

TEN CENTS

VARIETY

v. 42
1916

VOL. XLII, No. 1

NEW YORK CITY, FRIDAY, MARCH 3, 1916

PRICE TEN CENTS

770302



SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

The most wonderful array of wonderful new songs ever placed
before the American public

WE START THE LIST WITH
A SONG THAT WILL MAKE MUSIC HISTORY

"FOR THE SAKE OF A ROSE"

By ADDISON BURKHARDT and AL PIANTADOSI

A clean thoroughly up-to-date new march ballad

"CUMBERLAND"

By HALSEY K. MOHR

A charming little novelty single or double

"PUT YOUR ARMS AROUND ME LINDY LOU"

By BURKHARDT and PIANTADOSI

The greatest closing rag number this century

"DON'T TAKE ME BACK TO DIXIE BRING DIXIE BACK TO ME"

By MACDONALD and CARROLL

Also several new novelty, comedy and character songs specially
restricted to certain territory

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET
NEW YORK CITY

CHICAGO
Grand Opera House Bldg.

'FRISCO
Pantages Theatre Bldg.

VARIETY

NEW YORK
PUBLIC LIBRARY
770302
ASTOR, LENOX AND
TILDEN FOUNDATION
R 1916

VOL. XLII, No. 1

NEW YORK CITY, FRIDAY, MARCH 3, 1916

Copyright, 1916
By VARIETY, Inc.

PRICE TEN CENTS

SONG SELLING INNOVATION STARTED BY HENRY WATERSON

Tried Out Successfully in Chicago This Week. Estimated from 10,000 to 15,000 Stores Throughout Country Will be Displaying Globe System Music Shortly. Mutually Co-operative Between Stores and Distributor. Waterson Operator of Many Large Enterprises.

Chicago, March 1.

With the formal introduction of the Globe System, Inc., in Chicago this week, the music trade was unexpectedly treated to one of the most gigantic surprises of its history and one that may eventually turn the entire retail music trade entirely over, for the Globe Co., a corporation controlled by Henry Waterson (of Waterson, Berlin & Snyder), has perfected a system for the universal distribution of sheet music that promises to direct its destiny in new commercial channels and guarantees the publisher an advantageous display and a decidedly convenient method of bringing his catalog before the general public.

The plans of the Globe System were carefully kept under cover until its agents had lined up over a hundred locations throughout Chicago where a list of the song market's successes were displayed on specially prepared racks. The agency was supplied with a stock of the music and last Sunday the Chicago Tribune carried a page display advertisement, announcing the catalog titles and the stores' names and addresses where the music could be purchased. Monday a brisk sale was reported throughout the city and the scheme was officially decided a success. The stores selected had not previously carried sheet music.

The Globe System in itself is wholly a distribution organization and when completely launched will be represented in every city in the country and will total in the neighborhood of 15,000 agencies. An advertising campaign has been arranged to stimulate sales and the music will be exploited through local newspapers and national

magazines, the daily papers carrying in addition to display announcements of the numbers a list of the agents' stores. A uniform price will be charged for all music released through the Globe Co.

The entire country has been mapped out in districts and four or five central distributing centers will handle the orders for the separate zones.

In Chicago the agencies are all held by druggists, the transient buying public patronizing the drug stores carrying the most promise. The rack occupies but little space, but is constructed to carry several hundred copies of sheet music and a window sign designates the agency as an official selling location. One can readily see the possibilities of this latest Waterson idea, for the music trade faces a universal shift in headquarters if the scheme develops as expected and it may eventually give the Globe Co. a jobbing monopoly on the business, for with 10,000 to 15,000 locations under the direct control of one organization the possibilities are unlimited.

The work of perfecting the Globe System has been going on quietly, but quickly for the past two months under the personal supervision of Henry Waterson, and while the initial expenditure represented a small fortune, Waterson pluckily gambled the amount on his opinion. The present catalog of the Waterson, Berlin & Snyder firm, as a selling proposition, protects the Globe System from a standpoint of supply value and Mr. Waterson has a reserve supply of numbers ready to follow. Several other publishers have signified their willingness to co-operate with Globe Co., through placing

(Continued on page 8.)

PALM BEACH PLAY.

Palm Beach, March 1.

Some high play is being indulged in here by the New Yorkers, with roulette favored.

With the past month several large losings have been made, without any one big winner being reported.

One of the best-known of the professionals around, a woman, is said to have put \$9,000 into the box in two nights of play against the wheel.

One of the humorous incidents coming out was of two men against the table and when quitting, one had won \$800 and the other lost \$165. The loser let loose a loud wail against leaving any of his money behind him the winner told him to keep quiet, he would win it back for him. In trying to recover the \$165 the \$800 winner returned that amount to the bank, along with \$2,600 of his own money.

More handsome gowns and diamonds may be seen nightly in the popular gaming room of the place than could be caught any one evening at a Fifth avenue ball.

MARTIN BECK'S DANCING ACT.

Following one of his early ideas on what biggest vaudeville wanted, Martin Beck, general manager of the Orpheum Circuit, is directing the production of an extensive classical dancing turn in which will be centered the Morgan Dancers, increased in number to 18.

The act will be ready in about four weeks.

Mr. Beck is responsible for the vaudeville appearance this week at the Palace, New York, of the Lamb's Gambol sketch success, "The River of Souls."

"COHAN REVUE" IN CHI.

Chicago, March 1.

Unless the handwriting on the theatrical wall does a Brodie, the "Cohan Revue of 1916" (now at the Astor, New York), will be the summer attraction at Cohan's Grand opera house here.

The show is understood to be in line to follow the Blanche Ring piece, "Jane O'Day from Broadway."

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

White Rats News
will be found on
Pages 14-15

"BEN HUR" AT MANHATTAN.

The conference in the Amsterdam theatre building between A. L. Erlanger and Lee Shubert, which took place a week ago, was regarding the placing of a Lenten revival of "Ben Hur" at the Manhattan opera house for five weeks, prior to Easter. The details have been settled and the production will occupy the Manhattan stage beginning the Monday after Ash Wednesday.

"Ben Hur" was not sent on tour this season as its managers did not feel the production would draw sufficient business necessary to keep the big company going.

The Manhattan has had a very hard season of it thus far. The big Drury Lane melodrama fell down extremely hard at the opening of the season and other than the wrestling tournament there has not been an attraction at the house that turned in enough to pay expenses. "In Old Kentucky" closed there Saturday.

BIG "PEACE" SKETCH.

The producing department of the U. B. O. is said to have lined up the production of a peace propaganda sketch said to have 15 important speaking roles.

In addition there are also a number of minor parts which, with the necessary supers will make the company number at least 100.

TANGUAY QUITTING "GIRL."

Albany, N. Y., March 1.

When "The Girl Who Smiles" company arrived here today, it was learned that Eva Tanguay, the star of the organization, had given her notice to the management on Monday. Miss Tanguay will leave the show after the engagement next week in Detroit.

Miss Tanguay declared the work was entirely too hard for her, and that she preferred vaudeville to dashing across the continent at the head of a musical comedy company. "The Girl Who Smiles" with Miss Tanguay as the attraction drew capacity business here.

PARIS NOTES

Paris, Feb. 20.

The Olympia has engaged Polaire and her troupe in a revival of the sketch, "Ma Gosse."

The Alhambra now changes its program entirely every fortnight, some of the local acts playing only seven days (nine performances).

The musical critics will not let Frau Lou-Tellegen (nee Farrar) forget her movie digression. They cannot forgive her apparent lack of dignity, and she seems to have earned the awful caption, "From Movies to Opera." However, Frau Tellegen is probably better able to dispense with opera than opera is to dispense with Frau Tellegen.

Pierre Frondaie has made a play from the book of Claude Ferrere "La Bataille" which will be presented at the Theatre Antoine in March. The leading lady will be the adaptor's wife.

Antoine, formerly director of the Odeon, will soon be seen in vaudeville, having been engaged to play in a sketch at the Concert Mayol, under the management of Dufrenne. He will be supported by Jane Marnac and the comic, Girier.

The brothers Voltera, now temporarily in charge of the Cigale concert hall, have taken over the Gaité Rochecouart. Mme. Varlet, who formerly ran this popular little resort, is retiring from business and the new managers will begin their lease in September. The brothers were formerly program sellers at the Olympia and the Alhambra.

Rouche, the new director of the opera, is credited with making radical changes at the national academy of music. One which the subscribers object to is a rule forbidding them to go on the stage during the intervals. This little visit behind the scenes has long been a privilege of subscribers to the Opera, and Rouche may have to make an exception if he wishes to keep them.

Emile Mas, an authority on the Comedie Francaise, is now on the staff of "Excelsior," in which he will continue his daily reports concerning that theatre, his former journal "Comoedia" not having appeared since the outbreak of the war.

There was a storm in a tea cup at the Comedie Francaise during the rehearsals of the revival of F. de Curel's "La Figurante." Berthe Cerny, the leading lady, got the pip with the new administrator and left the theater. It is reported a cabinet minister's wife had to interfere, in order to entice the actress back to the fold.

Danancier and Tenot, temporary managers of the Theatre des Varietes,

had arranged with Jean Fabert to mount an operetta "Flup," by G. Dumestre, music by Joseph Szule. It was played in Brussels, and is suspected to be of German origin so the production has been postponed. Lassailly was engaged as chef d'orchestre, but "Le Dipdon," a musicless comedy, is to be revived instead.

"Tante d'Honneur," produced at the Varietes theatre a few years ago, will occupy the stage of the Ambigu, with Albert Brasseur in his original role.

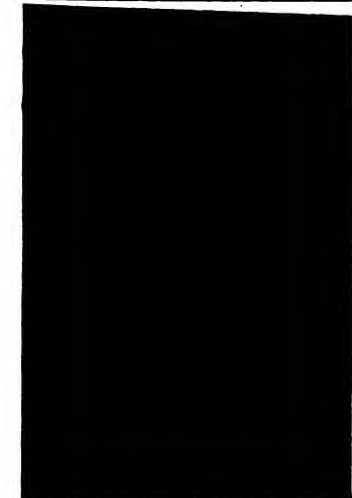
Beretta, having made money with the present kind of cafe concert shown at the Olympia, has cast his eyes on the Folies Bergere, and is still negotiating with Dumien and the Isola brothers. He was also on the point of getting the Alhambra until the end of the war, but the deal fell through at the last moment.

Hennequin's amusing farce, "Coralie & Cie," has been revived at the Gaité.

Mary Garden is now playing at the Opera Comique, which theatre is open four times weekly.

The Bal Tabarin has emerged from the darkness, in which condition it has remained since the outbreak of hostilities, and is now a skating rink. The public ballrooms are not yet tolerated by the authorities. The Salle Wagram is a refuge for Belgian soldiers from the front, on furlough in Paris.

Faraboni, the Italian dancer, who was appearing at the Casino de Paris, in which enterprise he is also interested, has been mobilized and withdrawn from the present vaudeville show. Anna Thibaud is now on the program.



VAN HOVEN

The above gives an idea of VAN HOVEN'S success in Europe. His trip to the U. S. A. in April will only be for a short visit to look after his business interests. Any of his friends wishing to meet Van Hoven during his U. S. A. bookings can always reach him through his attorney, ROBERT C. MOORE, 80 Broadway, New York City.

GRAND GUIGNOL BILLS.

Paris, Feb. 20.

Five plays comprise the new program at this little house of shudders. "L'Experience du Docteur Lorde" in two acts, by P. de Wattyne and Hanswyk, is founded on a story by C. Berger. Dr. Lorde and Prof. Derval are rivals, but in science and love. The latter is a materialist and a public idol. He married the woman Lorde wanted. Derval's nephew is an assistant of Lorde in the operating room, and to be avenged he makes an uncanny experiment of transferring the soul of a criminal to the young man while in an intoxicated condition. The operation succeeds and terrible murders are committed by Derval's nephew. Lorde has proven his thesis to his rival's detriment, but is a victim of his own handiwork, for the homicidal youth also kills the doctor.

The remainder of the program is made up of short sketches of the usual class seen at this small theatre.

HITCHCOCK NEXT MONTH.

London, March 1.

Walter Howard presented at the Prince of Wales', Feb. 26, his own melodrama, "The Silver Crucifix." Alfred Paumier, Annie Saker and the author-manager all scored.

It will run one month, to be followed by the new Raymond Hitchcock production.

ALHAMBRA'S STRAIGHT BILL.

London, March 1.

The Alhambra is playing a straight variety show pending the production of the new musical comedy schedule for some time in March.

Odette Myrtil scored strongly when opening Monday.

SHIRLEY KELLOGG WON.

London, March 1.

Shirley Kellogg of the London Hippodrome was the winner of the annual popularity contest for the Pelican Cake. The entries were from musical comedy, pantomime and revue.

Miss Kellogg was the winner by several hundred votes over her nearest rival.

SUCCESSFUL REVIVAL.

London, March 1.

Arthur Bouchier successfully revived "The Arm of the Law" at His Majesty's Feb. 28, supported by (Miss) Kylie Bellew.

PANTO COMING OFF.

London, March 1.

The Drury Lane pantomime will be withdrawn March 11 and be succeeded by "The Birth of a Nation."

Hall Caine's "Pete" Revived.

London, March 1.

Matheson Lang revived Hall Caine's "Pete" at the Strand Feb. 24, with Hutin Britton and himself in their original roles.

Two Nightly at Marlborough.

London, March 1.

The Marlborough theatre has reverted to variety, playing two shows nightly.

IN LONDON

London, Feb. 14.

C. B. Cochrane having resigned from the management of the Empire, Alfred Butt has appointed Maurice Volny his general manager. Tom Reynolds becomes stage director for the Palace and Empire theatres, and Clarence Hurst, formerly associated with the late Lewis Wallerfi succeeds Maurice Volny as manager at the Palace.

The London Coliseum pays a dividend of 20 per cent. per annum for the six months ending Dec. 31.

Mrs. Oliver, widow of the late Will Oliver, will carry on his agency business in accordance with her husband's wishes.

In consequence of the number of motor-drivers at the front, the supply of drivers for taxicabs is extremely limited and there is great difficulty in securing a cab after the theatres close. To meet the difficulty Walter Knight, who has resumed the run of L'Enfant Prodigue at the Kingway theatre, undertakes to fetch all purchasers of boxes or four stalls and take them home again in fast motor cars.

Pierce and Roslyn, who have been successfully touring the Moss Empires, have been re-engaged for three consecutive tours. They open at the Alhambra, Paris, Feb. 25, for two weeks and sail for South Africa (March 11).

Sir James Barrie has completed the new play, which is to follow "The Ware Case," at Wyndham's. Gerald de Maurier and Frank Curzon will produce it about the end of March.

Drury Lane, the national theatre, is the first legitimate theatre, not playing a revue, to permit smoking. In future smoking will be allowed at evening performances only.

Otho Stuart has taken the Court theatre and will shortly produce a new play, entitled "Kultur," by Rudolf Besier and Mrs. Hugh Spottiswoode.

BURLESQUE TO REVUE.

The revue to be presented for the first time at the Alhambra, London, in June, will have as principal comedian Frank Dobson, an American.

Mr. Dobson for several seasons has been playing opposite Billy Arlington in "The Golden Crook," a burlesque organization on the Columbia Circuit. The engagement was entered through Charles Bornhaupt, who recommended Mr. Dobson to a representative of Oswald Stoll lately over here and during the time the "Golden Crook" company appeared at the Columbia, New York.

E. F. ALBEE SOUTH.

Monday E. F. Albee and Dr. Lauder left to spend three weeks at Palm Beach.

SHADES OF NIGHT

VARIETY MANAGERS DECIDE ON FUTURE COURSE OF ACTION

At Meeting of Vaudeville Managers' Protective Association, "Mountford Method" Under Discussion. Managers Take Cognizance of "Closed Shop" Policy of White Rats.

The first important meeting of the Vaudeville Managers' Protective Association was held in the Palace theatre building Thursday of last week, when official cognizance by the body was taken of the recent reorganization of the White Rats, together with one of the professed policies of that order—the closed shop.

A definite course of action in the future was decided upon at the managers' meeting, but what it might have been could not be learned. A committee was appointed for some purpose. It was generally believed around the Association was prepared to adopt any measures the committee agreed upon and advised.

The "closed shop" promotion by the White Rats under the guidance of Harry Mountford is responsible for the renewed vigor the Rats have taken on of late weeks, was accepted by the managers as a part of the "Mountford method," as they phrased it, and the managers seemed agreed that any opposition exercised by them to the White Rats should be centered upon Mr. Mountford.

One story of the meeting said there was some talk during it of the vaudeville managers closing their theatres to vaudeville forthwith and bringing the entire argument of manager vs. actor to an immediate issue. No confirmation of this report could be secured by a VARIETY representative who spoke to three or four managers regarding it. One replied, "I don't know whether that was discussed or not, but everybody seems to forget we could play pictures just now as easily as not, and another thing about that is, that if we should close our houses to vaudeville and the picture policy succeeded, we would, as sensible business men, continue the picture policy in them."

Another manager who was present at the meeting when asked why it was thought necessary to call a special meeting of the dormant V. M. P. A. at this time, replied: "For many reasons, the most important of which is the Mountford agitation. We do not hesitate to express our opinion on these matters. We have been peacefully pursuing our business for some time and having trouble during the hard times to break even.

"We do not propose to permit Mountford to upset our business, and any action we take is directed against what we term the 'Mountford method,' not the White Rats as an organization, against which we hold nothing. During the period Mountford was not active with that organization, following his departure from it, we had no trouble with the Rats. Their attorneys

(O'Brien, Malevinsky & Driscoll) settled any legal differences between our managers and the members in a perfectly amicable manner.

"But when we can not imagine what on earth any actor who is playing for us can possibly find a grievance about, we do not intend to stand idly by while Mountford stirs up the actor, not alone the actor who is not playing for us for some reason, but perhaps the actor who is.

"It is endangering the peaceful pursuit of our business, and we members of the Protective Association got together to talk it over. Our talk became a serious one. We took the matter from every side and concluded it was time to step out of our silence. We have said nothing so far so the profession has only heard one side. We don't care to say a great deal but what we shall say or do will be directly to the point, and we are prepared to meet any emergency."

Asked if the managers were opposed to an organization of artists, the manager answered: "That is a silly question as you well know. Our position on the subject has been expressed too often to be mistaken. We would welcome a friendly association of artists."

At the managers meeting were present E. F. Albee, Martin Beck, Marcus Loew, William Fox, B. S. Moss, Sam A. Scribner, John Ringling and Morris Meyerfeld, Jr., president of the Orpheum Circuit, who was in New York.

Another managers' meeting is understood to have been set for the latter part of this week.

Boston, March 1.

A meeting of New England vaudeville managers has been called for today in this city. Maurice Goodman, attorney for the United Booking Offices of New York, came here this afternoon and it is said he will address the assemblage.

RE-ENGAGING CHARLOTTE.

Charlotte, the toe skipping ice skater at the Hippodrome was about to sign an extension of her contract Wednesday with Charles Dillingham. Mr. Dillingham may intend taking Charlotte and several of the other skaters at the Hip on the road, when "Hip, Hip Hooray" starts on its travel.

The method of securing an ice surface for the changing stands is to be settled upon, although Charlotte's father is said to have patented a device for manufacturing ice in sections, bringing the several parts into a whole on a floor, or if stage, in sight of the audience.

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

HOWARD-HUSSEY TALK.

Boston, March 1.

When "The Passing Show," a Shubert production with Willie and Eugene Howard featured, played here last week, Jimmy Hussey and Jack Boyle (Hussey and Boyle), came over to see it.

After watching the performance Willie Howard and Mr. Hussey are reported to have had a conversation that required two hours or more to complete. Both boys are Hebrew comedians along similar lines of individual work. Howard is said to have accused Hussey of borrowing the Willie Howard type of character, manner of working and other things. Mr. Hussey, according to the story, replied he worked naturally and knew no other way.

