaudeville's Most Versatile Entertainer

Direction, **HARRY WEBER**

GEORGE O'BRIEN, Sponsor

FRIENDS!

It is impossible for us to answer individually all letters and telegrams received this week on the occasion of our premiere at the Colonial, and we take this method of thanking one and all.

Come and see us at the Prospect next week.

In all sincerity,

Maurice Brierre and Grace King

Livingston Grace
Lockhart F (C)
London Jack
Long Gerude
Lorraine Lillian
Lowe John
Lowry Jeanette
Lusa Pahl (C)
Lynch Anna

MacCarthy Hector D
Madison Charles (C)
Madison & Nace
Macey Viola
Macks Aerial
Marconi Bros
Marcuson E

Mario & Travetto
Martin & Gennett (C)
Martin George R
Martin George
Martyn & Florence (C)
Marshall Selma
Masculin Prince
Mayo Louise (C)
Mayo Vivian
McAdam A H

McCafferty M P
McCormack & Shan-
non (C)
McDonald E Mrs
McDonald George
McKnight Hugh
McLaughlin Jack
McMahon Jack (C)
Meek Anna
Melnotte Coral
Meridith Carrie
Miles Minnie
Moe Charles E
Monde Ray

Montgomery Frank
Montgomery M
Montgomery Wm (C)
Mooney William
Moore Billy K (C)
Moore Florence
Moore & St Clair
Moore Tom & S (C)
Morrell & Jaeger
Mosche Ben
Morse Eddie (C)
Most Elsie
Munroe Ned (C)
Murray Marion

Nadel Leo
Naimby Edward
Nesbitt Arthur J
Neville Dorothy
Nicholas Sisters (C)
Nichols & Sherwood
Nelson Charles J
Nelson Maura
Nixon N J
Norris Manley E

Oakley Harry H
O'Connor Charles
Olga Princess
Omeara Gretchen (C)
Osborne Teddy
Ott Oliver
Ovando Domingo

Palmer Lucille (C)
Parker Kittle (C)
Paul Steve
Payton Cora

Pelletier Dora (C)
Petty Francis
Pierce & Knoll (C)
Pierlot & Scofield (C)
Piotto
Pisano General (C)
Polk Jack
Potter Louis (C)
Prier Harry
Price Charles
Purviance C M

Rafael Dave

Randall Ruth
Reading Fred (C)
Reinold Bernard (C)
Reihan E F
Reynolds Johnny
Rine Jack
Rignold Nola
Rinaldo Clyde
Roble & Roble
Robinson Tommy
Rockwell & Wood
Roan Wm
Rogers Billie
Rogers Nellie

Roman Hughie H
Rooney Miss
Rosali Ruby
Rose Amelia (C)
Rose Edward (C)
Roele & Marton (C)
Rousby E Mr
Royal Jack
Rudd Jas A
Russell Dan

Sansome & Delliah
Santer Harry

Sargood Eva
Savoy Lucille
Sawyer Della
Schmidt Harry (C)
Schollen Fred
Schwartz Leonard
Selbini Lalia (C)
Scott Bert
Senique Bert
Serrels George
Seymour Lew
Seymour Olga
Shapiro Francis
Sheldon Bettina

Sherman Tex
Siclen Ida (C)
Sig Franz Violet (C)
Silverman C H
Simmons Ted
Slickers 4
Smiletta
Smith E M (C)
Smith Henry K (C)
Smith Wm
Snow Bert
Snow Edith
Stanley & Lee (C)
Stanton Walter
Sterling Singers
Stern Fred
Stewart Cal (C)
Stewart Jennett
Stiner Paul
Stockton Louise
Sutherland Jessie
Sutton Geo W
Swan Bert
Sylvester Evelyn

T
Tabna S (C)
Taylor Flossie
Temple Scott (P)
Terpin Harry
Terrus Evelyn
Tetelward Jap (C)
Thayer Ralph W
Thompson Happy
Thompson Fred M (C)
Thompson Rosamond
Thorn Olive (C)
Toomer H B (C)
Trainer Jack
Tucker Sophie
Tully May (C)
Turner Earle W