The visit of Hussey to see a piece in which Willie Howard was playing seemed to indicate the Shuberts are not any too certain the Howard boys will remain under their management, and may have thought of retaining Hussey for an emergency call to replace Howard. That method is not foreign in the Shubert's business-conducting category, although it is said around here the Shuberts had some idea in connection with the Howards through using Hussey to appear here on the scene.

John T. Murray and Dixie Gerard have left the company. Mr. Murray left in the middle of the week after an altercation with the manager. The show is booked to go to the Coast. The present cast is composed principally of chorus people with the exception of the Howard Brothers.

It is understood those comedians had to stand for a cut. That is the real reason why Hussey and Boyle were sent here, it is said.

"SOFT," SAYS SAM BERNARD.

Cincinnati, March 1.

"When I played in pictures for the Keystone," said Sam Bernard, who is at Keith's this week, "one fellow got \$3 a day and had to be a victim in an ambulance wreck. I got \$400 for rescuing him.

"In all I received \$25,000 under a 10 weeks' contract from the Keystone, during which I actually worked 13½ days, making two pictures. Pretty soft, eh?"



"TWO RASCALS AND JACOBSON"

FRANK VAN HOVEN landed in England on May 10, on the good ship "Hesperian." Later it went to the ocean bottom when hit with a German torpedo shell.

These boys were very, very kind to Van Hoven on his opening, and these three American boys headline all bills in Great Britain. More power to them. Van is most grateful to these boys.

MERCEDES WINS TITLE CASE.

Detroit, March 1.

The injunction proceedings in the case of Mercedes against Mercedes Crane, heard before Judge Perkins in the Wayne County Circuit Court this week, resulted in a victory for Mercedes, the complainant, Judge Perkins issuing a permanent injunction restraining Mercedes Crane from using the name in any manner in this country. The decision will necessitate the rechristening of the western act.

The case arose through the question of proper ownership of the word Mercedes, the Mercedes Crane act claiming prior title on the grounds of it being her proper name. The complainant (Joseph Cohen) claimed proper title to the Mercedes name on the grounds he had made it a professional trade-mark and popularized it in vaudeville. Recently Cohen had his name changed legally to Joe Mercedes.

Mercedes is playing Keith's, Toledo, this week, having replaced Violet Dale, who failed to appear. He journeyed to Detroit during the hearing and was present when the decision was rendered. The Mercedes Crane act is playing somewhere in Indiana.

MOUNTFORD'S ELECTION ASSURED.

With the publication of the ballot for the forthcoming election of officers of the White Rats (an official copy of which appears in this issue of VARIETY) the election of Harry Mountford as International Executive is assured since no opponent could be induced to compete with Mr. Mountford for the office.

Several prominent members of the organization was approached with a view to provide more than one nominee for the combined office, but the result was obvious and Mountford has the slate to himself.

The fight for president of the organization promises to be a spirited one since both the nominees (J. William FitzPatrick and Edward Esmonde) have a large following and the interest is at a higher tension than at any past event of this kind.

A BOBBY WATSON ARRESTED.

A "Bobby Watson" was arrested in New York this week for the murder of a young woman.

The crime was committed in the apartment of the victim, who was married to a barber. The assassin coolly left the scene of his deed and proceeding to a nearby saloon phoned police headquarters to send an ambulance around.

The lieutenant answering the call traced its location and notified the proprietor to hold the man who, when arrested, gave his name as Bobby Watson and his profession as an actor.

MRS. EMMETT DIES.

Chicago, March 1.

Mrs. Hildred Emmett died yesterday, after an operation performed upon her for appendicitis in a local hospital two days before.

She was the wife of Hugh J. Emmett, and both were in vaudeville.

DICE AND CARD SHARKS IN N. Y. ARE TRIMMING THE ACTORS NOW

"Mob" Composed of Mixed Bunch of Acrobats, "Hoofers" and Near Magicians, Who Haven't Routes, Are Doing the "Cheating." Card Sharper Discovered Through Code Concealed in Pocket.

The activity of a small "mob" of card and dice "cheaters" who of late have been paying exclusive attention to the professionals wintering in New York is causing considerable comment up and down Broadway, and while those individuals who are seemingly wise to the methods of the "grifters" have learned the secret through costly experience, the wail of woe following the nightly sessions promises to crimp further prospects around New York, at least until a new crop of "chumps" arrive from the road.

The "cheaters" show nothing unique or novel in their system, most of them posing as actors and securing their introductions through professional sources, the steerers delivering their friends through the apparently innocent invitation "to the room," where the game is going strong on their arrival. With a half dozen phony players keeping things "hot" the "chump" has about as much chance as a one-legged man in a hundred-yard dash. He falls for a small bet and the "tops" are eased in and by the time "chump number two" is ushered in "chump number one" is cleaned and sent on his gloomy way.

The "mob" is composed of a mixed bunch of acrobats, hoofers and magicians who just missed the route, and a "hot" crap game can be scared up in a minute's notice, the "mob" headquarters around the several Long Acre Square restaurants where coffee and ring cake are the best sellers. Living at different hotels, the farce is shifted nightly and the move carries its own protection.

Recently a joy trip to Philadelphia netted several hundred easy dollars, a burlesque manager, a musical comedy comedian and a vaudevillian contributing to the treasury. On another occasion one of the "cheaters" was nailed through an agent's mistake, the agent taking the "grifter's" overcoat home, thinking it was his own. A search of the pockets disclosed a code for tipping off the hole card in a stud poker game. The owner of the overcoat had been playing steadily at one of the theatrical clubs. When confronted with the evidence he made himself scarce.

The crooked game is hard to distinguish, for the "mob" as a rule can qualify as actors in a pinch and the uninitiated will find it difficult to pick out the "fronts" in a set of dice, although the "cheater" is too wise to take a chance on a "chump's" bank roll without that little ace in the hole, and most of them can match the victim's own dice with a twin pair that

will do everything but talk under proper influence.

Through their perpetual patronage of the misfit restaurants and their capacity for coffee rings, this little colony of buzzards have become affectionately known as the "ring-cake mob."

A. T. HOSPITAL ELECTION.

Chicago, March 1.

The annual election of officers and directors of the American Theatrical Hospital Association was held here last week and Judge Charles N. Goodnow was selected to succeed Joseph Hopp as president of the organization. Alfred Hamberger was elected vice president to succeed U. J. ("Sport") Hermann, and Judge John P. McGoorty was re-elected treasurer.

The election of Judge Goodnow was particularly favorable to the gathering, Goodnow having endeared himself to the association through his tireless efforts as a member of the board. He has conducted a majority of the past meetings.

The Hospital Association will hold its next benefit performance at the Auditorium May 13, when it will give a vaudeville show at \$1, \$2, and \$3 per seat. Arrangements for the staging of the show are now under way.

OPPOSING AGENCY AMENDMENT.

Albany, N. Y., March 1.

Yesterday there was a hearing before the Senate on the bill introduced by Senator James Walker to amend the Employment Agency Bill.

The amendment to the contract section, suggested by Senator Walker, was as follows, which practically allows every agency to refuse to issue a contract:

"Provided, however, if either party to said contract refuses or neglects to sign the same or the location of the parties, or the exigencies of the case preclude the licensed person from procuring such signatures, such licensed person shall be relieved from compliance with this section."

The second amendment introduced allowed the fees paid by actors to be divided among anyone in whose employment they may be.

A delegation from the White Rats Actors' Union and Associated Actresses of America, consisting of Messrs. Edward Esmonde, Tim Cronin and Harry Mountford, appeared before the Senate committee in opposition to these amendments.

The chairman, Senator Walters, stated he understood Maurice Goodman, for the United Booking Offices, would be present to speak in favor of the amendments to the bill, but Mr. Goodman was not there, and Senator Walker said Mr. Goodman would submit a memorandum with regard to the proposed amendments.

Mr. Mountford spoke against the amendments, and argument followed between Senator Walker and Mr. Mountford.

It is not expected any further hearing will be held.

CANADA'S ACT—SHORTNESS.

Montreal, March 1.

Fear of conscription led two acts containing Englishmen, due to open at the Orpheum (vaudeville), Monday, to cancel the engagement last Saturday. The turns were Du For Boys and Smilletta Bros. and Mora.

With Canadian theatre managers not wanting to play Germans or Austrians within the Dominion, and the latest bar the English have found, the vaudeville supply of talent especially will be somewhat confined in its nationalities.

At the office of the English Consul in New York Monday a VARIETY representative was informed the Conscription Act in Great Britain applied only to England, Scotland and Wales. Neither Ireland, Canada, Australia nor any of Great Britain's Colonial possessions was included.

While Canada was excepted and the Consul's official remark was there could be no reason why an Englishman in the United States could not freely enter and leave Canada, he suggested the feeling of the Canadian people upon seeing an Englishman pursuing his stage vocation after their own had gone across to help the mother country fight, might be expressed in different ways, and would also perhaps account for the aversion of English professionals in the States to appearing in Canada.

Sunday in New York an English two-act (both men) refused to go to a Toronto theatre for this week, although the act had just returned to New York after playing three weeks of Canadian time.

Frederick G. Bates arrived in New York this week and commissioned Chamberlain Brown to cast four stock organizations for him to appear in Montreal, Quebec and Ottawa. The opening date for all four is Easter Monday.

One of the points Mr. Bates laid great stress upon was that he did not want Mr. Brown to engage any English actors. The Canadian people do not feel any too friendly toward the English actor, he said, who was remaining on this side of the ocean at present.

JONES MISSES NOMINATION.

Chicago, March 1.

Willis Nance was nominated over Aaron Jones this week in the local Sixth Ward primary for Alderman. Nance's majority was 3,742.

In plain American slang they got Aaron Jones' goat politically last week with the result the little Napoleon of popular-priced filmdom waxed so hot under the collar apparently that he hopped into print in all the Chicago dailies Monday.

Jones emphatically denied some of the things the Municipal Voters' League had said in behalf of the candidacy of Nance.

MAY ADD VARIETY.

Los Angeles, March 1.

It's possible vaudeville will be added to the Triangle picture bill at the Burbank, and the same course may be pursued as well at the Majestic.



HON. CHAS. N. GOODNOW

The new president of the American Theatrical Hospital Association is one of the most prominent jurists in the country.

JUDGE GOODNOW became internationally famous when he first introduced the Court of Domestic Relations and the Morals Court, the first two of their kind in America. He has been active in the hospital project since its inception and his unanimous election has met with the approval of everyone.

JUDGE GOODNOW is particularly close to the theatrical profession and because of his interest in the profession's welfare, has earned the everlasting support of the Chicago theatrical colony who see in him a promising prospect for future Mayoralty honors.

STATEMENT OF EDWARD ESMONDE

When I accepted the nomination from my old friends, Fred Niblo and Junie McCree, for the office of International President of the White Rats Actors' Union of America, it was with mixed feelings; first, a feeling of satisfaction that I was thought worthy of so great an honor and, second, I did not quite know whether I should be capable of following in the footsteps of Golden, Kendall, Niblo, McCree and Fogarty.

But when I recollected that I had joined the organization in 1900, the first year of its existence, and that I had attended meetings presided over by all the giants of the past, and when I remembered that I had been an officer of this organization for ten years, I felt that, by following in their footsteps and observing the best traditions of the organization, I might be able to do some little good for the order as its president and big chief.

I believe I have had more experience in presiding at the meetings of the White Rats Actors' Union of America than any other individual, with the exception of the past president, Junie McCree.

I am in favor of the protection of the actor, his material and his livelihood at any cost.

I favor negotiation first, arbitration, if possible, but when these fail I believe the actor should stand up and fight for his rights and his liberties, and, whether elected or not. I shall always pursue this policy.

It is a great honor to be the International President of the only actors' organization in America, and, if I am elected, the honor of that position will be safeguarded by me.

I have been an actor in the legitimate and in vaudeville for 35 years, and I am sure I am thoroughly conversant with their needs, their requirements and their troubles.

As becomes the president of this organization I shall never insist upon my personal views overpowering the wishes of the order, but shall always remember my obligation to obey the will of the majority, whether that will is distasteful to me or not.

If elected I shall carry out the policy, constitution and by-laws of the organization to the best of my ability, and, though I may be president I shall never forget that I am an actor and that my office will compel me to be the friend, advisor and counsellor of all members of this organization. *Edward Esmonde.*

RATS' BALL NEARING.

Plans for the forthcoming masque and civic ball to be given at the Amsterdam opera house on March 16 by the White Rats are rapidly progressing. This week the entertainment committee had secured the promise of a majority of the legitimate and screen stars to appear and participate in the activities.

Jack Mason is devising some original ideas for the grand march which will be led by a quartet of baton swingers with electrically lighted torches. Aurelia Coccio is rehearsing novel ballet effects.

The Elks, Screen Club and each local of the White Rats will occupy boxes.

CORRECT COPY OF OFFICIAL BALLOT

(If you fail to receive a copy of this ballot, this form may be used)

For the Election of International Officers and 21 Members of the International Board

of the
WHITE RATS ACTORS' UNION OF AMERICA, INC.
And
ASSOCIATED ACTRESSES OF AMERICA

February 28, 1916

Place a cross (X) opposite the names of the candidates for whom you wish to vote. Sign your name and number in the space provided. Fold the paper so that only your name and number shows and then place it in an envelope addressed:

OFFICIAL BALLOT
White Rats Actors' Union of America
227 West 46th Street
New York City

and mail it so as to reach that office not later than **12 midnight of the 31st of March.**

All ballots arriving after that time and date will be destroyed.

Make no other marks on the envelope. Either pen or pencil will do. Ink is preferable.

INTERNATIONAL PRESIDENT (One to be elected)	
ESMONDE, EDWARD	<input type="checkbox"/>
FITZPATRICK, JAMES WILLIAM	<input type="checkbox"/>
INTERNATIONAL VICE-PRESIDENT (One to be elected)	
CLARKE, EDWARD	<input type="checkbox"/>
CRONIN, TIM	<input type="checkbox"/>
INTERNATIONAL EXECUTIVE AND SECRETARY-TREASURER (One to be elected)	
MOUNTFORD, HARRY	<input type="checkbox"/>
INTERNATIONAL BOARD (21 to be elected)	
(You can vote for less than 21 but must not vote for more than 21)	
ARCHER, EDWARD	<input type="checkbox"/>
BABCOCK, THEODORE	<input type="checkbox"/>
BARNES, MAC M.	<input type="checkbox"/>
BEECHER, WILL S.	<input type="checkbox"/>
BELL, JOHNNY	<input type="checkbox"/>
BENWAY, A. P.	<input type="checkbox"/>
BIRNES, JOE	<input type="checkbox"/>
BONOMOR, SIMON	<input type="checkbox"/>
BRANDEL, FRANZ	<input type="checkbox"/>
CARR, ERNEST	<input type="checkbox"/>
COLEMAN, HARRY	<input type="checkbox"/>
CONLEY, WILL P.	<input type="checkbox"/>
CONNORS, BARRY	<input type="checkbox"/>
DEAN, CLIFF	<input type="checkbox"/>
DELMORE, GEORGE E.	<input type="checkbox"/>
DOLAN, JAMES F.	<input type="checkbox"/>
DYLLYN, J. BERNARD	<input type="checkbox"/>
FORD, BERT	<input type="checkbox"/>
FOYER, EDDIE	<input type="checkbox"/>

NAME

REGISTER NO.

(Which will be found on the bottom left hand corner of your card)

FREY, HENRY	<input type="checkbox"/>
GREENFIELD, J.	<input type="checkbox"/>
HAY, IRVING	<input type="checkbox"/>
HERBERT, FRANK	<input type="checkbox"/>
HILL, JOHN P.	<input type="checkbox"/>
HODGE, ROBERT H.	<input type="checkbox"/>
HOLMES, VIRGIL V.	<input type="checkbox"/>
KINGSBURY, GEORGE W.	<input type="checkbox"/>
LORELLA, COLIE	<input type="checkbox"/>
LYNCH, DICK	<input type="checkbox"/>
MACK, JOSEPH P.	<input type="checkbox"/>
MARCO, JIM	<input type="checkbox"/>
McCREE, JUNIE	<input type="checkbox"/>
McNAMEE, JOHN	<input type="checkbox"/>
MORTON, SAM	<input type="checkbox"/>
NIBLO, FRED	<input type="checkbox"/>
NORTH, FRANK	<input type="checkbox"/>
PEMBERTON, HENRY W.	<input type="checkbox"/>
PLAY, JEWEL	<input type="checkbox"/>
QUINN, PAUL	<input type="checkbox"/>
REYNOLDS, MAX	<input type="checkbox"/>
RUSSELL, THOMAS P.	<input type="checkbox"/>
SCHULTZE, MAX	<input type="checkbox"/>
SEARJEANT, GEORGE W.	<input type="checkbox"/>
SMITH, WILL C.	<input type="checkbox"/>
SOMERS, MARTIN A.	<input type="checkbox"/>
STANTON, FRED R.	<input type="checkbox"/>
STEINERT, OTTO	<input type="checkbox"/>
TALLMAN, FRED M.	<input type="checkbox"/>
VASS, VICTOR V.	<input type="checkbox"/>
VEAUX, CLYDE	<input type="checkbox"/>
WARNER, ALBERT	<input type="checkbox"/>
WAYNE, CHAS.	<input type="checkbox"/>
WHALEN, GEOFFREY L.	<input type="checkbox"/>
WHYTE, GORDON	<input type="checkbox"/>
WILLIAMS, ARTHUR	<input type="checkbox"/>
WILLIAMS, TONY	<input type="checkbox"/>
WORMWOOD, V. P.	<input type="checkbox"/>

REFERENDUM VOTE

Place a cross (X) in space under YES or NO as you wish to vote.

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?

YES	NO
<input type="checkbox"/>	<input type="checkbox"/>

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?

YES	NO
<input type="checkbox"/>	<input type="checkbox"/>

STATEMENT OF J. W. FITZPATRICK.

I have been asked to be a candidate for the office of Big Chief and President of the International Board, and have accepted. In view of that I deem it both necessary and becoming that I should define my attitude on the principles of the organization as enunciated in its constitution.

Members of the order who vote for we will do so without solicitation on my part. If they have faith in my sincerity of purpose, confidence in my willingness to give any ability I possess to the honest administration of the affairs of the office whatever they may be, and if they are convinced of my absolute trustworthiness they may vote for me or not, as they judge best. But if they believe that I am deficient in these qualities they are bound in conscience and their oath as members to vote against me.

The standard of fitness by which I ask to be judged is the same which should be applied to every candidate for every office.

Attempts on the part of the White Rats to secure a respectful hearing on its grievances by managers have been greeted with studious and contemptuous indifference because the organization was in no position with a dwindling membership to demand at least civility of treatment. It is to be hoped that the present vigilance of the order and its steady and healthy growth will result in the removal of that unpleasant and unworthy attitude in the managerial mind.

The remedy for the situation lies in the hands of the men who pay the commission and since they cannot act successfully as individuals they must act in concert through an organization.

Personally, I stand for the development of the White Rats' Actors' Union of America into a body that will be respected because it deserves respect as well as demands it; one that has no double standard of business morality; one that will see that the rights of others are considered as well as its own guarded, and one that will seek to encourage in its members that creative spirit whose discouragement by managers is the greatest evil in present-day variety. These are the principles for which I stand. I enunciate them so that no one will be under any false impression as to my attitude.

Because I believe all these things I have consented to be a candidate for office.

James William FitzPatrick.

FEDERATION SETTLES MATTER.

At another conference held last Saturday in Organizer Frayne's office in New York, the matter between the American Federation of Labor and the White Rats Actors' Union was finally disposed of.

The Tuesday previously Harry Mountford is said to have visited Samuel Gompers, the A. F. of L. president in Washington, and the final adjustment is believed to have been satisfactory to the Rats.

Attending the Saturday conference were Messrs. Holland, Bohm, De Veaux, Esmonde, Lorella and Mountford.