Twins Fay
Tyson Bijou
Vadette Villa
Valli Muriel
Valli & Valli
Van C & F
Vance Arthur D
Van Dyck Vincent
Viel Billy
Vierra J W
Villarsel B Mrs
Violinsky
Vogelin Alda

Waldo Grace
Wallace Grace
Wally Richard (C)
Walters Harry (C)
Warner Kerman
Warren Sybil (C)
Washburn H O
Waters Selma
Weber Charles
Western Billy (C)
Weston Dolly
Weston Irene (C)
Weston Lillian
Weston Willie (C)
White Ethel
Whison Henrietta
Wollersheid Leonora
Wood Britt
Wood Swan
Wright Richard (C)
Wurnelle (C)

Y
Young Dot
Young Jean (C)
Yvonne (C)

VALERIE BERGERE AND HER COMPANY PRESENT

The Dainty Japanese Comedy "Little Cherry Blossom"
By STEPHEN G. CHAMPLIN

BOOKED SOLID

Bushwick Theatre, Brooklyn, This Week (Feb. 21)

Prospect Theatre, Brooklyn, Next Week (Feb. 28).



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THE CLASSY WIRE FEATURE

AT THE
ZIEGFELD "MIDNIGHT FROLIC" Indef.

Atop the New Amsterdam Theatre



STILL PLAYING IN THE WEST

Considered by Managers one of the prettiest acts in Vaudeville

THREE DANCING MARS

In Their Original Dancing Novelty

"ALL FOR A KISS" A Pantomimic Dance
Play with Scenery

Direction, FRANK EVANS

WAGON GENE HUGHES and JO PAIGE SMITH CHAIR
PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BROMSON

IN (Registered Copyrighted)
"LOST AND FOUND"
Not BIGGER—But BETTER than ever
(Orpheum Circuit)

INSIDE LAW ON THE OUTSIDE

BERT SOMERS and JOE MORSE

Playing U. B. O. Time

Direction, H. BART McHUGH



JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes.

(NOTE—In preparation "Lady Peggy Fagan.")

Rae
and
Wyn

So far ahead of
other sister
teams we're
lonesome.

Booked Solid



AMETA

Parisian
Mirror
Dancer

Feb. 22
Keith's, Lowell
Mar. 6
Keith's, Providence
Mar. 13
Palace, New York



ETTA CONLEY HARRY
"AT THE OLD CROSS ROADS"
S-C Time

PHIL ED

BAKER AND JANIS

THE ORIGINAL RAGTIME MELODY BOYS

BOOKED SOLID—UNITED TIME

Direction, BERNARD BURKE

CARLOTTA STOCKDILL

VOCALIST

Permanent Add., 1601 Blair St., St. Paul, Minn.

PLAYING S-C CIRCUIT

EVELYN DARE

SINGING COMEDIENNE

Playing S-C Circuit with Success

TED AND CORINNE

BRETON

"THE MOVIE MAN"

BESSIE

REMPEL

Now appearing
in "CHEATERS"
A New Act in Preparation

HARRIET

REMPEL

Seen in a
NEW ACT
By GEO. V. HOBART

HELENE DAVIS

In Eleven Minutes of Daintiness called

"PAST AND PRESENT"

Direction, HARRY WEBER

PLAYING U. B. O. TIME



Mike and Mary
booked solid with
Frank Ward

"Watch My
Fingers"
Direction
Jesse Freeman



SUNNY
WILDUFF
IN A CHARACTER
COMEDY SKIT.
"A LIMB OF THE LAW"
by Lew Sully
IN ONE

PAULINE SAXON

HAS PERSONALITY, INDIVIDUALITY, SCENERY, EXCESS BAGGAGE AND EVERYTHING



U. B. O. ← FEATURED ON → W. V. M. A.

ELECTRICAL VENUS AND CO.