A BROADER VIEWPOINT

BY J. C. NUGENT

Some letters and some comment has reached me regarding my action in declining the nomination for president or choice of other offices in the White Rats.

To those interested I wish to say I appreciated the suggestion fully and consider the position hallowed by the memory of Golden and Kendall and graced later by Monroe, Niblo, Fogarty and others as the highest honor the profession has within its gift.

It is simply that my work is mostly west, that my interests are in the west, that I am little in New York and that I consider there are many other available men who are much better fitted for the position, and who can give it proper time which I could not even if elected.

I feel it a much greater privilege and responsibility to be able to mould somewhat the sentiments which shall eventually govern than to hold office.

My article in VARIETY headed "Where I Stand" covered about all I have to say on the subject and I can only enlarge upon one or two points before dropping the matter and returning to the work of acting and producing which take up all my time.

There is in an argument, as in other things, a constant struggle between the analytical and the synthetic, between the constructive and destructive, between building up and tearing down; most of the articles I have read recently bearing upon our organization while containing some pertinent points seems to me to be of the destructive kind. They criticize but they suggest nothing, they give us the Dead Sea fruit of the past, but they point nothing hopeful for the future. The vaudeville business has a future, the tendency of which must be upward or downward from what, to my mind, is its present highest point, the building of the Palace theatre in New York and its highest artistic achievement to date, the recent engagement of Mme. Bernhardt. While this is not so actually recent it is the biggest thing that has been done in vaudeville, and perhaps the last truly big thing.

I hope to see vaudeville so advanced that this event will be counted just the beginning of bigger things. That modern vaudeville will become the market for the greatest ideals of creative art.

But the constructive and broad-minded manager must meet the competition of his shorter sighted rivals and associates: therefore the maintaining of the base of salaries from which the others must be graded up and down is up to the artist and he can only accomplish it by organization. And there is only one organization which it is logical to consider and that is the White Rats. As Golden said, "why attempt a new organization only to encounter all the mistakes and blunders of the past over again?" For the above reason mainly it is the duty and to the interest of all bona fide vaudeville acts who have not done so, to join the organization before this election if possible and to labor to so change its policies that it will be possible for them to remain in it consistently.

The actor who claims he does not need the organization is selfish and unworthy; he forgets that while this may be true of himself it is not true of the majority and he owes them something whether he thinks so or not; no matter what happens we will have some sort of an organization and it may as well be right as wrong. No matter how much I disagree with the policies at present advocated by Mr. Montford, we must all admit that he has done splendid work in reorganizing the order so far as numbers and finances are concerned. Why throw all this good work away? Why waste time criticising and finding fault with it? It is quite true that many of the members whom he has recruited are of no particular value in vaudeville at present, but a percentage of them will develop and if we are to waste our energy building a house for them for the future why shouldn't they help pay for it?

There is only one basic fault in Mr. Montford's policies but that is a very grave one. It commenced with the arrangement with the Federation of Labor which I opposed at the time and which I do not believe was ever the will of the order. The other points of difference can be eliminated or adjusted. The equitable contract idea everyone is in favor of, only some do not think it is as important as others. The regulation of the commission to a certain amount is also not especially important as it can never have the slightest actual effect on the commission which will continue to cost its cost, whatever that may be, regardless of any written rules, and the arbitration board idea, as long as it is not compulsory, does not need to keep anyone out of the organization. My principal objection to it is that it entails asking the co-operation of the managers, and I believe our organization should be complete in itself, as theirs is. However, to those who conscientiously want an organization this detail will work out.

The one basic and unsurmountable error is the closed shop idea, not because of any fancied or real social difference between artisans and artists, nor any fine distinctions between art and labor, all of which in this sense are the veriest rot, but for the very plain and simple reason that they put the artist in an impossible and untenable position. They put the artist in the position of having to choose, in a crisis, which may come any minute, which he shall regard as his most binding obligation; his duty to his lodge or affiliation, or the honor of his signature.

No matter which choice he may make, he is wrong. He has no right to assume two such obligations knowing that they may conflict, knowing that the very incentive for taking them is that they can conflict. He cannot be true to both and he has no right to put himself in such a position. No one has any right to say that such a crisis may not arise or occur; whether it does or not, does not for a minute alter the fact he has no right to put himself in an unjustifiable position. The vaudeville business, in the legal sense, is contractual work, based upon the

GABY SHOW CLOSING.

"Stop! Look! Listen!" with Gaby Deslys at the Globe theatre, will probably come to a full stop when the French girl's 20-week contract with Charles Dillingham expires about May 1. The production may leave the Globe before that date, finishing its limited life at Boston. One story this week said if Mr. Dillingham could find place to plant Gaby's \$3,750 weekly contract (which will be about \$4,500 out of New York), he might close the Globe production at once.

Gaby has failed as a drawing card with "Stop! Look! Listen!" Business has dropped to an extent at the Globe, that while the theatre may be making money on its share of the gross, the production is losing.

Broadway show people say that Gaby, if she has not outlived any drawing power as a freak attraction over here, needs the atmosphere of the Winter Garden to prove some people may still want to pay \$2 to see her.

The "Stop! Look! Listen!" piece has been far from a peaceful organization in its personnel. The French starred young woman has managed to object to everything and everybody in and about the show that did not please, keeping the "back-stage" in a constant turmoil. To Gaby is reported due the leaving of one or more principals from the show's cast.

While the performance has been a very pleasing one, the Dillingham show was billed in a manner that threw the burden upon Gaby without Gaby making good in any sense other than presenting herself in person as advertised.

Following a recent report regarding an open break in the professional relations of Gaby and Harry Pilcer (which later was denied by Pilcer to appease Gaby), another rupture between the two happened the past week when Gaby objected to Pilcer's sister, Elsie (Pilcer and Douglas in vaudeville), impersonating Gaby in dress upon the stage. In the Pilcer-Douglas act Miss Pilcer continually wears some costume in duplicate of a Gaby gown. His sister's act was staged and costumed by Harry. Gaby's objection is reported to have been violently made to Mr. Pilcer.

Saturday 13 of the chorus are to leave. Several other cuts in the show will occur before it takes to the road.

Gaby and Harry Pilcer may play in vaudeville after the closing. Their vaudeville price is said to be \$4,000.

SETTLEMENT IN WINNIPEG.

Winnipeg, March 1.

The differences between the local Pantages' theatres and its union staffs have been settled.

The stage hands returned to the theatre immediately, and the musicians will go back next Monday.

SONG SELLING INNOVATION.

(Continued from page 3.)

their big song hits exclusively for a single distribution through the Globe Agencies.

Heretofore the principal market outlet for what is known as "popular price music" (retailing at ten cents per copy) has been through the 10-cent stores, while "production music" (30 cents or more per copy) has been sold at recognized music stores locally. The Waterson (or Globe) system permits music of either price-class to be retailed from entirely new (as well as old) locations in all neighborhoods. The underlying scheme which promoted the promotion is said to have been the feasibility of co-operation between the System and the store, the store having its established patronage (which likely includes a quota of music buyers), while the System's method of display advertising noting the stores as headquarters for popular song successes would bring new business in connection with the sheet music purchases, besides giving the store as a music retailer a considerable percentage of profit on each sale, at the same time allowing the retailer a return privilege that guaranteed him against loss. The music stand takes up but small space and in its design is an ornament.

Henry Waterson, who is the practical working head behind this revolutionary song selling system, has shown an extraordinary keen business perspective in many ventures of late years. He is estimated to be individually worth between \$2,000,000 and \$3,000,000, all made by him in the past eight years, and his prospects from investments in business which he actually controls outside the music trade are reported susceptible of trebling his present fortune within a couple of years.

One of the latest projects engineered by Waterson is a secret process for the making of barium chloride, a chemical necessary in the manufacture of dyes, wall paper, linoleum, etc. A plant has been built far uptown in New York and plans are under way for an additional structure that will be sufficiently large to permit an output of 500 tons weekly.

The chemical company's first week's orders totaled \$500,000, and the orders have since arrived faster than the output capacity would permit. The by-products are also of value.

Mr. Waterson is also the sole owner of the "Little Wonder Record," a smaller phonograph disc that sells for ten cents. In addition to this he has a number of retail music stores and also operates a large factory where oil paintings are reproduced to sell for \$1.00 retail.

JOSEPH BIRNES IN CHICAGO.

Chicago, March 1.

Joseph Birnes has succeeded Will P. Conley, as local representative of the White Rats' Actors' Union.

integrity of signature. As such it differs radically from work paid by day wages, salary for indefinite periods, professional fees, or tips, and is entirely outside the realm of that which can be governed by the principles of unionism.

The vaudeville artist who is in earnest in his desire for an organization for the betterment, not of himself or of a few, but of the conditions under which all shall work at present and in the years to come, should join the organization at once and then use his vote and influence to so shape its policy that the advantages it may gain shall be legal, logical and lasting, and to accomplish that the closed shop idea must be recognized as being totally erroneous.

J. C. Nugent.

VARIETY

Trade Mark Registered

Published Weekly by

VARIETY, Inc.

SENE SILVERMAN, President

Times Square New York

CHICAGO Majestic Theatre Bldg.
 SAN FRANCISCO Playhouse Theatre Bldg.
 LONDON 8 Charing Cross Road
 PARIS 65 Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issues must reach New York office by Wednesday noon p. m.
 Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION

Annual \$4
 Foreign \$5
 Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XLII. No. 1

Sousa has joined the Lights.

May Naudain is to leave "Katinka."

James J. Corbett is doing a monolog over the Poli time.

Lynn Overman has been signed for Keith's stock at Providence.

Joe Oppenheim, long associated with burlesque, is in the south for his health.

Joseph M. Schenck is expected to return this week from his southern trip.

Princess Rajah was operated Saturday for appendicitis. She is at Mt. Sinai Hospital, New York.

Jim Sheedy and Les Copeland have taken over a saloon near the Columbia theatre.

Henri deVries, the protean player, starts an Orpheum Circuit tour March 5, at Minneapolis (Pat Casey).

"The Girl He Couldn't Buy" opens March 13 and will play through the east.

Helen Courtney has been added to the new stock company at the Lincoln theatre, Union Hill.

The Vivian Densmore Repertoire Co. under the management of Will J. Oller, opened Feb. 27 around Chicago.

Among the acts on the Palace, New York, bill next week are Maurice and Walton, Franklin and Green and the Dolly Sisters.

Harry J. Blair, of the Broadway Music Publishing Corp., has left for Frisco to join his sister, Jane Blair Curtis (Curtis Trio.)

The Department of Licenses is keeping a close watch over the Brooklyn small time houses to oblige those theatres to keep within the Sunday law.

Several Brooklyn managers have been warned. The Sabbath Observance League is agitating again.

J. J. Tindel has succeeded Charles H. Preston as manager of the Orpheum, Montreal. Mr. Preston is managing the Yorkville (burlesque) New York. Heloise Amoros (Amoros Sisters) was slightly injured Sunday at Joliet, Ill., during a performance. The turn was forced to cancel its immediate time.

Henry Toomer played the role of "Every-Actor" in the playlet of that title at the recent White Rat Scamper, and not Henry Spooner as announced.

"Request Week" will be held at the Royal in the Bronx March 13 (week), when 10 acts will comprise the program.

The Gravesend Bay Yacht Club, 400 strong, attended the performance at the Orpheum, Brooklyn, Thursday evening in honor of the Big City Four.

The Manhattan English Grand Opera Co. opened last week in Sunbury, Pa., and is playing one-nighters through Pennsylvania. It is singing "Faust" and "Carmen."

Cohan & Harris are routing a "Young America" for next season. The show will play mainly the week stand cities, taking in a few one and two-night stands.

Charles H. Preston, formerly manager of the Orpheum, Montreal, has been appointed house manager of the Yorkville on 86th street, playing American wheel shows.

C. P. Chase has been appointed manager of the Hudson, formerly Mohawk, Schenectady, N. Y., playing American burlesque shows the last half of the week.

The artists on the bill at the Grand, Hamilton, Ohio, the last half of last week, journeyed to the grave of the wife of Col. J. A. Pattee of the Old Soldier Fiddlers and decorated it with flowers.

Ruth Budd (formerly of the Aerial Budds, and now doing a "single turn" on the trapeze) was severely cut on the forehead by a flying ring last Friday matinee while at the Fifth avenue. Despite the wound which copiously bled, Miss Budd finished her act before retiring.

"The All-Nations Review" is the name of the huge spectacle to be presented by the foreign students of the University of Michigan at Ann Arbor, March 7-8, at the Hill auditorium. Fifteen nationalities will be portrayed. Special talent from the Metropolitan Opera House, New York, has been engaged for the event.

The Bay Ridge theatre, Brooklyn, has had built a special setting for its feature picture that closes its pop vaudeville bill. George McDermitt, manager of the house, designed the set-

ting which is handled like that for an act, being placed on the stage just before the picture opens. The screen sets 36 feet to the rear of the stage.

Adele Rowland has started suit against Arthur Hammerstein to secure a judgment amounting to \$600 claimed due through her release from "Katinka" without two weeks' notice. The management alleges Miss Rowland refused to respond to applause warranting encores. Alfred Beekmann of House, Grossman & Vorhaus, is representing the Hammerstein interests.

"Romance," the Harry Sheldon piece will be produced in Australia this season, the rights for that territory having been purchased by Sanger & Jordan. "Twin Beds" was recently produced in Australia by the J. C. Williamson Co., with Hale Hamilton and Myrtle Tannehill in the principal roles.

Ethel De Van is suing Charles W. Laubinger for divorce. She and Laubinger were married some years ago. A son was born. Ethel fell in love with a circus clown, Billy Rice, and away she trooped. Laubinger divorced her. Ethel didn't wait for the time set by court on the decision to elapse, but married a circus clown named Billy De Van. Laubinger meanwhile also remarried. Twenty-three months after the divorce decree Mrs. Ethel Laubinger married William Kilbourn (Billy De Van). Now Mrs. De Van or Mrs. Kilbourn wants the court to annul her marriage to Laubinger.

If the State street theatres recently closed through the investigation of church women of Chicago make peace with the city officials and run "decent places without lewdness" they will be permitted to continue without interruption. Sol Fichtenberg and Sidney H. Selig, who operate and control three State street houses (the Gem, U. S. Music Hall and Chicago theatre), met the church committee last week and promised to give their "written word" that they would comply with the wishes of the committee if allowed to reopen. The house had been dark for three days. Fred B. Weimer, owner of the National (South State) through his attorney, declared he wished to present "clean shows" but had been threatened with lawsuits by chorus girls and feature dancers. As an instance he said that Goldie Shee had already filed action against him (Weimar) because he had placed the taboo on her wriggly gyrations. The morals committee notified Weimer that the law covers such a matter where indecent dancing is concerned, "a dancer can be fined not less than \$20 nor more than \$100 for each vulgar dance." I. M. Weingarten, owner of the Trocadero (414 South State street), filed legal action against Mayor Thompson and Police Chief Healey yesterday in a petition seeking to enjoin the city from further interfering with the operation of the Troc, which was recently closed by the police. Weingarten, in his petition, declares that he gave every assurance that he would comply with the law, but that the chief persisted in closing his house.

TOMMY'S TATTLES.

By Thomas J. Gray.

The anniversary of great literary men are being celebrated every day, and no one knows the fellow was who first invented the good old sure-fire "Bathing-suit-ripped" parody. Is there no justice in this world?



The large quantity of war news the papers have to print has robbed a lot of people out of some publicity. It takes up the space those fellows used to get for articles entitled "Is the stage hurting the morals of our young?" But we miss the laughs.

Unions That Should Be Formed. The Associated Order of Acts That Used to be "A Big Hit Next to Closing at Pastor's."

Local Union Number One of "The First Actor to Burlesque Other Acts on the Bill." (This should hand Jim Morton a laugh.)

Ancient Order of "The Originators of Catching Apples on a Fork."

The Loyal Order of "The First Act to Do Nut Stuff." (Stand back, boys —Don't Crowd.)

That fad of having a moving picture film open your act and show you on the way to the theatre seems to have sneaked right out of the show business along with the tango dancers.

There's a sad side to everything. Think of all the money the sign painters made painting those dance card announcements—"Our Own Conception of the Jasbo Jiggle," etc.

As we rush to press, we have not heard of a new Million Dollar Moving Picture Company being formed in the last ten minutes.

The advice to young girls that the film actresses are writing in the papers might be interesting to read. We wonder if these self-same actresses ever read them?

As Lent comes on, the lay-off season doth fastly approach.

It looks as though the Germans are working twice as hard now that they know Vernon Castle really sailed.

Commencing yesterday, Dr. Cook the original flopping North Pole locator, will return to vaudeville, opening at Poli's, New Haven, on a split week booking. It is understood Dr. Cook's future time and salary in vaudeville depends upon how New Haven takes to his stage lecture.

John W. Ransone is back in "The Prince of Pilsen," following the departure from the show of its principal comedian, Jess Dandy.

SOUTHERN CIRCUIT PASSES OUT THROUGH J. J. COLEMAN RETIRING

Lack of Attractions Traveling South Is the Cause of Retirement of Veteran Booker After Twenty Years of Activity. Circuit Has Shrunk From 13 Houses to Nothing in Two Years. Pictures Also a Losing Proposition.

J. J. Coleman of the J. J. Coleman Circuit of legitimate houses throughout the South, will retire from the booking business with the ending of the present season, and thereby bring about the dissolution of the circuit which has embraced several of the one and two-night stand towns in the south.

Mr. Coleman has been connected with the legitimate booking business for twenty years, with his circuit proper in existence for ten years.

May 31 the Coleman Circuit ends its leases on the Grand opera house, Shreveport, La., and the Opera House, Texarkana, Tex., the remaining two stands of the circuit. Eleven other houses had been given up by the Coleman interests in the past two years. In addition to the houses leased by the Coleman Circuit the head of the organization whose headquarters were in New York acted as booking representative for a number of theatres through Louisiana, Kentucky, Mississippi, Texas, Tennessee, Arkansas and Missouri.

The reason given by Mr. Coleman for his retirement is due to the lack of attractions in the south. The houses have been dark for several weeks through the height of the season if they did not use pictures which were found unprofitable in many. Some of the managers connected with Coleman interests will still remain active in the south, continuing to manage their houses.

WOODS' CHICAGO SITE.

Chicago, March 1.

Martin Herman, who is here, says a site will be selected here this week for a new A. H. Woods theatre which will be within the Loop.

The house is to be ready by September and will be opened with "Common Clay."

NINE ANGELS FOR SHOW.

There are no end of rumors on Broadway regarding the future of "The Masked Model," stranded in Baltimore Saturday a week. At present there are nine angels reported to be willing to advance money for the restaging of the production and its continuance with the hope it will eventually come into New York and register.

Just before the company came to grief in Baltimore, Maynard Waite, (general manager for the Gloria Opera Co., which sponsored the production), had the president of one of the largest ticket agencies in New York on the ground to look over the work with a view to becoming interested and to guarantee the sale of a certain amount of tickets weekly for the production once it came to Broadway. The ticket

man refused after looking the piece over.

At present the head of a correspondence school in New York who backed the original production is trying to take the piece out of the hands of the Gloria Opera Co. and place it elsewhere. Arthur Hammerstein at the behest of the Shuberts was also a bidder for the piece.

Baltimore, March 1.

All of the attachments placed against "The Masked Model" here were lifted during the week past through some one in New York, an attorney presumably, furnishing the money to satisfy the claims. It is said the actors who still have a week's salary due will receive settlement in New York, if the production is taken on tour again. The settlement of the company's affairs here would indicate the show will be restaged.

Tuesday the Gloria Company arranged for a settlement with the majority of the members of the organization through Attorney Lowenstein. The principals received 50 per cent. of the salary coming to them, while the chorus received full payment.

If "The Masked Model" goes on tour again it may be called "The Count from Vienna."

Sam Wallach stepped into the business management of the affairs of the company Wednesday and it was reported that there were unlimited means backing the show. However, Selwyn & Co. cancelled the time held for the attraction at the Park Square, Boston. "Twin Beds" will go into that house March 13.

Latest Easter for 30 Years.

Legitimate producers who intend making spring productions are holding back, owing to the late ending of Lent.

Easter, April 23, is the latest it will be for the next 30 years.

PLAY POSTPONED MYSTERY.

There is much mystery surrounding the postponement of the new play in which George Tyler was to present Laurette Taylor. The company was called for rehearsals Monday morning. When assembled on the New Amsterdam theatre stage, two individuals approached Miss Taylor and handed her what appeared to be a legal document. Immediately afterward the company was dismissed and informed that they would be called when the management was ready to continue.

Up to Wednesday evening no call had been issued and on that day Mr. Tyler left New York for a visit to Chicago and later he is to go to French Lick. In the meantime those engaged are becoming rather nervous.

At Mr. Tyler's office he denied that there were any legal proceedings instituted by Oliver Morosco to prevent Miss Taylor from appearing under his management.

FROHMAN'S "RIO GRANDE."

Allentown, Pa., March 1.

The Charles Frohman production, "Rio Grande" had its premier here Saturday at the Lyric. The play by Augustus Thomas is in two scenes and well staged. It contains a story full of action and many original twists.

The cast includes Richard Bennett, Lola Fisher, Amelia Gardner, Calvin Thomas, Bennett Southard, Robert McWade, Frank Campeau, Saxon Kling, Francis M. Verdi, Theodore von Elz, John Warnick, John Villana, Gertrude Dalton and Agnes Martin.

The show is this week in Pittsburg and may later enter a New York theatre.

MADGE KENNEDY LEAVING?

That Madge Kennedy has been out of "Fair and Warmer" at the Eltinge theatre for several nights and that Francine Larrimore is playing the role has led to a rumor Miss Kennedy has severed connections with her present managers. It is also reported she has been secured by the Shuberts, but this could not be confirmed.

ZIEGFELD AND CATLETT.

Chicago, March 1.

It's reported that Walter Catlett, who has scored the hit of "So Long, Letty," at the Olympic, has been engaged by Flo Ziegfeld, Jr., for his next "Follies" production.

TWO HITS AND ONE FLOP.

The record for the current week theatrically seemed to be that there were two new hits in town and one failure had also been produced. The later was "The Greatest Nation," opening at the Booth.

The hits are "Pom Pom," produced at the Cohan by Henry W. Savage, and "The Heart of Wexona," the George Scarborough piece which David Belasco brought to the Lyceum.

It was reported immediately after the opening of the "Nation" the piece would close Saturday night. It is certain it will not stay at the Booth after next week, for "Pay Day" now at the Cort will be moved to that house to open March 13. "Pay Day" opened last Saturday night. The show jumped \$100 on its third night. Monday the attraction did \$260. The jump has given the management encouragement and it will be held in two for about three weeks at least.

Richard Lambert's farce, "The Blue Envelope," is slated to enter the Cort following "Pay Day."

"The Road to Mandalay" opened at the Park, Wednesday night. This is the third or fourth time the piece has been presented and each time under a different title. Before its New York premiere it was re-staged by William J. Wilson and Hugh Herbert, who bolstered up the comedy.

"HEATHER" SHOW PROMISING.

Boston, March 1.

Joseph Brooks has what looks like a winner in "Heart o' th' Heather," a Scottish comedy by Glen MacDonough, given its first Monday at the Plymouth to a capacity house, with George MacFarlane starred.

The first act is rollicking comedy, the second, frankly melodramatic, and the third, sweetly sentimental, a combination which, when augmented by a good cast and a star with the vocal qualities of MacFarlane, proves well nigh irresistible to that legion which likes this type of stage offering.

The Scotch burr was a little too much in evidence at the opening performance, making some of the dialog almost unintelligible.

Gilda Leary, in the leading feminine role, scored decisively in her first appearance before a Boston audience.

The story revolves around MacFarlane in the happy-go-lucky role of a Scotch rover, who returns to his home town to become immediately involved in love, melodrama and comedy.

POLLOCK DIDN'T LIKE CO.

The stock company at the Majestic theatre, Brooklyn, opened its season Monday night with "The Red Widow." Channing Pollock, one of the authors, was present. The management called upon Mr. Pollock for a speech. He informed the public the performance was one of the most painful he had ever witnessed because of the quality of the company presenting it.

"OHIO LADY" CLOSSES.

Chicago, March 1.

"The Ohio Lady," at the Blackstone, closed in mid-week without any reason except business was away off.

BRADY AND MAHONEY

"THE ACT THAT NEVER LAYS OFF"
Return engagement on Loew Circuit.
TOM JONES, Rep.

AMONG OTHER THINGS --- ---

By ALAN DALE



"Dancing releases certain pent-up emotions," said Miss Ruth St. Denis to a reporter. I should think that a few safety-pins and clamps might make them stick. Of course in the case of a very violent dance, it is rather hard to keep one's "hair on," and "pent-up emotions" certainly have an awful habit of getting loose.

We do love to consign all the "uneducated" people to the movies! Yet a few of 'em circulate elsewhere. Among the crowd of standing women at a performance of "Carmen" at the Metropolitan the other night was one placid dame who attracted attention. When Caruso had finished his song she remarked affably: "That chap's got a rather nice voice. I wonder what his name is?"

Professor Brander Matthews thinks that a very hopeful sign is to be found in the fact that people are now reading plays. I quite agree with him. Reading plays is so much kinder and more intelligent than writing them. Still, I can't help wondering where the Professor got his information. All the people I know are writing plays for other people to read, and there seems to be no let-up.

"I never did stand in negligee where elevator boys and hotel employees could see me," said Yvonne, foster daughter of Princess Aimee Crocker-Ashe - Gillig - Gourand - Miskinoff. It sounds almost like a "fillum" passed by the Board of Censors, doesn't it?

"There's only one city for me," said a "reducing" actress the other day, "and that's Berlin. Why, they're going to introduce 'fat' cards and potato cards, I hear, and even the supply of butter is limited. I don't see how any decent woman could possibly get fat there. A few months in Berlin and I could be emotional. Up to the present I've tried everything except Berlin."

In the course of a more or less violent career I've made many efforts to interview Eva Tanguay—always without success. The other day, at the Standard theatre when I went to see "The Girl Who Smiles," I was formally introduced. Miss Tanguay handed me a surprise (I had heard she possessed "temperament") for I discovered that she was absolutely as affable and as charming as any of the "legitimate" favorites who make a specialty of that sort of thing.

I propose that the dramatic critics entrust their "cases" to the Actors' Equity Association. Surely actors deprived of "roasts" have a very definite

grievance. This may be the key to the whole tangled situation.

William H. Crane got his dinner the other night. Isn't it funny that whenever a man is "honored" a lot of people are invited to see him eat? Nobody seems able to invent any more original way of testifying to esteem. I suppose that it is a sort of heritage that comes to us from the Zoological Gardens. Everybody loves to see the animals fed.

Just eleven years ago Miss Anna Fitzhugh who is now a "prima donna" at the Metropolitan Opera House, appeared at the Casino in a wondrous affair called "The Baroness Fiddlesticks." She spelled her name "Fitzhugh" in those common days. In the cast of the piece which was said to be a "musical satire on society," were Toby Claude and Nella Bergen. Little Anna got across the street first! She is really a very clever girl.

The controversy between "theatre, critic and public" is raging quite furcally. All the old theories and antiquated doctrines are trotted out, and "constant readers" are rushing in vehemently. Even the affectionately tabooed word "rotten" is rung into the arguments. It is all very exhilarating. We shall all get a nice dinner some day, and speeches will be made telling us of the tremendous services we have rendered to the "drammer."

Forbes-Robertson has positively declined to "film" the Kipling play called "The Light That Failed." At first I thought that the titled actor was behind the times, but when his press-agent announced that he had refused what was said to be "the largest offer ever made an actor" I knew that he was quite up-to-date, after all.

COOK MAY LOSE EYESIGHT.

Eddie Cook, the veteran advance man who was for many years ahead of the "Ben Hur" show and who this season has been the avant courier for Jos. Brooks' "New Henrietta" company, is a patient in the New York Eye and Ear Hospital. He was operated Wednesday and from the late reports the result might be most serious. The loss of his eyesight is feared.

"BOY SCOUTS" ATTRACTIVE.

Gus Hill's new musical comedy, "The Boy Scouts," opened to light business at the Majestic Monday. It is a very attractive production and entitled to support. Mr. Hill was present at the initial performance.

SHOWS IN CHICAGO.

Chicago, March 1.

Show business at present in Chicago is prosperous, so at least sayeth most of the theatre managers, especially some of those who have legitimate attractions here.

"So Long, Letty" (Olympic) among the latest to come to town, has shown a decided increase in business since the opening.

"Jane O'Day from Broadway" (Cohan's Grand) is drawing nicely, but the business is not what it should be. Show will remain indefinitely with "Hit the Trail Holliday," understood to be the underlined attraction.

Two new shows that have fallen down are "The Ohio Lady" (Blackstone) and "Ruggles of Red Gap" (Chicago), and they are going away from here. "Rio Grande" (with Richard Bennett) opens at the Blackstone March 5 and "Town Topics" begins its engagement at the Chicago the same night.

David Warfield is saying good-bye at Powers' in "Van der Decken," and supplanting him March 6 is John Drew in his new play, "The Chief." Warfield did not seem to hit it right here, the "Van der Decken" piece not finding much local favor.

"Experience," with new publicity on its daily matinee gag, is now in its fourth month and buzzing merrily along at the Garrick.

WIFE TELLS EVERYTHING.

San Francisco, March 1.

The de Falco Opera Co. stranded in Honolulu, according to Mme. Enrico de Falco, who returned from there on the last boat reaching here.

Mme. de Falco, wife of the impresario of the organization seemed quite agreeable to spreading many inside details concerning her husband and his company in Hawaii. She went over there with him several weeks ago.

Mme. de Falco is quoted as saying there are several lawsuits on the island her husband will have difficulty in extricating himself from. She also furnished the information Mme. Kristoffy, the prima donna, demanded salary for three weeks immediately upon arriving at Honolulu and when not receiving it refused to sing after the opening performance.

If de Falco can adjust matters his wife says the company may return on the next boat.

Honolulu, Feb. 15.

Grand opera is a dead art in so far as the Hawaiian Islands are concerned. The best proof of this is in the recent experience of the de Falco Grand Opera Co., which closed a run here.

The de Falco aggregation have had a number of suits filed in local courts against them for unpaid salaries, the final closing coming after an attachment which included the seizure of the organization's wardrobe. Several local societies united to give them some support to return to the States.

It is doubtful if another operatic company will be hooked here, at least until some financial appreciation is promised.

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

KEEPING CLOSE TO HOME.

According to railroad statistics the central and eastern territory is overloaded with shows. At present it looks as though all of the bookers of attractions had been working with but one idea in mind this year and that is to be close to home when the time for closing down comes. This year there will be no long jumps into New York made by companies.

The traffic in attractions is reported particularly heavy in six states by both the New York Central and the Lehigh Valley roads. Bill Lindsay, of the latter road, says that the only companies that will make long jumps home this season are the burlesque shows and he has already outlined the itineraries for 50 of those attractions.

Frank Meyers, of the N. Y. Central, says his road is handling on an average of between 75 and 100 attractions monthly from now on until the closing of the season. Theatrical traffic in Ohio, Michigan, Indiana, Pennsylvania, Massachusetts and New York is the heaviest this spring of any time within the last five years. By actual count the Central has moved 45 companies in that territory within the last three weeks.

Sunday is the particularly heavy day for the movement of shows and there is hardly a Sabbath that doesn't find the combined forces of the Lehigh and the Central carrying upwards of a thousand members of the theatrical profession without counting the vaudeville players who make their jumps individually.

The part that is causing the railroad men to remark on the business is due to the fact the majority of the companies are staying in the eastern territory and going into the one nighters rather than jump beyond the limit of a certain mileage of New York.

SHOWS IN SAN FRANCISCO.

San Francisco, March 1.

The Castle "Whirl of Life" picture got a fair start at the Cort this week, while at the Columbia the Mme. Bernhardt film opened to reasonably good business.

The Alcazar is going along nicely with its stock company and the vaudeville houses hereabouts are playing to the expected income.

K. & E'S "DANGER."

"Danger" is the title of a new three-act melodrama said to have at least 35 scenes, which has been accepted by Klaw & Erlanger. Bayard Vellier, the author of "Within the Law," and "Back Home," which flivved so badly at the Cohan earlier in the season, is responsible for the writing of the piece.

It is reported to deal solely with New York life at the four corners of 42nd street and Broadway.

"BATTLE CRY" COMES IN.

Chicago, March 1.

"The Battle Cry of Peace" road show, featuring the film, has cancelled all road stands following Ottawa next week, because of its inability to draw.

The film is being rented from here at \$150 daily flat.

SHADES OF NIGHT

WITH THE WOMEN

By The Skirt.



When the curtain rose at the Cohan theatre Monday night and showed the chorus in white ballet skirts with the men in black evening clothes carrying bouquets tied with red ribbons, the audience realized they were to see something artistic. And as the evening wore on they weren't disappointed "Pom Pom," with Mitzi Hajos as star, is as pretty a comic opera as has been seen here in many a day. Mitzi was ably supported by Tom McNaughton. The principal comedy role fits him admirably. Mitzi appears first in a gold brocade coat profusely trimmed in blue fox. Underneath was a beautiful gown of champagne-colored chiffon. A superb diamond necklace and several brooches, not to say how many rings, were the jewels worn in the first act. In the second act a panier frock of apricot charmeuse had lace aprons. Lavender and blue ribbons were prettily arranged on it. A silver lace frock was made on three flounces Aita Dane, a newcomer to Broadway, owns a soprano voice of rare quality. Miss Dane's dress in the second act was a pale yellow velvet made over flounces of gold lace. The girls of the chorus looked well in several changes of costume. Orange was combined with yellow, the short skirts cut in points. A transformation costume worn by eight girls was cleverly done. The girls appeared as beggars in long gray cloaks. The dropping of these cloaks revealed red dresses cut on pointed paniers. Other girls wore well-made gowns on brocade bodices of black and white with light blue skirts.

At the Columbia "The Gypsy Maids," with Will J. Kennedy, is a pleasing burlesque. When Mr. Kennedy occupies the center of the stage. The chorus is great on figure, but short on voice. Lynne Canter has a pleasing voice. In dressing Miss Canter is up to the standard. A striking costume worn by her consists of a white satin with an orange velvet tunic edged in gold fringe. One other dress was good-looking. The foundation was pink with white tulle draperies. A little fur was used for trimming. Eottie Blackford was sensibly gowned in a pale green dress bordered in flowered ribbon. The belt was at the proper waist line. Another nice frock was of burnt onion color combined with lace. The dressing of the chorus wasn't expensively done. They were their best in tights.

If Eva Tanguay had been in "The Girl Who Smiles" originally at the Longacre theatre, that delightful musical comedy might have yet been run-

ning on Broadway. Miss Tanguay as the cook (role rewritten for her), gives the much needed comedy punch to it. Doing her speciality in the first act Miss Tanguay wore the same costumes when last seen at the Palace. In the second act two dresses of rare beauty were worn by her. One was all the shades of pink with a headdress of feathers. The second was of silver cloth, with a straight over dress of grey chiffon with bell sleeves of silver lace. The sleeves and hem of the coat were trimmed in white fox. There was a low belt of silver with a huge buckle of gems. Miss Tanguay has done away with her former curly head dress and is wearing her hair straight back from her forehead, ending in small curls at her neck. Elsa Garrette (who understudied Natalie Alt in the original production; playing the daughter now), has personality, a pretty voice, and only needs experience.

At the Fifth Avenue Monday Sophie Tucker was the big hit. Miss Tucker sang seven songs in a dandy dress of black tulle over which hung panels of blue sequins. The bodice was also blue. A coat of orchid velvet had a deep black velvet hem. The cuffs and collar were of chinchilla. Lida McMillan (in a sketch) wore a natty suit of tan cloth. The coat hung in ripples over the hips. The waist was of chiffon and cloth. A young girl in the sketch appeared first in pink satin pajamas, changing to a blue evening frock. The change was made in the wings in full view of those sitting down front. The girl of Bensee and Baird proved amusing through distorting her features. In dressing she was careless. A blue suit wasn't cut in good lines and a gold lace and green velvet evening dress was never worn with grey slippers and stockings.

"Pay Day," at the Cort, has as the plot a scenario for a moving picture. A talking moving picture play was sure to come after the success of "On Trial." Irene Fenwick was chosen for the heroine probably due to her success in the picture field. She dressed exceedingly well. An evening frock of silver cloth was worn underneath a superb coat of pink velvet trimmed in white fox. Suzanne Jackson was regal in a gold frock made in pointed draperies over silver petticoats. A beautiful blue velvet negligee, with a cape and fur collar was also worn by Miss Jackson. Gertrude Dallas (probably the tallest woman on the American legitimate stage), had an evening dress of white satin and tulle.

The play "Diplomacy" was such a masterpiece that, done in films many of the fine points are lost. Marie Doro was equal to Dora, having played it on the speaking stage. The part calls for many changes of costume and Miss Doro dresses prettily. Her frocks all ran to summer creations made mostly of lace. Miss Cecil Raleigh was a stunning figure in many costly gowns.

Edith Campbell Walker was disappointing as the adventuress. A suite of rooms in a hotel were too sumptuously furnished for a hotel. They suggested more a private mansion. A ball in progress was superbly done, also a scene at a roulette wheel.

At the American, Wednesday, the one bright spot on the bill was "The Eight Forget-Me-Nots." The girls are all good dancers. They wear coats of cerise satin, made long waisted, and trimmed with two steel buckles. Underneath are white dresses spotted in black with yellow under-dressing. The girl of Dawson, Lannigan and Covert appears in a pink dressing, changing to a white net with varying rows of blue ribbon. "On the Veranda" finds the girls in white sailor suits with collars of different colors.

Edward E. Pidgeon was host at a delightful ladies' luncheon at Reisenweber's last Thursday. The honor guest was Haruko Onuki. Before luncheon was served Miss Onuki sang several selections in native costume with Cliff Hess at the piano. Mr. Pidgeon has a find in the Japanese girl. She possesses a clear soprano and her English enunciation is perfect. A quite decided change of expression lights up her oval face when singing.

With Hamilton Revell in the feature film, "The Price of Malice," Barbara Tennant goes through many hardships. A skating scene has Miss Tennant in a white suit trimmed in black fur. An evening dress was of lace. The picture didn't ring true inasmuch as London wasn't London and a sinking ship was laughable. It evidently was a toy ship in a tub of water. Miss Tennant is worthy of a better effort.

Vivian Martin is in the picture, "Merely Mary Ann," as a slavey and looks pretty. The finale finds Miss Martin in a party frock of taffeta.



ILY LENA.

FRANK VAN HOVEN, "The Mad Magician," and Miss LENA were arranging for an American tour this season as a two-act, but owing to Van Hoven's re-engagement at the ALHAMBRA, LONDON, in "NOW'S THE TIME," the plans have been delayed.

Miss Lena will be well remembered in America where she headlined very successfully on the United and Orpheum circuits under the personal direction of her first husband, who died suddenly in Denver in 1912.

MARRIAGES.

Harrington Reynolds to Pearl Palmer (in "The Lingerie Shop," also known as "The Haberdashery," vaudeville), at Clara Yonge, a cabaretiste in St. Louis, while playing under a contract which contained a clause forbidding her marriage during the engagement, married (last week) William E. Hugo, the pianist at the same place. Both were immediately dismissed.

Mary Berry and Alexander Edwards, choristers in "Town Topics," were married Saturday in Cincinnati, where the show was playing. The company presented the couple with a wardrobe trunk as a wedding present.

LOUISVILLE CUTS.

Louisville, March 1.

Following the local visit of J. J. Mudock, the admission scale of prices at Keith's was lowered to 25-50, the former rate of 75 and \$1.00 being dropped.