ONE OF THE BIGGEST LAUGHING ACTS IN VAUDEVILLE
ALF. T. WILTON, Eastern Rep.; LEW GOLDBERG, Western Rep.

ROGER

HUGH L.

MARCELLE

IMHOF, CONN and COREENE

NEXT WEEK (Feb. 28), MAJESTIC, LITTLE ROCK

Booked solid United Time by MAX E. HAYES

ROXY

LA ROCCA

Sailing for England Saturday, Feb. 26. Steamship New Amsterdam

BUCK PIELERT and SCOFIELD ABBIE

(MR. AND MRS. BUCK PIELERT)

IN THEIR ORIGINAL COMEDY OFFERING "HELPING HUBBY"

Booked Solid U. B. O.

Direction, MAX GORDON

HARVEY and DE VORA TRIO

Playing U. B. O. Time

LEW-JANE-BEN

Morton Jewell

TRIO

CARE VARIETY, NEW YORK



BREAKING RECORDS
EVERYWHERE

**Catherine
Crawford**
AND HER
Fashion
Girls

BOOKED SOLID

Direction Arthur Pearson

Augusta Glosé

KEITH CIRCUIT

Original Pianologue Girl



LADY SEN MEI

This Week (Feb. 21)
Majestic, Milwaukee

THE ENGLISH COMEDIAN WITH
AMERICAN IDEAS

HARRY CUTLER

BOOKED SOLID

Direction, FRANK BOHM

MOSCONI BROS.

Direction, MAX HART

FLO and OLLIE WALTER



**HARRY
COOK**
Harpologist
"The
Man
With
a Jag"

CAROL PARSON

Leading Lady with
VICTOR MORLEY CO.
Next Week (Feb. 28), Orpheum, Omaha

PHYLLIS

GENE

Curwood and Gorman

NOW IN VAUDEVILLE

LUCILLE and COCKIE

The Human Bird,
"COCKIE"

ENORMOUS SUCCESS With
HARRY LAUDER ROAD SHOW

MIGNON

DAINTY LITTLE MIMIC
Direction, ARTHUR KLEIN

JUNE ROBERTS

SOLO DANCER

15th Week at Churchill's
Direction, BILLY CURTIS

Sojourning for three weeks under the shade
of a sheltering palm at Honolulu. Too lazy
to draw a cartoon for this space.

Edward Marshall

Direction ALF. T. WILTON



Sam Barton
THE SILENT
TRAMP
Orpheum Circuit

WM. O'CLARE Girls

Successfully Headlining All Eastern Programs

Address VARIETY, New York

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The World's Renowned Chimpanzee

"MAXIMILLIAN THE GREAT"

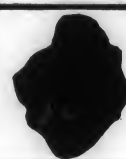
is now under the exclusive management
of its Owner and Trainer

FRED DANIELS

For bookings communicate with
EPSTIN & GOLDBERG, Putnam Building New York Phone Bryant 7696

HOLDEN and GRAHAM

Versatile Novelty in a few of the 57
Varieties.



ELAINE ARNDT

Ingenue Prima Donna
With
W. B. Friedlander's
"TICKETS
PLEASE"



A couple of nifties
JIM DAN
FOLEY and O'NEIL

HARRY WEBER OFFICE



Morin Sisters

In a Variety of Dances
Next Week (Feb. 28), Orpheum, Memphis
Direction, HARRY WEBER



HOWARD LANGFORD

(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

GEORGETTE LELAND

With "IT PAYS TO ADVERTISE" Co.
Management Coban & Harris



ALICE COLE

The Girl
Tenor

"The only dancer
who has success-
fully put over a
high class singing
act."

Direction MARK LEVY.

Flying Werntz Duo
ORPHEUM CIRCUIT.

THANKS! FOR THE KIND
REMEMBRANCES AT XMAS TIME,
OF THE FOLLOWING ARTISTS.