This move was made to insure a steady patronage, the business at Keith's having fallen down perceptibly this season.

ANOTHER FOR BUTTERFIELD.

Jackson, Mich., March 1.

The Orpheum, W. S. Butterfield's latest addition to his Michigan circuit, opened Thursday.

A social affair was held at the Otsego Hotel before the performance.

The house will be booked through the Western Vaudeville Managers' Association.

"FASHION SHOW" CLOSING.

"The Fashion Show" (No. 1—with Emilie Lea), which has been playing the big time vaudeville houses since early in the season, will close March 11, after ending its engagement at the Orpheum, Montreal.

Lack of further bookings obliges the termination of the tour.

Burlesque Good on One-Nighters.

The one-night stands this season have been profitable so far for burlesque shows.

The American wheel, which includes several one-nighters upon its circuit, has secured good returns.

Burlesque is having the call in the smaller towns through the places being devoid of legitimate attractions for several weeks at a time.

BAIRD AND BENSEE.

The front cover of VARIETY carries photos of Florence Baird and E. Charles Bensee, two new arrivals in the East who made their initial New York bow at Keith's Fifth avenue theatre Monday. The couple come East thoroughly recommended after a successful tour over the Western Vaudeville Managers' Association time. They have also scored favorably in Australia where they are prime favorites with the vaudeville patrons.

The turn carries a number of exclusive songs, all written by Whipple and Huston.

The act is original and a distinct novelty.

Baird and Bensee are under the direction of Jenie Jacobs of the Pat Casey Agency.

CABARETS

Maxim's produced its third free revue Thursday night (Feb. 24). It was just a year and two days since Maxim's put on the first free floor show of this kind in New York, and the latest is after Maxim's played two revues in a year, an extraordinary record for a restaurant where interest in the customary revue quickly dies out. Percy Elkeles is again the skilful director of the Maxim show, with its numbers staged by Julian Alfred. Mr. Elkeles has the cabaret revue gauged to a hair line balance. Besides he knows Maxim's from Jules Keller in the doorway to the glass on the runway. Accordingly the Maxim revue does not become a question of a success, but rather what can Mr. Elkeles do in the way of girls and costumes he has not done before? And in the new Maxim show that young man has done much both ways. He has about eight of the trimmest girls yet on the restaurant floor in dresses that help them in looks as their looks help the clothes. Mr. Elkeles confirms the statement a man who does one thing well can do another, especially in stage work, whether in invention, production or design. It was Mr. Elkeles who brought out the "Bon Bon" costumes at Maxim's, a designing scheme way beyond a restaurant and so good in effect it has been liberally copied in revised form by Broadway producers. For the present show there is a "Sports" number, with each of the girls covering in dress all the athletic departments a young woman of modern times indulges in. The girls in them all look healthy, fresh and wholesome. Other dresses appear very tasteful in design. The show runs in three parts, with two intervals, consuming but an hour. The numbers are broken into by three principals, Barr Sisters and Jack Squires. Mr. Squires is a lightweight, even for a free revue, but the Barr girls hold up that end. They dance better than they sing. The experience of this engagement should do something for the Barrs. There is no particular reason why those girls should indulge at all in character numbers on the floor. They are not worth what amounts to wasted effort, whether well done or not. The chorus girls are Pauline De Lonne, Besse Clark, Joyce Linden, Laura Lyle, Peggy Parker, Alice Howard, Betty Fields, Jean Tyne. They also looked nifty in the "Vivandier" number, in jaunty French soldier uniforms. This new show will keep business going at Maxim's at the same speed the others have done.

The Fifth avenue places (hotels and restaurants upon or adjacent to Fifth avenue), where dancing is permitted, are hurting the Broadway dance cabarets. The Broadway managements may not agree upon this, but, nevertheless, it is true. And contrary to the general opinion the Fifth avenue places close early, one, two or more of them remain open as long as the business sticks. In one big hotel on that

side of town a lively assemblage may be found as late as three in the morning, and often, later. The glare or the glitter of "Fifth avenue" has proven the attraction, although with this qualification—that some of the women who make visiting dance places nearly a nightly habit, have found the Fifth avenue hotels are just as congenial in their attitude toward them and their various escorts as Broadway has been. One or two of the Fifth avenue hotels are picking up neat little reputations for themselves that eventually should drive their current custom to Broadway. Anything at all seems to go over Fifth avenue way, day or night, and the crowd is becoming more mixed in those places than they ever were under the brighter lights.

If one of the dancing cabarets on West 42nd street doesn't watch out it will undoubtedly suffer from a complaint at the hand of the Committee of Fourteen, or some like vice suppression squad. This dansant has not been any too careful in the past and evidently because there has been no official recognition of the looseness those conducting the place have been so emboldened as to resort to tactics that would not have been tried at places of ill-repute. The other afternoon, with a host of strangers in town, there was an exhibition of unbelievable pandering had it not been actually witnessed. One of the young women, evidently under salary at the establishment as a "hostess," was busy "fixing it" between the boys and girls. A number of unaccompanied men were present. The Hostess sat where she could watch the door to the principal dining room and as unaccompanied girls came in she would rush to meet them and then by the method of finger signals call the men from the stag tables and frame parties. It is rather coarse work for Broadway.

Fyscher's, the Parisian cabaret (so called), will leave the Fyscher direction, although the place may be taken over for further operations by some restaurant men in New York. Fyscher's opened auspiciously, but, as previously reported in *VARIETY*, the signing-check system allowed in the cabaret proved unremunerative.

What was formerly the Persian Room in the Winter Garden building will be reopened shortly by Clifford C. Fischer, who also operates the Joan Sawyer room beneath it. The upstairs place will run as an all-night club. Its entertainers will be Maurice Farkoa, Nillson Fyscher and Feindell, all formerly at Fyscher's.

Walter Kerstein, a cabaret singer, nephew of Judge George Kerstein, Chicago, pleaded guilty Feb. 26 to having obtained money by false pretenses and was sentenced to a year in the bridewell and fined \$500 and costs. His cabaret monicker in Chicago was Walter Chappel.

MUSIC NOTES.

The recent decision of the United States Court of Appeals in the case of Jos. Stern vs. T. B. Harms & Co., in the matter of the services of Sigmund Romberg practically ends all litigation in that matter. It was a victory for the Stern firm.

The Philadelphia offices of the Waterson, Berlin & Snyder firm have been established at the Chestnut street opera house building, 1021 Chestnut street, having moved from the former address on Walnut street. Harry Krantz is in charge.

Jack McCoy, formerly with Feist, has been added to the T. B. Harms staff to support Harry Dellon in the professional department.

The professional offices of the Remick Co. have undergone a complete renovation, Mose Gumble supervising the construction of his private office, which carries an Egyptian effect.

A new time clock adorns the office walls at the Waterson, Berlin & Snyder headquarters, placed there this week to insure punctuality. Monday morning Max Winslow registered his "In" at 8.45, and the clock promptly rolled into a corner. Max had remained up all night to set the good example.

Sam Kornheiser (brother of Phillip, of the Feist firm) was married this week to Eva Fishman, a non-professional.

HOUDINI'S PRESS RECORD.

New Orleans, March 1.

Houdini, the escape expert, broke all publicity records during his week's engagement at the Orpheum here. He secured five front-page stories, four cartoons, 20 cuts and 23 miscellaneous stories, besides three interviews.

Houdini did special outside work to further his drawing power while in New Orleans.

"Preparedness" Spectacular.

It seemed from a report early in the week Buffalo Bill will not be a part of the Sells-Floto Circus next season, as per previous announcement by the circus people.

Instead Col Cody is to be an attraction under an arrangement with Eddie Arlington, in a large spectacular open air exhibition Mr. Arlington proposes for road travel the coming summer, to be entitled "Preparedness." This will bring into the arena all styles of riding with military trimmings and contain such wild west features as the promoter believes are requisite to the display.

Buffalo Bill has been stopping at the Hotel Astor, New York. He is said to be under a continuous contract to H. H. Tammen, the Denver newspaper and circus proprietor, who operates the Sells-Floto Circus. Mr. Tammen is rumored having "loaned" Buffalo Bill to Mr. Arlington, although a report from Chicago last week stated the Buffalo Bill-Tammen arrangement for next summer might not go through owing to Col. Cody demanding a bonus of \$10,000 in advance.

IN AND OUT.

The Royal Gascoignes, billed heavily for Windsor, Chicago, the first half, cancelled, owing to illness.

Six Little Songbirds are not at the Great Northern Hip, Chicago, this week. Illness.

Gasparri, with Calve (and Calve's husband) could not appear Monday night at Keith's, Cincinnati. Only one number omitted.

Eckert and Parker refused to appear "No. 2" at the Prospect, Brooklyn, Monday, leaving the bill, on which Bert Hanlon substituted.

Bigelow, Campbell and Radin reported at Poli's, Waterbury, Conn., Monday, but did not appear in the bill. Payne and Nesbitt replaced them.

Willisch and Anita replaced Chisholm at the Empress, Chicago, Monday. The 5 Annapolis Boys substituted for the Royal Gascoignes at the Windsor, Chicago, the first half.

Stone and Lear left the American bill Monday with the "8 Forget Me Not" securing the spot. The Vernons replaced an act in the 14th street theatre program the first half.

Hoban Trio refusing the "No. 2" spot at the Harlem opera house last half last week, were replaced by Johnson and Crane. The same act when at the Wadsworth Sunday walked off the stage upon a galleryite yelling "Louder."

The 4 Sisters Melillo canceled this week at Shea's, Buffalo, owing to a scarcity of tights. The young women are a circus act. They had sent all of their tights to be cleaned and when wanting to leave for Buffalo late last week found the necessary dressing would not be returned in time to make the opening performance.

The Palace program Monday had Gordon and Rica opening the show, after having been added to the bill, following the cancellation of the engagement on the program of Palfrey, Hall and Brown, a comedy bicycle act which declined to accept the position assigned it—closing the program. The Gomez Trio were placed in the last position.

FRED LINCOLN ANNEXING.

Chicago, March 1.

Fred Lincoln, who is returning from the coast to his headquarters here, has wired the Affiliated Booking Corporation he will make stops at Seattle, Spokane and Butte, having partially arranged for the annexation of several houses in that immediate territory.

The Lyric, Vincennes, Ind., was added to the A. B. C. books this week, playing a vaudeville bill the first half of each week.

Mayhew and Taylor on Orpheum Time.

Stella Mayhew and Billie Taylor have been booked to play the Orpheum Circuit, opening March 5 at Minneapolis.

Notice These Changes

CHICAGO, ILL.

Financial Secretary and Organizer
JOE BIRNEN, 411 Tacoma Building

ALBANY, N. Y.

Chief Deputy Organizer
R. L. HORST, 467 Broadway

WINNIPEG, MAN.

Financial Secretary and Organizer
H. Hayes, 781 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

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

Holders of transfer cards either V. A. F. or J. 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. Pate Knox
Clara La Belle James Murtha (Martell)
Dominice Napoli

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 sent me 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, 44th 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.

The General Meeting came to an end on Tuesday night at 3 A. M., when the By-Laws were read for the last time, confirmed and ordered to be printed and distributed amongst the members at a nominal fee of \$0.10. They will be on sale a week from today. Every member should have a copy.

DIPLOMACY and FORCE

By HARRY MOUNTFORD.

Before the House Committee on Naval Affairs, last week, in Washington, Admiral Badger, in giving evidence, said:

"Ultimately, however, diplomacy depends on force. When diplomacy fails it must either abandon its object or call on force."

—N. Y. "Times," Thursday, Feb. 24, 1916.

It was in my mind to follow up last week's article on the question of all law being based on force, by an article showing how diplomacy depended upon what was back of it for its successful results.

This matter I was turning over in my mind and thrashing out on the anvil of my brain, when on Thursday morning last, I read the above in the "Times"

These words of Admiral Badger, when giving evidence before the House Committee on Naval Affairs, put my entire thought into a nutshell.

After all, what is diplomacy? Its original meaning shows what was in the minds of the men who coined the word.

It comes from the Greek, "diploma," meaning a letter folded double. That is to say, a letter which says one thing inside and carries another meaning on the outside—**IN OTHER WORDS, DOUBLE DEALING.**

A diplomat has been well described as one who LIES abroad for the benefit of his country.

This is the real meaning of diplomacy.

But it is sometimes used by the nervous, the cautious, to mean argument. Whatever it means, however, I agree with Admiral Badger of the United States Navy, when he says that it is useless unless in the last analysis it can be backed up by force.

When the burglar descends upon the household, it is useless to try diplomacy with him if he be the stronger.

It is foolish to argue with him.

The best thing one can do, if one is not stronger than he, is to call in the assistance of force—the police; but if there were more burglars than police, or if the burglars were better organized than the police, the burglars would have it all their own way and the man would be a fool who would try diplomacy or attempt to argue.

I will not just now (though I may later) discuss the sad results to the actor of the diplomacy of the last four years.

But I know this—it is going to take years to recover the ground which was lost during that time, **unless the actors of this country show such a united front**, that when we place their reasonable requests before the managers, the managers will be willing to meet us, ready to prepare to enter into an equitable, a just and far-reaching agreement; and **even then, when that agreement is brought about, it will be a mere "Scrap of paper" UNLESS THERE IS A FORCE BEHIND IT SUFFICIENT TO COMPEL THE KEEPING OF SUCH AGREEMENT.**

The only force the actor has at his command is that of a Union, with some mouthpiece, speaking the will of the majority.

It is exactly the same force that the MANAGERS HAVE USED AND ARE USING—A WELL-KNIT, POWERFUL AND WEALTHY ORGANIZATION, which makes up its mind to a certain line of policy and empowers some one man to carry it out.

Does the actor of America want to help build that force, or is he still of the belief that managers are going to give up cancellation, are going to issue an equitable contract, are going to refrain from collecting exorbitant commissions, **simply because some one or two actors ask it with weak and uncertain voice?**

IF THE ACTOR STILL BELIEVES THAT, AFTER THE LAST FEW YEARS, THEN THERE IS NO HOPE FOR HIM.

If he believes that you can argue with a man into giving up some two million dollars of illicit rebates and paying it to the men from whom he gets it, then the actor himself is beyond the reach of argument.

This is an absolute verbatim copy of a statement made by a manager last New Year's Eve.

Manager addressing stage manager: "Tell the actors there is going to be an extra show tomorrow and **ASK THE LEADER OF THE ORCHESTRA HOW MUCH THE LOCAL UNION IS GOING TO CHARGE US.**"

There is no diplomacy, no argument, to rebut this and no answer except that **every actor and actress should join the Actors' Union.**

YOU CAN DO SO NOW FOR \$10.

MY ADVICE IS DO IT IMMEDIATELY.

1916 International Election

For

International President, International Vice-President, International Executive and Secretary-Treasurer and 21 Members of International Board

(All ballots must be received at International Headquarters by midnight Mar. 31.)

All to Serve Until June 17, 1918

The ballots have now been printed and are now in the mail, addressed to every member of this Organization whose address we have.

If you do not receive a ballot by mail together with a return envelope, it is because we have not your correct address; therefore, drop us a postal with an address which will always find you, so that all official communications from this Organization can reach you by first class mail.

Ballots can also be obtained at International Headquarters, 227 West 46th Street, New York City,

and the

Chicago offices, 411 Tacoma Building. (Joe Birnes)

St. Louis office, 604 Carleton Building. (Geo. W. Searjeant)

Boston office, 665 Washington Street. (Geoffrey L. Whalen)

San Francisco office, Continental Hotel. (Barry Connors)

Winnipeg office, 701 Lindsey Building. (H. Hayes)

Cleveland office, 1447 West 112th Street. (Jack McInerney)

Detroit office, Miles Theatre. (Harry Lallott)

Albany office, 467 Broadway. (R. L. Horst)

Hebrew office, No. 1 and No. 2 108 Second Ave., New York City.

Hebrew office, No. 5, 257 Grand Street, New York City.

Hebrew office, No. 7, 606 Reed Street, Philadelphia, Pa.

German office, No. 1, 12 St. Marks Place, New York City.

Cyclist Union of Newark, No. 14, 70 Arsdale Terrace, So. Orange, N. J.

In Affectionate Memory of

Mrs. Hugh Emmett

A. A. A. No. 4579

Died Feb. 25, 1916

Our sincere sympathy is extended to her family and relatives

In Affectionate Memory of

John E. Gilbert

W. R. A. U. No. 1429

Died Feb. 25, 1916

Our sincere sympathy is extended to his family and relatives

In Affectionate Memory of

Arthur Banta

W. R. A. U. No. 1979

Died Feb. 25, 1916

Our sincere sympathy is extended to his family and relatives

MANAGERS, AGENTS AND ARTISTS

are earnestly requested to carefully read this proposed **Union Shop Agreement**, and if any of them have any suggestions to make in the way of amendment, alteration or improvement, they are urged to immediately communicate in writing such suggestions or amendments to International Headquarters.

MEMORANDUM OF AGREEMENT

This Agreement, made and entered into this day of February, 1916, by and between hereinafter designated party of the first part, and the White Rats Actors' Union of America, 227 West 46th Street, New York City, hereinafter designated party of the second part,

WITNESSETH:

Whereas, many forms of contract have been issued by managers of theatres, circuses, burlesque shows, motion picture studios and amusement resorts of various kinds, to artists or performers, the terms or provisions of which were inequitable, unjust and opposed to the principles of equity, justice, fair play and organized theatrical artists, and,

Whereas, it has been deemed necessary, in order to attempt to prevent the demoralization and decline of the theatrical profession as an art, and in order to encourage and foster artistic ability to the mutual advantage of both parties to this agreement, and,

Whereas, the present conditions are such as to cause friction and discord between artist and manager, and,

Whereas, the parties to this agreement are desirous of eliminating said unsatisfactory conditions, for the mutual benefit of all parties concerned, and to insure harmony and a more friendly understanding,

THEREFORE, be it agreed,

1. That the party of the first part will not engage, or permit to be engaged, either by himself, or through the instigation of his booking agent, employees, or servants, any artists or performers, unless he or she shall be a paid up member, in good standing, of the White Rats Actors' Union of America or Associated Attresses of America, or its affiliations, and can show proper credentials to that effect; it being understood that this clause shall not apply to such as are hereinafter designated and defined as "Chorus."

2. That the party of the first part shall issue or cause to be issued **only** such form of contracts as shall be satisfactory to the party of the second part, and will furthermore instruct his agents or representative accordingly, it being agreed that this shall apply to all such theatres, circuses, burlesque shows, motion picture studios or places of amusement as are now in the possession of said party whether in the capacity of owner, lessee, manager or agent, and also to such places of amusement as shall pass under his control, or jurisdiction, during the life of this agreement.

3. The party of the second part or its representative shall be at liberty at all times to demand the exhibition of proper credentials from all artists or performers engaged by said party of the first part, and the party of the first part agrees to post or cause to be posted conspicuously, in his offices, or the offices of his representative, notice to the effect that the said credentials **must** be shown as a pre-requisite to obtaining employment.

4. That in no event shall the salary of any individual artist or performer, whether playing singly or in conjunction with others in the same act, sketch or tabloid be less than \$..... per week for each artist or performer employed therein. However, if said artist or performer be engaged for a period of less than one week, the salary shall be pro rata of this amount. In this connection, it is further mutually agreed that in all productions wherein a **chorus** shall be employed, no member of such chorus shall receive a salary of less than \$..... per week, it being agreed and understood that no member of the chorus so designated and paid, shall lead numbers, read lines or perform individually or separately from the aforesaid chorus.

5. The party of the first part further agrees that he will not engage, cause or permit to be engaged, directly or indirectly, any artist or performer, for a period of less than consecutive days, in each or any theatre, circus, burlesque show, motion picture studio or other place of amusement under his control.

6. It is further agreed that should the performances given in any one day exceed in number, all extra performances shall be paid for at a sum of not less than of the daily salary as specified in the contract, for each and every extra performance so given, provided, however, that such additional performance or performances shall be given solely at the option of the artist or performer.