DOC POLLARD HARRINGTON REYNOLDS
CHAS STUTZMAN KELLO BRAD
BOBBE PALE GORDON WHITE INNES KYN
ETHEL VON KUNTZ HALLEN HUNTER ED MARSHALL
BILLY KINKRID GEO WELCH BILLY REGO ROCKWELL
V WOOD COY DETRIKKEY V OTHERS

GOOD FRIENDS MAKES THE WORLD BOTH
HAPPY AND SMALL.
HELLO ALFREDO!
WALTER WEEEMS.



BUSTER SANTOS and JACQUE HAYS

In Their New Act,
"The Health Hunters"
By
John P. Mulgrew



TRANSFIELD SISTERS

Refined Musical Act
With Dwight Pepple's All Girl Musical Revue



McINTOSH and his "MUSICAL MAIDS"

Victor Morley

in "A Regular Army Man"

Next Week (Feb. 21), Orpheum, Omaha
Direction, FRANK EVANS

ALFREDO

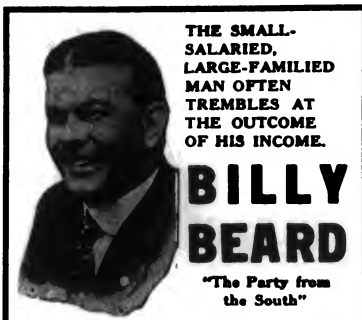
Address Care VARIETY, London



BILLY LLOYD and GEORGE BRITT

In "A Mixture of Vaudeville." By Ned Dandy
This Week—Feb. 21 Bushwick, Brooklyn
Next Week—Feb. 28 Prospect, Brooklyn

Direction, HARRY FITZGERALD



THE SMALL-SALARIED, LARGE-FAMILIED MAN OFTEN TREMBLES AT THE OUTCOME OF HIS INCOME.

BILLY BEARD

"The Party from the South"

BERTIE FORD

Dancing a la Tanguay on the wire, says:

After reading the different wire-walkers' ads in the theatrical papers, one claiming to be "the world's greatest," another "the most sensational," another "the classiest," etc., I wonder where do I come in; all the good adjectives are in use.

This Week (Feb. 21), Dominion, Ottawa;
Next Week (Feb. 28), Orpheum, Montreal.



K C KENNETH CASEY

"The Vitaphone Boy"
Direction,
JOE PINCUS
Pat Casey Agency

Max Ford June Irma

DANCERS SUPREME

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

MABEL ELAINE



Cincinnati papers say:—
Times Star—"Miss Mabel Elaine's grotesque dancing made a great hit."
Post—"The thing that made the greatest hit was the dancing specialty of Miss Elaine."
Wherever we have played the press is unanimous in voting my dance as the feature hit of Town Topics.
Direction Messrs. Shubert "Town Topics" En Tour



MARIE HART

America's Most Versatile Artist in Vaudeville.

Back again in America after five pleasant months in Australia touring the Richard's Circuit.

JIM and MARIAN HARKINS

P. S. Friends! Kindly drop us a line, care of Norman Jefferies, Real Estate Trust Building, Philadelphia, Pa.

Edward Marshall, Walter Weems, Jim and Marion Harkins, Nolan and Nolan and the many others! We thank you for the many nice things you have to say about our country.

Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)

CHAS. Hay U Seen GEO. K. Weber and Elliott

ORPHEUM CIRCUIT
Direction, MAX E. HAYES

PAUL RAHN

Artistic Character Singer and Light Comedian
"Morris Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite



COY de TRICKEY

Sydney, Australia



4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season
THIS WEEK (Feb. 21), MAJESTIC, SAN ANTONIO
Direction HARRY WEBER Address VARIETY, New York

"Who said Salvation was Free? Billy Sunday is cleaning up \$50,000 a Year."
FRED (HANK) HARRY (ZEKE)

FENTON and GREEN

(AND CAT?) IN "MAGIC PILLS" Fully Copyrighted

GARCINETTI BROTHERS

Now Interstate Circuit Majestic, Fort Worth
NEXT WEEK (Feb. 28), MAJESTIC, FORT WORTH



FRANCES CLARE AND GUY RAWSON

VARIETY, New York
"Would like to hear from all my friends."
Oswald, Woodside Kennels, Woodside, L. I.