7. The party of the first part agrees that the **stage** and **dressing rooms** of his place of amusement shall be well **lighted**, **heated** and **cleaned**, and that the **sanitary conditions** shall **fully comply** with the statutes and municipal ordinances thereto appertaining, and further agrees that all places of amusement under his control shall be provided with dressing rooms and toilets with doors so constructed as to insure absolute privacy to the inmates.

8. The party of the second part further agrees to assist in bringing about an amicable and friendly feeling between the manager and the artist, and to assist in the honest adjustment of all disputes and misunderstandings that may arise between them.

9. It is mutually agreed that a violation of any of the terms of this agreement shall justify the other party to the agreement in taking such steps as he may deem best in the premises to enforce his rights.

10. Both parties agree that the life of this agreement shall be from the date of signing this agreement.

WITNESS OUR HANDS AND SEALS THIS day of

(SEAL)
Party of the first part.

(SEAL)
Party of the second part.

BILLS NEXT WEEK (MARCH 6)

In Vaudeville Theatres.

(All houses open for the week with Monday matinee, except 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. P." Pantages 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 off the books of the various agencies Wednesday of the current week published.

New York

PALACE (orph)

Franklin & Green

Maurice & Walton

Dolly Sisters

Albert Whelan

Keeler & Mason

Iscoley & Hugel

Ilva & Yuen

Carl McCullough

ROYAL (ubo)

Rialto

Wood Melville & P

George Earle Co

Daisy Leor

"Reducing Parlor"

Royal Dragons

Wilfred Clarke Co

Jack Wilson 3

Zeda & Hoot

COLONIAL (ubo)

Pilcer & Douglas

"What Hap. to Ruth"

Julian Rose

Morgan Dancers

F Nordstrom

Adele Rowland Co

Vera Sabina Co

Burns & Lynn

Pierlot & Scofield

Orla Dooley

PROCTOR'S 125TH

Beeman & Anderson

Fentell & Stark

Windsor Trio

Marie Russell

"Bank's 1/2 Million"

3 Lyres

PROCTOR'S 58TH

Reno

Rogers & Wood

Inese Hobson Co

Ash & Young

Ray & Hilliard

5 Emigrants

Welch M & Montrose

PROCTOR'S 58TH

Reno

Rogers & Wood

Countess Beaumont Co

Welch M & Montrose

Joe Bernard Co

Claude Golden

Werner Amoras Co

Musical Coates

Ruth Curtis

"Bank's 1/2 Million"

Armstrong & Ford

"Danceland"

Philbrick & Deveau

Beeman & Anderson

AMERICAN (loew)

Kinzo

Newboys Sextet

Denny & Boyle

Chas L Fletcher

Elsie White

"The System"

Billy K Wells

(Two to fill)

"Sword of Fear"

Pier 23

Haley & Noble

Allie White

(Five to fill)

LINCOLN (loew)

Seibln & Grovln

Golding & Keating

Rose Berry

"On the Veranda"

Andrew Kelly

Sabbott & Wright

2d half

The Arleys

2d half

Grace Hanson

Maxlin Bros & Bob

Billy K Wells

C H O'Donnell Co

(Four to fill)

NATIONAL (loew)

Wartenberg Bros

Fenton & Green

Maud Tiffany

C H O'Donnell Co

Harry & Wolford

The Skatelles

2d half

Louis Stone

Wilson & Whitney

Larry Comer

Ed Abeles Co

Ruth Howell Co

(One to fill)

ORPHEUM (loew)

Raymond Wiley

Maxlin Bros & Bob

"Junior Folies"

(Two to fill)

2d half

Seibln & Grovln

Ethel McDonough

Murphy & Lachmar

"The System"

Brady & Mahoney

(One to fill)

BOULEVARD (loew)

Kawana Bros

Grace Hanson

Raymond Wiley

Harry Cutler

"Springtime"

2d half

Parise Trio

"On the Veranda"

Marie Hart

Smith & Kaufman

Kutling's Animals

Brooklyn

ORPHEUM (ubo)

Weber & Fields

Ethel Baker

McConnell & Simpson

Daniels & Conrad

Marguerite Farrell

Loughlin's Dogs

Hert Melrose

Alderman Bent

Myrie & Delmar

PROSPECT (ubo)

Mrs. Thos. Whiffen Co

Princess Quo Tan Tai

Ethel Whiteside Co

Connolly & Wenrich

Howard's Ponies

Britt Wood

Wilmer Walter Co

B & B Wheeler

Gordon & Rice

BUSHWICK (ubo)

Carrie De Mar Co

Laddie Cliff Co

"Flashing"

Bernard & Phillips

Frances Nordstrom

Olympic Desvall

Tower & Darrell

Lucy Gillette

FLATBUSH (ubo)

Falk & Maxson

Harry Leclair

Stone & Kallaz

Parish & Pera

Chas Evans Co

Belle Blanche

(Two to fill)

BIJOU (loew)

Parise Trio

Stanley & LeDrack

"Evil Hour"

Ethel McDonough

(Two to fill)

2d half

Quinn & Mitchell

Golding & Keating

Bessie Remple Co

Geo McFadden

Little Caruso

(One to fill)

BAY RIDGE (loew)

Clemente Bros

Bessie LeCount

Donnelly & Dorothy

Bessie Remple Co

Larry Comer

Aerial Eddys

2d half

Marcus

Newsboys' Sextet

Barnes & Robinson

Billy Hall Co

Andrew Kelly

Kawana Bros

WARWICK (loew)

Rose & Moore

Gordon & Postl

"Fighter & Boss"

2d half

Tyler & Crolius

Capitol City 3

(One to fill)

Albany

PROCTOR'S

A Onri & Dolly

F & E Fisher

Harry Bykes

J & E Dooley

The Holdsworths

"Woman Proposes"

Sinclair & Griffiths

Schreck & Percival

2d half

Thomas & Henderson

Three Campbells

Hill & Hill

Gordon & Day

Harry Adler

Harlan Knight Co

Telegraph Trio

Victor's Melange

Albany, Pa.

ORPHEUM (ubo)

Marino Sisters

Sol Burns

"Mayor & Manicure"

Dixon & Schrader

Josephson's Icelanders

2d half

Sampson & Douglas

Six Musical Misses

McCabe, Levee & P

Three Floods

(One to fill)

Altoona, Pa.

ORPHEUM (ubo)

"Fortune Hunters"

Von Hampton & S

Tachang Yung Tr

(Two to fill)

2d half

Cole & Wood

Musical Nosses

Two Carltons

(Two to fill)

Alton, Ill.

HIPP (wva)

Frank Gabby

Follis Sla & Le Roy

2d half

Connors & Witt

Rawson & Clare

Keeley Bros Co

Kling & Ward

College Inn 4

2d half

Nelusco & Hurley

B & N Helm

Joe Towle

B Williams & Sweett

Baltimore

MARYLAND (ubo)

Kaiser's Pets

Maud Muller

"40 Winks"

Tighe & Jason

Sophie Tucker

Henrietta deSerris Co

Haydn & Borden

Mosconi Bros

Rigoletta Bros

HIP (loew)

Busse's Dogs

Holden & Herron

Tulle's Collegians

Cranston & Lee

Clark & McCullough

Dorothy Burton Co

Langlan & Covert

Pipifax & Panlo

Birmingham, N. Y.

STONE O H (ubo)

Mystic Hanson 3

Joe Towle

Harney Williams 3

2d half

Keeley Bros Co

- Pt. Dodge, Ia.**
PRINCESS (wva)
1st half
"Porch Party"
Silver & Gray
Boothby & Everdeen
Cassidy & Livingston
- Pt. Wayne, Ind.**
PALACE (ubo)
Wilson & Aubrey
Farrell & Farrell
Bert Melbourne
Dorothy Brenner Co
Sherman Van & Hy
Hardeen
2d half
Redford & Winchester
Sullivan & Mason
Porter J White Co
Wright & Dietrich
Bertie Fowler
Hardeen
- Galesburg, Ill.**
GAIETY (wva)
Sidney & Townley
Howard Chase Co
Bessie Edwards
Royal Gasconade
2d half
Pearl Davenport
Morgan & Stewart
Cheebert Troupe
(One to fill)
- Grand Rapids, Mich.**
EMPRESS (ubo)
Darus Bros
Lal Mon Kim
Thomas & Hall
Lightner & Alex
Adelaide & Hughes
Nan Halperin
Meehans Dogs
ORPHEUM (ubo)
Moore & Cobb
Violet Curtis
Musical Froemaynes
Sterling & Wright
2d half
Jerome & Lewis
Joe Deming
Mayne & Mayne
Kashner Sisters
Rubin's Dogs
Riley & O'Neil Twins
1818 (scabc)
Clifford & Wayne
(One to fill)
2d half
Allman Leader Co
Rose De Young
(Two to fill)
- Green Bay, Wis.**
ORPHEUM (wva)
John Geiger
Everest's Monks
(Two to fill)
- Hamilton, Can.**
TEMPLE (ubo)
Klass & Bernie
Claire Vincent Co
Bert Fitzgibbons
Alexander Bros
(One to fill)
- Hamilton, O.**
GRAND (sun)
"Night Clerks"
2d half
Doris Wilson Co
Four Rubes
Soretti & Antonette
Peelless Players
- Hannibal, Mo.**
PARK (wva)
"Millionaire"
2d half
Mr & Mrs F Casad
Noodles Fagan
Berk & Weston
Kremka Bros
- Harrisburg, Pa.**
MAJESTIC (ubo)
Coke & Wood
McCabe Leves & P
Ernest Asoria 3
(Two to fill)
2d half
Fan Tan Trio
Robbie Gordone Co
Kate Watson
(One to fill)
- Hartford, Conn.**
PALACE (ubo)
Prince & Aris
Gonne & Libsey
Ogden 4
James J Corbett
Walton Bros & Geor
2d half
Jerome & Carson
Dickinson & Deagon
Phillipi 4
Mason & Fagan
Eva Shirley
Ernest Evans Co
- Hoboken, N. J.**
STRAND (ubo)
3 Jolly Tars
Marilyn & Niece
Stevens B & B
Harmon 3
Goldsmith & Hoppe
Corse Peyton Co
M & Collahan Boys
"Water Lily"
2d half
Chas Thompson
Mullen & Rogers
J Kennedy Co
Ellmore & Carlton
Bixelow C & M
"Highest Bidder"
Jones & Johnson
"Water Lilies"
- Honolulu, N. Y.**
SHATLACK OH (ubo)
Evelyn & Dolly
Hughie Blaney
Leona Larnar
2d half
Paula Larnar
Leona Larnar
- Indianapolis**
KNIGHTS (ubo)
(Sunday opening)
Delton & Deaton
Adelaide Frances
Louise Simon Co
Natalie & Ferrara
Chas Kellogg
Elmore & Wms
Valencia's Leopards
LYRIC (ubo)
Jack Buckley
Mabel & L Hatt
Mabel's Cockatoos
Simpson & Dean
Booth & Lander
2d half
Laypo & Benjamin
Kendall & Burt
Farrell & Farrell
Baron Lichter
Ioleen Sisters
- Indianapolis**
STAR (ubo)
Mints & Palmer
Willard
2d half
Mystic Hanson 3
College Inn
Jackson, Mich.
ORPHEUM (ubo)
Woolfolk's Stock
2d half
Halligan & Sykes
Wm Pruetto Co
Muriel Window
Seb Merrill Troupe
(One to fill)
- Jacksonville, Fla.**
DUVAL (ubo)
(Sunday opening)
(Savannah split)
1st half
King & King
Innes & Ryan
Flake McDonough & B
Gaston Palmer
Welch's Minstrels
Jefferson City, Mo.
STAR (wva)
Musical Genials
2d half
Walton & Vivian
- Johannstown, Pa.**
MAJESTIC
(Sheridan Sq, Pitts-
burgh, split)
Alvin Bros
H & A Seymour
Thos & Jackson Co
Carey
"6 Peaches & Pair"
2d half
Van Cello
Thornton & Corlew
"Which Shall I Marry"
Jewel Comedy Trio
6 Musical Spillers
- Kansas City, Mo.**
ORPHEUM
Victor Morley Co
Harry Fern Co
Ryan & Lee
Ebbe & Alton
Gauthier & Devi
Frank Crumit
Miss Leitels
2d half
Hettie Sherwin
Norton Bros
Noodles Fagan
Dorree Beaul Belles
Senator Murphy
Musical Kleisses
Mellor & DePaula
4 Castors
Homer Lind Co
Harrington & Florence
- Kokomo, Ind.**
SIPE (ubo)
Mardo & Hunter
Rhoda & Crampton
"Hello Girls"
(One to fill)
2d half
"8 Little Wives"
- Knoxville, Tenn.**
GRAND (ubo)
Medlin Watson & D
Hooper & Cooke
Chas R Sweet
Bros Adion
2d half
Thiesens Dogs
Ketchum & Chestam
Coe Russell & D
(One to fill)
- Lafayette, Ind.**
FAMILY (ubo)
Laypo & Benjamin
Alis Hamilton
Archie Nicholson Co
Wright & Dietrich
MacRae & Clegg
2d half
"Sept Morn"
- Lansing, Mich.**
BIJOU (ubo)
Trevitt's Dogs
Dunn Dean
Countess Van Doren
Brooks & Bawen
Hanson Bros
2d half
Nancy Boyer Stock
- Lawton, Ok.**
UNION SQ (ubo)
(Hanger split)
1st half
Luken's Circus
- Lima, O.**
ORPHEUM (sun)
Doris Wilson Co
Four Rubes
Soretti & Antonette
Peelless Players
2d half
"Night Clerks"
- Lincoln**
ORPHEUM
(9-11)
(Same bill playing
Colo Spgs 6-7)
Rock & White
Comfort & King
The Duttons
Moore & Haager
Burley & Burley
Kurtis Roosters
Mrs G Hughes Co
- Lincoln, Neb.**
LYRIC (wva)
Hufford & Chain
5 Komeras
2d half
Boothby & Everdeen
Aus Woodchoopers
Legansport, Ind.
COLUMBIAN (ubo)
"6 Little Wives"
2d half
Agnes Kayne
Archie Nicholson Co
Merle's Cockatoos
- Los Angeles**
ORPHEUM
Bessie Clayton Co
5 Kitamuras
Ambert
Billy McDermott
Brandon Hurst Co
Smith & Austin
Cantor & Lee
Frank Fogarty
Correll & Gillett
PANTAGES (m)
Arthur Levine Co
Greenlee & Drayton
Raymond & Bain
Valerie Sisters
Hanlon & Clifton
HIPP (scabc)
Cadieux & West
Gerard Mason Co
Barber & Jackson
Bud Snyder
Johnson & Connell
Blanche Colvin
- Louisville**
KEITH'S (ubo)
(Sunday opening)
Marlon's Birds
Anthony & McGuire
Colonial Belles
J C Nugent Co
Mary Fitzgibbon
Great Leon
Dooley & Sales
Mori Bros
- Lowell, Mass.**
KEITH'S (ubo)
Stross & Decker
Leonard & Dempsey
Albert Cutler
Huddell Stein & P
R H Hodge Co
Ritta Silvia
"Neptune Gardens"
- Madison, Wis.**
ORPHEUM (wva)
Evans & Sister
Dorothy Herman
Hippodrome 4
(Two to fill)
3 Vagrants
Frederick Hawley Co
Dorrie Beaul Belles
Senator Murphy
Musical Kleisses
Mellor & DePaula
4 Castors
Homer Lind Co
Harrington & Florence
- Marion, Ind.**
GRAND (loew)
Fox & Evans
Chas Terris Co
2d half
Wilson & Schneider
Howard & Delores
- Mason City, Ia.**
REGENT (wva)
Elliott & Mullen
J C Lewis, Jr
"Little Miss Mix-Up"
- Memphis**
ORPHEUM
Chip & Marble
Cecil Cunningham
Chas Mack Co
5 Annapolis Boys
Burnham & Irwin
Grace Fisher
3 Types
- Milwaukee**
MAJESTIC (orph)
C Gillingswater Co
Long Tack Sam
Casinos
Dorothy Toye
The Shamrocks
Kath Clifford
Diamond & Brennan
Brown & Spencer
CRISTAL (loew)
Frances Dyer
Delea & Orma
4 Xylophonds
Knapp & Cornelia
- Minneapolis**
ORPHEUM
(Open Sun Mat)
Mayhow & Taylor
- Henri De Vries**
Harriet Mariotte Co
3 Leightons
Le Hoy & Dupreese
Andy Rice
Two Tomboys
Flavilla
- GRAND (wva)**
Howard & Sadler
Beach & Lynn
Grace De Winters
6 Tasmanians
PALACE (wva)
Francis & Partner
Brown & Jackson
R Pollock & Rogers
Kelley & Galvin
"The New Leader"
UNIQUE (scabc)
Breakaway Barlowes
Amy Butler & Blues
Gorman Bros
Russell & Mealey
(One to fill)
- Missoula, Mont.**
BIJOU (wva)
Yvonne
The LaTours
Knight & Moore
2d half
Kenny & La France
Frank Colby Co
Davis & Walker
3 Imperial Japs
- Montreal**
ORPHEUM (ubo)
Rue Elmer & Tom
Graters
1 & B Smith
A Dinehart Co
Moore Gardner & R
"Spring Fash Show"
(One to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Vette Trio
Lane & Harper
Emil Mendelsohn
Bertram May Co
Ash & Young
Rose Troupe
2d half
Harry Thriller
Rice & Franklin
Boyce Boy Minstrels
(One to fill)
- Parsons, Kan.**
HEST (wva)
Arnesen
Harrington & Flor
Musical Kleisses
2d half
Mabel Harper
Jarvis & Harrison
Chas Fatty & Mabel
- Pawtucket, R. I.**
SCENIC (ubo)
Walters & Walker
Gwynne & Gossett
Expo Jubilee 4
"Aeroplane Girls"
2d half
Mario & Duffy
Ethel May Hall Co
Lunna & Learty
B Morrice Co
- Peoria, Ill.**
ORPHEUM (wva)
The Vanderkoors
Fisher & Rockaway
"8 Harvards"
Carson & Willard
"Song & Dance Revue"
(One to fill)
"This Way Ladies"
Philadelphia
WM PENN (ubo)
Cliff Bailey
DeLeon & Davies
Lam & Dancers
Kramer & Morton
Herbert's Seals
Local Act
KEITH'S (ubo)
Togan & Geneva
Maurice Burkhardt
Moon & Morris
"New Producer"
Monroe & Mack
Anna Chandler
Cressy & Dayne
Sam Bernard
4 Dnubbes
- GRAND (ubo)**
Cycling Brunette
Winters & Burke
Harris & Manion
"Live Wires"
Baby Helen
Miniature Revue
- Pittsburgh**
DAVIS (ubo)
Kroft & Gros
Georgetta & Capitola
Elise Wms Co
Hall & West
Lillian Russell
Grah & Wolfus
Lunette Sisters
(One to fill)
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Ed Alexander
Fenton & Green
Connolly Bros
Chas Grapevine Co
Bert Hanlon
Nathana Bros
(Nathana Bros. goes
to Harris, 2d half)
Sherridan Sq filling 2d
half in exchange
Johnston playing but
5 acts)
- HARRIS (ubo)**
Rud Toraine
Kate Rooney Co
Cannals & Cien
7 Comical Kids
Fourest
Archer & Belford
- Harry Langdon Co**
Gertrude Hoffman
Arthur Sullivan Co
Sam Barton
PANTAGES (m)
"Office Girls"
Gallagher & Carlin
Rucker & Winfred
Keegan & Elsworth
Bert Wiggin Co
- Ogden, Utah**
PANTAGES (m)
"Fashion Girls"
Potts Bros Co
Bob Albright
Billie Beaton
Standard Bros
- Oklaheima City, Ok.**
LYRIC (inter)
Gara Zora
Burke & Burke
3 Amores
(Two to fill)
2d half
Bajork Bros
Olga
Walter Milton Co
Devine & Williams
Geo Brown Co
- Omaha**
ORPHEUM
(Open Sun Mat)
McCloud & Carp
Singer & Ziegler
Fritz Scheff
Roshanara
Whipple Huston Co
Hirschend Hender
- Oshkosh, Wis.**
MAJESTIC (wva)
Aronda Prince 3
(Two to fill)
2d half
Claudia Coleman
Coates Cracker Jacks
(One to fill)
- Ottawa**
DOMINION (ubo)
Breck Leonard & W
Benese & Balrd
Boyce Boy Minstrels
(One to fill)
- Parsons, Kan.**
HEST (wva)
Arnesen
Harrington & Flor
Musical Kleisses
2d half
Mabel Harper
Jarvis & Harrison
Chas Fatty & Mabel
- Pawtucket, R. I.**
SCENIC (ubo)
Walters & Walker
Gwynne & Gossett
Expo Jubilee 4
"Aeroplane Girls"
2d half
Mario & Duffy
Ethel May Hall Co
Lunna & Learty
B Morrice Co
- Peoria, Ill.**
ORPHEUM (wva)
The Vanderkoors
Fisher & Rockaway
"8 Harvards"
Carson & Willard
"Song & Dance Revue"
(One to fill)
"This Way Ladies"
Philadelphia
WM PENN (ubo)
Cliff Bailey
DeLeon & Davies
Lam & Dancers
Kramer & Morton
Herbert's Seals
Local Act
KEITH'S (ubo)
Togan & Geneva
Maurice Burkhardt
Moon & Morris
"New Producer"
Monroe & Mack
Anna Chandler
Cressy & Dayne
Sam Bernard
4 Dnubbes
- GRAND (ubo)**
Cycling Brunette
Winters & Burke
Harris & Manion
"Live Wires"
Baby Helen
Miniature Revue
- Pittsburgh**
DAVIS (ubo)
Kroft & Gros
Georgetta & Capitola
Elise Wms Co
Hall & West
Lillian Russell
Grah & Wolfus
Lunette Sisters
(One to fill)
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Ed Alexander
Fenton & Green
Connolly Bros
Chas Grapevine Co
Bert Hanlon
Nathana Bros
(Nathana Bros. goes
to Harris, 2d half)
Sherridan Sq filling 2d
half in exchange
Johnston playing but
5 acts)
- HARRIS (ubo)**
Rud Toraine
Kate Rooney Co
Cannals & Cien
7 Comical Kids
Fourest
Archer & Belford
- Duquesne Comedy 4**
Upside Down Minstrels
Foraniam, Me.
Karliss (ubo)
Wm Le Louis Co
Howard Sisters
Beaumont & Arnold
Loretta & Winifred
"Luring Betty"
Victoria
Bertie Ford
- Portland, Ore.**
ORPHEUM
Harry Green Co
Harry Green
Oiga Cook
Blow & Hayes
Bert Wheeler Co
Natalie Sisters
Gara Zora
BARKNASS (scabc)
8 Black Joks
J Levy Family
Howatson & awaybelle
Mr & Mrs R Thomas
Adams & Beverly & West
Mimma Co
KARLADGES (m)
"Dairy Maids"
Mystic Bird
Laws & Wheeler
A Armitto & Bros
Wright & Davis
"Providence, R. I."
Karliss (ubo)
Gene & Lelahey
Morley & Hackett
Bert Levy
Mignon
Oia Homestead 8
Amata
(Two to fill)
EMERY (loew)
Barues & Robinson
Maudslon-speymeyer
Bd Kose
Davis Family
(One to fill)
2d half
"Gray & Old Rose"
Largay & Schnee
Kane & Tooney Co
Nowlin St Clair
10 Arabs
- Quincy, Ill.**
ORPHEUM (wva)
The Cyclops
Pearl Davenport
Mr & Mrs H Emmett
Morgan & Stewart
Cheebert Troupe
2d half
"The Millionaire"
- Reading, Pa.**
HIPPODROME (ubo)
Fan Tan
Musical Mises
Kate Watson
Robbie Gordone
(One to fill)
2d half
Hallwright & Bates
Singers & More
Fekin Mysteries
Stan Stanley 3
(One to fill)
- Regina, Can.**
REKINA (wva)
King Sauls
L & E Drew
Rickman Bros Co
2d half
Fiddis & Swain
Marguerite Ellis
The Arlys
- Richmond, Va.**
BIJOU (ubo)
(Norfolk split)
1st half
Tom Kums
Doyle & Elaine
"Married Ladies" C
Lyons & Yoca
(One to fill)
- Rocheater, N. Y.**
TEMPLE (ubo)
Geo Nash Co
Harry Gillofi
Chas Howard Co
Missus Campbell
Merlan's Dogs
Ryan & Tierney
Brungs Models
The Novells
LOEW'S
Cecil Eldred & Carr
Vila Duval
"Night with Poets"
Halley & Noble
M Navarro & Marcena
2d half
Cycling McNutts
Fred Roberts
"Night with Poets"
Bum & Shiro
"Putting On Airs"
Holmes & Riley
- FAMILY (sun)**
Carter & Taylor
Great Richards Co
Bruce & Puget
Jack Wade Co
Mark Mack
(One to fill)
2d half
L & A Sisters
Smith K & Shaw
Gurcin & Gibson
Jane James Co
Royal Four
(One to fill)
- Rockford, Ill.**
PALACE (wva)
Everett's Monks
Haron Lichter
Grah & Park
Frank Stafford Co
H Dean & Hanlon
- 2d half**
Lus & Analeka
Jas Thompson Co
Paul Kleist Co
Adair & Adelphi
Hipp 4
- Sacramento**
ORPHEUM
(Fresno split)
1st half
Mirano Bros
Sharp & Turk
Reisner & Gores
Mishka 3
EMPRESS (scabc)
Aerial Mells
Hyman Myer
Lilly Lamora Co
Ranous Nelson Co
Gray & Graham
La Della Comiques
Kerr & Davenport
Sagimaw, Mich.
FRANKLIN (ubo)
Nancy Boyer Stock
2d half
Trevitt's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bawen
Hanson Bros
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Nesbitt & Clifford
Caliste Conant
Boulder's Circus
Van & Belle
H R Gordon Co
Toney & Norman
Dyer & Faye
- PANTAGES (m)**
Havemann's Animals
L Belmont & Lewis
R Stuart & Roberts
Heuman Trio
Ray Lawrence
- San Diego**
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Dorothy Vaughan
The Bremens
O'Neill & Wainsley
- San Francisco**
ORPHEUM
(Open Sun Mat)
Dorothy Jordan
Fitzgerald & Marshall
H Germaine 3
Frankie Murphy
Jas H Cullen
McCormack & Wallace
"P P of Wash Sq"
Whiting & Burt
Moore O & McCormick
- PANTAGES (m)**
Imperial Troupe
"Carnival Maids"
Frank Bush
Leroy & Paul
Grace McCormack
Rice & Newton
EMPRESS (scabc)
McGools & Tate
Belle Isle Co
Argo & Dulits
Bob Warren
Karmi
Mr & Mrs M Murphy
- Sankatoon, Can.**
EMPIRE (wva)
Ross & Wise
Cornelia & Adele
Miller & Rainey
Great Salvador Co
2d half
King Sauls
L & E Drew
Rickman Bros Co
(One to fill)
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Toots Paks Co
Lockett & Waldron
4 Readings
Chas Howard Co
Missus Campbell
Merlan's Dogs
Ryan & Tierney
Brungs Models
The Novells
LOEW'S
Cecil Eldred & Carr
Vila Duval
"Night with Poets"
Halley & Noble
M Navarro & Marcena
2d half
Cycling McNutts
Fred Roberts
"Night with Poets"
Bum & Shiro
"Putting On Airs"
Holmes & Riley
- FAMILY (sun)**
Carter & Taylor
Great Richards Co
Bruce & Puget
Jack Wade Co
Mark Mack
(One to fill)
2d half
L & A Sisters
Smith K & Shaw
Gurcin & Gibson
Jane James Co
Royal Four
(One to fill)
- Rockford, Ill.**
PALACE (wva)
Everett's Monks
Haron Lichter
Grah & Park
Frank Stafford Co
H Dean & Hanlon
- 2d half**
Lus & Analeka
Jas Thompson Co
Paul Kleist Co
Adair & Adelphi
Hipp 4
- Sacramento**
ORPHEUM
(Fresno split)
1st half
Mirano Bros
Sharp & Turk
Reisner & Gores
Mishka 3
EMPRESS (scabc)
Aerial Mells
Hyman Myer
Lilly Lamora Co
Ranous Nelson Co
Gray & Graham
La Della Comiques
Kerr & Davenport
Sagimaw, Mich.
FRANKLIN (ubo)
Nancy Boyer Stock
2d half
Trevitt's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bawen
Hanson Bros
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Nesbitt & Clifford
Caliste Conant
Boulder's Circus
Van & Belle
H R Gordon Co
Toney & Norman
Dyer & Faye
- PANTAGES (m)**
Havemann's Animals
L Belmont & Lewis
R Stuart & Roberts
Heuman Trio
Ray Lawrence
- San Diego**
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Dorothy Vaughan
The Bremens
O'Neill & Wainsley
- San Francisco**
ORPHEUM
(Open Sun Mat)
Dorothy Jordan
Fitzgerald & Marshall
H Germaine 3
Frankie Murphy
Jas H Cullen
McCormack & Wallace
"P P of Wash Sq"
Whiting & Burt
Moore O & McCormick
- PANTAGES (m)**
Imperial Troupe
"Carnival Maids"
Frank Bush
Leroy & Paul
Grace McCormack
Rice & Newton
EMPRESS (scabc)
McGools & Tate
Belle Isle Co
Argo & Dulits
Bob Warren
Karmi
Mr & Mrs M Murphy
- Sankatoon, Can.**
EMPIRE (wva)
Ross & Wise
Cornelia & Adele
Miller & Rainey
Great Salvador Co
2d half
King Sauls
L & E Drew
Rickman Bros Co
(One to fill)
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Toots Paks Co
Lockett & Waldron
4 Readings
Chas Howard Co
Missus Campbell
Merlan's Dogs
Ryan & Tierney
Brungs Models
The Novells
LOEW'S
Cecil Eldred & Carr
Vila Duval
"Night with Poets"
Halley & Noble
M Navarro & Marcena
2d half
Cycling McNutts
Fred Roberts
"Night with Poets"
Bum & Shiro
"Putting On Airs"
Holmes & Riley
- FAMILY (sun)**
Carter & Taylor
Great Richards Co
Bruce & Puget
Jack Wade Co
Mark Mack
(One to fill)
2d half
L & A Sisters
Smith K & Shaw
Gurcin & Gibson
Jane James Co
Royal Four
(One to fill)
- Rockford, Ill.**
PALACE (wva)
Everett's Monks
Haron Lichter
Grah & Park
Frank Stafford Co
H Dean & Hanlon
- 2d half**
Lus & Analeka
Jas Thompson Co
Paul Kleist Co
Adair & Adelphi
Hipp 4
- Sacramento**
ORPHEUM
(Fresno split)
1st half
Mirano Bros
Sharp & Turk
Reisner & Gores
Mishka 3
EMPRESS (scabc)
Aerial Mells
Hyman Myer
Lilly Lamora Co
Ranous Nelson Co
Gray & Graham
La Della Comiques
Kerr & Davenport
Sagimaw, Mich.
FRANKLIN (ubo)
Nancy Boyer Stock
2d half
Trevitt's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bawen
Hanson Bros
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Nesbitt & Clifford
Caliste Conant
Boulder's Circus
Van & Belle
H R Gordon Co
Toney & Norman
Dyer & Faye
- PANTAGES (m)**
Havemann's Animals
L Belmont & Lewis
R Stuart & Roberts
Heuman Trio
Ray Lawrence
- San Diego**
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Dorothy Vaughan
The Bremens
O'Neill & Wainsley
- San Francisco**
ORPHEUM
(Open Sun Mat)
Dorothy Jordan
Fitzgerald & Marshall
H Germaine 3
Frankie Murphy
Jas H Cullen
McCormack & Wallace
"P P of Wash Sq"
Whiting & Burt
Moore O & McCormick
- PANTAGES (m)**
Imperial Troupe
"Carnival Maids"
Frank Bush
Leroy & Paul
Grace McCormack
Rice & Newton
EMPRESS (scabc)
McGools & Tate
Belle Isle Co
Argo & Dulits
Bob Warren
Karmi
Mr & Mrs M Murphy
- Sankatoon, Can.**
EMPIRE (wva)
Ross & Wise
Cornelia & Adele
Miller & Rainey
Great Salvador Co
2d half
King Sauls
L & E Drew
Rickman Bros Co
(One to fill)
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Toots Paks Co
Lockett & Waldron
4 Readings
Chas Howard Co
Missus Campbell
Merlan's Dogs
Ryan & Tierney
Brungs Models
The Novells
LOEW'S
Cecil Eldred & Carr
Vila Duval
"Night with Poets"
Halley & Noble
M Navarro & Marcena
2d half
Cycling McNutts
Fred Roberts
"Night with Poets"
Bum & Shiro
"Putting On Airs"
Holmes & Riley
- FAMILY (sun)**
Carter & Taylor
Great Richards Co
Bruce & Puget
Jack Wade Co
Mark Mack
(One to fill)
2d half
L & A Sisters
Smith K & Shaw
Gurcin & Gibson
Jane James Co
Royal Four
(One to fill)
- Rockford, Ill.**
PALACE (wva)
Everett's Monks
Haron Lichter
Grah & Park
Frank Stafford Co
H Dean & Hanlon
- 2d half**
Lus & Analeka
Jas Thompson Co
Paul Kleist Co
Adair & Adelphi
Hipp 4
- Sacramento**
ORPHEUM
(Fresno split)
1st half
Mirano Bros
Sharp & Turk
Reisner & Gores
Mishka 3
EMPRESS (scabc)
Aerial Mells
Hyman Myer
Lilly Lamora Co
Ranous Nelson Co
Gray & Graham
La Della Comiques
Kerr & Davenport
Sagimaw, Mich.
FRANKLIN (ubo)
Nancy Boyer Stock
2d half
Trevitt's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bawen
Hanson Bros
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Nesbitt & Clifford
Caliste Conant
Boulder's Circus
Van & Belle
H R Gordon Co
Toney & Norman
Dyer & Faye
- PANTAGES (m)**
Havemann's Animals
L Belmont & Lewis
R Stuart & Roberts
Heuman Trio
Ray Lawrence
- San Diego**
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Dorothy Vaughan
The Bremens
O'Neill & Wainsley
- San Francisco**
ORPHEUM
(Open Sun Mat)
Dorothy Jordan
Fitzgerald & Marshall
H Germaine 3
Frankie Murphy
Jas H Cullen
McCormack & Wallace
"P P of Wash Sq"
Whiting & Burt
Moore O & McCormick
- PANTAGES (m)**
Imperial Troupe
"Carnival Maids"
Frank Bush
Leroy & Paul
Grace McCormack
Rice & Newton
EMPRESS (scabc)
McGools & Tate
Belle Isle Co
Argo & Dulits
Bob Warren
Karmi
Mr & Mrs M Murphy
- Sankatoon, Can.**
EMPIRE (wva)
Ross & Wise
Cornelia & Adele
Miller & Rainey
Great Salvador Co
2d half
King Sauls
L & E Drew
Rickman Bros Co
(One to fill)
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Toots Paks Co
Lockett & Waldron
4 Readings
Chas Howard Co
Missus Campbell
Merlan's Dogs
Ryan & Tierney
Brungs Models
The Novells
LOEW'S
Cecil Eldred & Carr
Vila Duval
"Night with Poets"
Halley & Noble
M Navarro & Marcena
2d half
Cycling McNutts
Fred Roberts
"Night with Poets"
Bum & Shiro
"Putting On Airs"
Holmes & Riley
- FAMILY (sun)**
Carter & Taylor
Great Richards Co
Bruce & Puget
Jack Wade Co
Mark Mack
(One to fill)
2d half
L & A Sisters
Smith K & Shaw
Gurcin & Gibson
Jane James Co
Royal Four
(One to fill)
- Rockford, Ill.**
PALACE (wva)
Everett's Monks
Haron Lichter
Grah & Park
Frank Stafford Co
H Dean & Hanlon
- 2d half**
Lus & Analeka
Jas Thompson Co
Paul Kleist Co
Adair & Adelphi
Hipp 4
- Sacramento**
ORPHEUM
(Fresno split)
1st half
Mirano Bros
Sharp & Turk
Reisner & Gores
Mishka 3
EMPRESS (scabc)
Aerial Mells
Hyman Myer
Lilly Lamora Co
Ranous Nelson Co
Gray & Graham
La Della Comiques
Kerr & Davenport
Sagimaw, Mich.
FRANKLIN (ubo)
Nancy Boyer Stock
2d half
Trevitt's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bawen
Hanson Bros
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Nesbitt & Clifford
Caliste Conant
Boulder's Circus
Van & Belle
H R Gordon Co
Toney & Norman
Dyer & Faye
- PANTAGES (m)**
Havemann's Animals
L Belmont & Lewis
R Stuart & Roberts
Heuman Trio
Ray Lawrence
- San Diego**
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Dorothy Vaughan
The Bremens
O'Neill & Wainsley
- San Francisco**
ORPHEUM
(Open Sun Mat)
Dorothy Jordan
Fitzgerald & Marshall
H Germaine 3
Frankie Murphy
Jas H Cullen
McCormack & Wallace
"P P of Wash Sq"
Whiting & Burt
Moore O & McCormick
- PANTAGES (m)**
Imperial Troupe
"Carnival Maids"
Frank Bush
Leroy & Paul
Grace McCormack
Rice & Newton
EMPRESS (scabc)
McGools & Tate
Belle Isle Co
Argo & Dulits
Bob Warren
Karmi
Mr & Mrs M Murphy
- Sankatoon, Can.**
EMPIRE (wva)
Ross & Wise
Cornelia & Adele
Miller & Rainey
Great Salvador Co
2d half
King Sauls
L & E Drew
Rickman Bros Co
(One to fill)
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Toots Paks Co
Lockett & Waldron
4 Readings
Chas Howard Co
Missus Campbell
Merlan's Dogs
Ryan & Tierney
Brungs Models
The Novells
LOEW'S
Cecil Eldred & Carr
Vila Duval
"Night with Poets"
Halley & Noble
M Navarro & Marcena
2d half
Cycling McNutts
Fred Roberts
"Night with Poets"
Bum & Shiro
"Putting On Airs"
Holmes & Riley
- FAMILY (sun)**
Carter & Taylor
Great Richards Co
Bruce & Puget
Jack Wade Co
Mark Mack
(One to fill)
2d half
L & A Sisters
Smith K & Shaw
Gurcin & Gibson
Jane James Co
Royal Four
(One to fill)
- Rockford, Ill.**
PALACE (wva)
Everett's Monks
Haron Lichter
Grah & Park
Frank Stafford Co
H Dean & Hanlon
- 2d half**
Lus & Analeka
Jas Thompson Co
Paul Kleist Co
Adair & Adelphi
Hipp 4
- Sacramento**
ORPHEUM
(Fresno split)
1st half
Mirano Bros
Sharp & Turk
Reisner & Gores
Mishka 3
EMPRESS (scabc)
Aerial Mells
Hyman Myer
Lilly Lamora Co
Ranous Nelson Co
Gray & Graham
La Della Comiques
Kerr & Davenport
Sagimaw, Mich.
FRANKLIN (ubo)
Nancy Boyer Stock
2d half
Trevitt's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bawen
Hanson Bros
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Nesbitt & Clifford
Caliste Conant
Boulder's Circus
Van & Belle
H R Gordon Co
Toney & Norman
Dyer & Faye
- PANTAGES (m)**
Havemann's Animals
L Belmont & Lewis
R Stuart & Roberts
Heuman Trio
Ray Lawrence
- San Diego**
PANTAGES (m)
"Mexico"
Hugo B Koch Co
Dorothy Vaughan
The Bremens
O'Neill & Wainsley
- San Francisco**
ORPHEUM
(Open Sun Mat)
Dorothy Jordan
Fitzgerald & Marshall
H Germaine 3
Frankie Murphy
Jas H Cullen
McCormack & Wallace
"P P of Wash Sq"
Whiting & Burt
Moore O & McCormick
- PANTAGES (m)**
Imperial Troupe
"Carnival Maids"
Frank Bush
Leroy & Paul
Grace McCormack
Rice & Newton
EMPRESS (scabc)
McGools & Tate
Belle Isle Co
Argo & Dulits
Bob Warren
Karmi
Mr & Mrs M Murphy
- Sankatoon, Can.**
EMPIRE (wva)
Ross & Wise
Cornelia & Adele
Miller & Rainey
Great Salvador Co
2d half
King Sauls
L & E Drew
Rickman Bros Co
(One to fill)
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Toots Paks Co
Lockett & Waldron
4 Readings
Chas Howard Co
Missus Campbell
Merlan's Dogs
Ryan & Tierney
Brungs Models
The Novells
LOEW'S
Cecil Eldred & Carr
Vila Duval
"Night with Poets"
Hal

NEW ACTS NEXT WEEK

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

Orth and Dooley, Colonial.
Pierlott and Scofield, Colonial.
Laddie Cliff and Co., Bushwick.
Wilmer Walter and Co., Prospect.
Wood, Melville and Phillips, Royal.
Georgie Earle and Co., Royal.
"Ladies' Reducing Parlor", Royal.
Wilfred Clarke and Co. (New Act).
Royal.