NOLAN and NOLAN

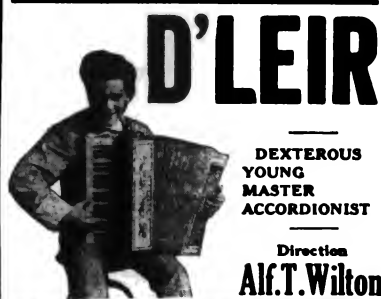
Just Jugglers
Hugh D. McIntosh Time.

MAYME REMINGTON AND COMPANY

New Act. Beated Solid U. S. O.

Educated Roosters

Orpheum Circuit Direction MORRIS & FEIL



DEXTEROUS YOUNG MASTER ACCORDIONIST

Direction Alf T. Wilton

"THE TALE OF AN OVERCOAT"

JULE-BERNARD and SCARTH-FLORENCE

This act is copyrighted—
We have proven that.

ROGER GRAY and CO.

William Barrows
Lillian Ludlow
Marion Milnor

ENTERTAINING WITH SONG, DANCE AND JEST. GOOD IN COMICAL AND ALSO GOOD IN SAD

Direction, MAX HART

Read this and be wise; Then you'll advertise- In "VARIETY" we advise.

No less a person than HENRY WATERSON, of many enterprises and who is recognized as one of the shrewdest business men of Times Square, has said, as president of the Waterson, Berlin & Snyder music publishing corporation, that he considers Variety is the only necessary advertising medium in the theatrical profession.

MR. WATERSON is a business man.

VAN HOVEN, "The Mad Magician" (which means a "nut comedian"), left for England a long while ago, and opened as an act for \$225 in London. Now he receives \$750 weekly and is a part of a musical comedy production. Mr. Van Hoven has said nothing about Variety as an advertising medium, but his actions regarding it have spoken as eloquently. Ever since he left New York Variety has carried weekly an illustrated advertisement in the form of a cut for Van Hoven, who seems to believe it is good advertising since he has placed an order to have the cut-advertising continued weekly for 52 more weeks. It's the first instance where this particular kind of illustrated advertising has been continued for so lengthy a period.

MR. VAN HOVEN is an actor.

There is represented in Messrs. Waterson and Van Hoven what is supposed to be the two extremes of commercial acumen; the business man and the actor, yet both are agreed upon Variety as the single necessary advertising medium in theatricals, Mr. Waterson in a written expression and Mr. Van Hoven through confining his advertising exclusively to Variety.

Both men are saving money in following this belief—they have but one advertising expense for show business (though for the lay public in the dailies Waterson, Berlin & Snyder is one of the biggest advertisers in the country).

Need more be said?

Advertising for the show business is an investment.

Variety has done nothing for 10 years excepting to build up, up and up, until it has reached a position among theatrical trade papers where Variety alone covers everything and reaches everybody in show business all the others combined don't do.

Take advantage of single-handed publicity of that sort, that gives you advertising space at low rates. It's a money saver—not an expense.

Try VARIETY and see.

The prices below are quoted for players only.

In mailing orders, write instructions clearly and make all remittances payable to VARIETY.

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24 Weeks	\$23.00

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(For Players Only)

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4 inches, 6 Months 125.00
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12 Weeks\$65.00
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ONE INCH ACROSS PAGE

12 Weeks\$75.00
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LARGER SPACE PRO RATA

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**MANAGING AND PRODUCING HIGH GRADE
VAUDEVILLE ATTRACTIONS**

**CAN HANDLE A FEW MORE
DESIRABLE ACTS FOR THIS SEASON**

Can Offer a Complete Season's Route

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