"On the Veranda" (6).
Miniature Musical Comedy.
19 Mins.; Full Stage (Special Set).
American Roof.

Whoever booked this act on the Loew time sure is some agent. There are three girls and three boys. The girls act as though they are amateurs, with the possible exception of one, who does some high kicking, and the boys, well they have just about stepped out of the chorus of some closed musical comedy. One of the best lines is, "Up to three days before I was born I was named Mabel," a line that has grown quite popular around the past two weeks. The sextet is supposedly at a co-educational school and the comedy must come from the fact that one of the boys has been a freshman for four years and is too bashful to kiss his girl. There are some songs. None amounts to much. No one in the act can sing and the comedian essaying a talking song fails to get any laughs on it. There doesn't seem to be any hope, even with a capable company. The scenery might be retained and a new act with songs written around it.

Fred.

Burns and Foran.
Songs and Dances.
8 Mins.; One.
American Roof.

These two boys are there on the stepping, but are entirely shy on voices and a sense of comedy. Their dressing might also be fixed up to a certain extent. Opening in evening dress clothes with capes (lined with white) they sing the "Loading of the Mandy Lee," hardly doing the song justice. This is followed by a bit of picture dancing in which their top hats, constantly changed from hand to hand, play as important a part as their feet. An English Johnny number which follows is very badly done. Their dancing finish was the only thing to save them on the Roof. If they closed the front of the dress jackets worn in the last number it would add to their appearance.

Fred.

Dawson, Lannigan and Covert.
Songs and Dances.
9 Mins.; One.
American Roof.

Two men and a girl comprise this trio. After opening with a song that has been passe about New York for some time, they devote themselves entirely to dancing, singles, doubles and finally as a trio at the close. It is a pleasing little turn for just about the spot they are now filling on the small time.

Fred.

Hackett, Lamont and Co.
Wire.
8 Mins.; Full Stage.
Fifth Avenue.

This four-act is two men and two women. Of the latter, a young girl only attempts wire walking. The two young men work on the wire, besides playing accordions as the act opens. That may or may not be funny. The wire walking is ordinary. One of the boys and the girl are speedy, but it doesn't mean much nowadays. The best walker of the boys does a somersault. After turning a half through catching the wire with his hands as he goes over, his partner holds a paper hoop for him to go through on a back full somersault. He does this, and of course the partner then holding the hoop around the somersaulter steadies him. The boy may be practicing it and using this scheme until he can do it without assistance. The act can take the opening position on the big small time bills. On the smaller bills they could be better placed. But they will get no more money for the four than they would with two people. *Time.*

Bensee and Baird.
Songs and Talk.
21 Mins.; One.
Fifth Avenue.

This two-act has a "railroad opening," noise of departing train as the young man returns to the footlights, where he meets the young woman, complaining because she is late, they going into a good conversational song about "Just A Little Behind." The girl has a single rag number, they double on "If It Wasn't For You" (making something out of it) and have another well fitted double in "In the Morning." Each double tells a story as between them. They finish with a Scotch song and dance, both in costume, the man's grotesque, including a hot water bag. (Who did that hot water bag first for Scotch? Somebody must have. He started something, whoever he was. Last week on one program were two water bags for Scotchman. (Over at

George Sidney and Co. (4).
"Honor Thy Children" (Comedy).
24 Mins.; Full Stage.
Alhambra.

Practically one act of the play, "Children of To-Day," written for Louis Mann by Clara Lipman and Samuel Shipman, has been boiled into 24 minutes for vaudeville and the 24 pass as though but 17. George Sidney is the star of a very capable little company and he plays the role originally taken by Mr. Mann. The sketch was second after the interval. The story is a satire on the serious manner in which the children of today because of their educational advantages lord over their old folk. Bella Kahn, a widow, has a young son and daughter of the type that flaunt their higher education in the face of their mother. Julius Hyman (Mr. Sidney) was mother's beau in the old days, before the father of the children married her. Julius has been treated kindly by the passing years and the goddess of fortune and has been trying to persuade the widow to become Mrs. Hyman. The widow is afraid of her children and asks her suitor to gain their consent. This he tries to do, but when the children refuse he takes matters into his own hands and elopes with their mother. After the wedding he returns to the home and finds that the children are about to attend the French Ball. He again takes the reins into his own hands, only in this case it is the belt from around his waist, and it has the desired effect, for under its influence son and daughter decide they would rather stay at home. Julius then presents the belt to his wife as his wedding present, admonishing her not to spare it in the future. For a tag he picks up the ball tickets on the table and remarks that it is a shame that they should go to waste because they cost \$10 each and he and the new Mrs. Hyman start out to enjoy the party. Mr. Sidney does not play the role with the finer touches Mr. Mann endowed it with, but he does do it with a fine sense of understanding of vaudeville, and because of this the act was a laugh from the opening to the close. The action takes place in a period of seven hours, and through this whoever staged the piece comes in for credit for something that at least appears to be a novelty. The elapsed time is shown by a grandfather's clock placed up-stage center and as the old couple exit to visit the rabbi the stage darkens and a spot is focussed on its face while the hand moves from three to nine o'clock, then the lights flash up again and the action resumes.

Fred.

Retter Bros.
Comedy Acrobats.
8 Mins.; Full.
American Roof.

The Retter Bros., one straight and the other comedian, la Jimmie Rice, are presenting fast acrobatics that should keep them going. The comedian gets laughs and the straight does tumbling that will make the majority of acrobats sit up and take notice. The act was very well received, opening the show.

Fred.

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
(Joa. M. Schenck)
FINN-HEIMAN CIRCUIT
(Sam Kahl)
MILES CIRCUIT
(Walter F. Koefe)
RICKARDS CIRCUIT
(Australia)
(Chris O. Brown)
(Harry A. Shea)

GUS SUN CIRCUIT
(Gus Sun)
B. S. MOSS CIRCUIT
(B. S. Moss)
PANTAGES CIRCUIT
(Louis Pincus)
FEIBER-SHEA CIRCUIT
(Richard Kearney)

Lida McMillan and Co. (2).
Comedy Sketch.
18 Mins.; Five (Parlor).
Fifth Avenue.

The sketch played by Lida McMillan, assisted by Bert Snow and Co., at the Fifth Avenue Tuesday night is probably new. Even that is no excuse for it to any one of Miss McMillan's vaudeville experience. The central idea, a man named Dickie "chasing" a young girl, and "Dickie" turning out to be the husband of the girl's protector, has been done before. Miss McMillan plays a buyer. At her home lives a salesgirl in the same store, innocent but wishing to see life, so often pleading illness when remaining away from work. The salesgirl met "Dickie" from Battle Creek, who confessed he was a deacon in his own home town, and there's a lot of other useless junk in the playlet that, excepting Miss McMillan, is as badly played. If it gets a chance on the small time it's fortunate.

Time.

the Bushwick, too.) The couple change clothes once, into evening dress. It's the young woman who will attract the most attention. The young fellow is really straight for her. She isn't a bad looking girl at all, but has a way of assuming a boob expression through the lower part of the face that is so silly in appearance it causes the house to frequently laugh. They do their numbers so well and have a certainty on a limited quantity of comedy (which might be extended) that these two people seem to be in line for big time. If they can secure a better finish than the Scotch affair they should grab it. And the young man might wear a soft hat when opening. The derby doesn't look well. A change in one of the song numbers also might help. And the girl should more strongly feature her mugging. That makes comedy and comedy makes money. It's an odd two-act that could be placed right away on a bigger bill.

Time.

Albert Whelan.

Songa.

18 Mins.; Full Stage (Parlor).

Colonial.

As a light entertainer particularly equipped for American lyceum work, Albert Whelan, reappearing in vaudeville over here, seems thoroughly capable, but as a big time headline attraction there remains a large doubt whether Mr. Whelan can successfully qualify, and this notwithstanding the modest program recommendation that Mr. Whelan is England's funniest music hall comedian. His specialty carries a number of unique and apparently original ideas in its construction, but the main bulk of the material falls somewhat short of that happy medium that makes for the ideal American entertainment. His entrance is with a whistling number, clad in evening clothes, and incidentally Whelan can whistle. The exit is similar and this provokes the query—did Leo Beers ever visit England? A comedy number in "rag" metre called "Oh, Girl, You'd Hang Around" is the first lyric and decidedly weak. If this is England's idea of ragtime, Great Britain is still a virgin field for some of our excess song writers. "Silly Ass," a comedy number, follows, and while productive of an occasional laugh the verse and chorus runs far too long to make the punch line weighty. "I'm A Member of a Famous Band" is a short versed comedy built in limberick fashion, and while the best of Whelan's songs, it ran below expectations. His solid hit was a descriptive recitation or story with accompanying noise "props," and this, used for a finale, earned practically everything Mr. Whelan received in the way of applause. His exit, a cleverly arranged bid for bows, is blocked by locked doors on all sides and the curtain descends with the principal in view. Mr. Whelan has a personality, one that grows, and his style of delivery is different. This combination, together with his constructive ideas, total the entire value of his present offering. If Mr. Whelan is England's f.m.h.c. he should find it easy to adapt his repertoire to American requirements, the only number holding up now being the story. And incidentally Mr. Beers might explain when and how that whistling opening and finish came his way.

Wynn.

Cliquot.

Violinist.

10 Mins.; One.

Fifth Avenue.

Dressed in pierrot costume Cliquot, who may be a man or young boy (as his face is whitened), comes out and plays a violin. There is no one else on the stage. He plays and plays, ending with an international medley to signs bearing the nations' names. The same thing was done last week by Yvette on a violin at the same house. As far as Cliquot and vaudeville are concerned, one might ask—Why? The turn alone is a waste of time. Cliquot has nothing, he does nothing to warrant his presence at the Fifth Avenue or any other small time house.

Simé.

Leighton and Kennedy.

Blackface Songs, Dances and Talk.

12 Mins.; One.

Columbia (Feb. 27).

Billed as "Layton and Kennedy" at the Columbia, these two men in blackface are Rags Leighton (formerly Three Leightons), and the Kennedy once of the Telegraph Four. Together they are doing an act that stopped the Sunday program at the Columbia, in their position (third), which the act could also have done next to closing, where they belonged on that bill. Mr. Kennedy provides the entertainment in the talk end, and Mr. Leighton in the dance part. The latter is the present particularly strong bit and it brought the universal applause. The dialog about a stolen shirt is too familiar in lay out, although a new twist is given by leaving the matter of guilt to the audience. Much of this "shirt" material, however, could be taken out. Were Mr. Leighton as able in the negro character as his partner, Leighton and Kennedy might become a famous colored turn, but he is not and must depend wholly upon dancing. That, with Mr. Kennedy's assistance (after a slight revision in the present routine), will put these two boys over on almost any bill. It might be added for the benefit of soft shoe dancers who have been accused of "copping" steps from dancers of greater or lesser fame on Broadway that if they will watch Rags Leighton dancing, they may be able to inform their accusers where most of the "stolen" steps were obtained. *Simé.*

Yow Hwa and Moey Yuen.

Songs and Dances.

14 Mins.; One and Full Stage.

Colonial.

If Yow and Moey or Hwa and Yuen, as the case may be, would give up forever their vocal ambitions and build their entire offering around their dancing, the novel proportions of the affair would hold them up, for Yow and Moey can dance sufficiently well to entertain and the modern dancing germ still has a breath of professional value left. The pair dress in Oriental costumes and open with "Good Old Days Back Home" followed by "Don't Bite the Hand That's Feeding You," a number that seems to be a favorite among the recently imported foreign acts. A trot and cakewalk closes in full stage. Some kindly disposed artist might give the male member the proper idea of exiting and a few tips on stage etiquette, while his announcement could be comfortably corrected in detail. Until their dancing portion was introduced, the consensus of opinion was that a Chinaman was exclusively meant for the manufacture of chop suey.

Wynn.

Allen and Lowe.

Songs and Dances.

10 Mins.; One.

Columbia (Feb. 27).

Apparently acting on the presumption two good dresses will make a two-act, Allen and Lowe are in vaudeville. They are a boy and girl. The girl has the dresses—only. They look very nice. The boy sings about being a married man, while wearing an Eton collar. That tells everything. Unless the young

"The River of Souls" (Dramatic).

Chinese Drama (5).

23 Mins.; Full Stage (Special Set).

Palace.

The little dramatic playlet of Chinese power and cunning John L. Golden wrote for a Lamb's Gambol is at the Palace this week, where it was superbly mounted by Martin Beck, under whose supervision the sketch was reproduced. The setting is an attraction and remained on throughout, for seldom does vaudeville present surroundings so appropriately fitted for atmospheric assistance. The playlet carries its own olio drop curtain. After that is raised a miniature curtain goes up on the library of a Chinese Mandarin (Harold Hartsell). He is inveighing against the love of The Lily Flower (Felice Morris) for a Wood Carver (Guy Milham). The Mandarin calls them separately before him. The Lily first, after instructing The Guard (Manton Marble) to implicitly follow his instructions, which have to do with the delivery of a hand carved coffin ordered by the Mandarin of the carver in wood. The Mandarin under severe threats orders the Lily Flower to forbid the Wood Carver to love her. She is told to remain in an ante-room until the Carver, who is then called on the carpet, has been interviewed by the Mandarin. He tells the wood worker he must cease all attention to the Lily, but the Carver is defiant. Then the Mandarin permits the two lovers to meet while he absents himself. They confess their love for each other instead, and the Lily manages to have the Wood Carver secure her dagger. When the Mandarin returns and the Lily once again retires, he finds the Wood Carver in his previous frame of mind. To impress upon the latter he may meet death in the room and still be impersonated in the open until such time as it may please the Mandarin to have it end, the Mandarin causes to be brought before the Wood Carver a duplicate of himself (George Spelvin). The Mandarin says the impersonation is so perfect he will recall the Lily in front of the duplicate, whilst the original hides, to convince the deception will be complete. The Mandarin leaves to bring back the Lily when the original stabs the duplicate and throws him beneath the table. The Mandarin returns with the girl and asks her if the survivor be her lover. She answers yes, whereat the Mandarin tells them both with great glee to begone. This company is competent, though the subject matter is capable of strong and forceful playing. Its position on the Palace program was too early. It could and perhaps should have had the sketch position in the second part. The story is away from what vaudeville is familiar with in sketches, and is holding enough, with the perfect setting, to warrant the piece traveling over all of the big time. *Rime.*

woman can procure someone to teach her just a little about singing, she shouldn't sing. And the couple should dance only, which leaves it an open question if they can dance well enough to warrant booking anywhere, another way of saying that, despite the two dresses, this two-act is all wrong.

Rime.

FIFTH AVENUE.

"Ladies and Gentlemen: As you know, this is the Fifth Avenue theatre, made famous as a vaudeville house by Mr. F. F. Prector, so I come before you this Tuesday evening representing the management to introduce and present to your notice one of the oldest monologists in vaudeville.

"Don't mistake me, ladies and gentlemen—I do not mean the oldest in years, but in going along alone stage experience. You remember 'Don't be Making Dos.' Well this guy put that mut in the business.

"Thanks very kindly for the applause. I knew you would guess who is coming before you before I could say it. I never make long speeches. When I was at Hammerstein's I held the house record, something like 45 minutes, without taking a drink of water. I used to have a speaking impression that after I left Hammerstein's would put Joe Humphries out of business as an announcer but somebody double crossed me.

"And now ladies and gentlemen, I am going to let you into a secret. I'm the guy myself that put 'Don't be Making Dos' on Broadway. I wanted them to tell me here at 'Direct from Hammerstein's,' but they double crossed me again by tearing down Hammerstein's. It's like a revival for me to go back to work.

"I'm doing a regular act now and this is what it is. I shall tell a few stories, some my own, some that I remember, some that never fell down on me in the olden days and a couple of good ones belonging to others. The good ones you will laugh at. They are the Billy Gould German Emperor 'gag' and Leo Carrillo's Chinese long-tale-short answer story. Then I will pull one of my very own, about renaming Avenue Kikes' Peak next summer.

"See, I knew you would laugh at these. And then I will recite a little verse about designer honor and bone that Bernard Granville once did at Hammerstein's. I thought it was very good then, and Granville did it quite well, besides mentioning the name of the author. But I follow no one so I will not do either.

"And now I exit if you listen you will hear the orchestra playing the strains of 'Dixie.' That is a part of my act, ladies and gentlemen, and since you seem to believe that I have amused you I shall now retire, trusting that you will remember I haven't forgotten how to monolog. I shall and my lecture like that story I told tonight and so many years about the Hebrew merchant after calling a customer all the names he knew, signed the letter 'Very Truly Yours—LOONEY HASKIND.' Yes, it's our Looney, and although he bit himself in the jaw several times he never knocked himself out."

There wasn't much more to the Fifth Avenue first half program. It was soft for anybody who had anything to sell, and those that did got overdone. Looney was among the overhunch. Another of that list was Sophie Tucker, next to closing, singing six songs, the finish being a medley of four popular choruses. Miss Tucker sang "Nat 'an" straight (without dialect). It wasn't built for that. A bit of a touch in her song ran here and there and Miss Tucker will be in better singing material shape than she has been for a long while.

The Three Floods closed the bill. They have a small time rough comedy turn that should find booking in that division. The Floods' opening, that of carrying marching "soldiers" above a fence was used by the late Geo. B. Reno. One of the Floods is a Greek and acrobat.

Travers and Douglas in their "Meadbrook Lane" skit did not get very much. The sketch isn't there for big time at a salary. Other turns on the bill are under New Acts. *Simé.*

HARLEM OPERA HOUSE.

Business looked discouraging around the H. O. H. Monday night, the entire house holding a light attendance when compared to the crowd recently seen there. With the light gathering there, a poor show, although on paper some of the names would give the opinion it might prove entertaining. The bill never reached the elevation generally attained by the programs at this house. Through feature pictures the show has been cut in number anyway and perhaps in quality of the acts. Besides the strong opposition in the vicinity of The Four Newcomers, followed by McOowan and Gordon, who after going through songs and talk (during which they registered a number of laughs) passed away to light returns. The male member works quite hard, carrying the brunt throughout while his partner (woman) does little outside of trying to look nice, and she should be given credit for doing that. The closing number could stand replacing. They do a number of "bits" that have been done to death around the smaller houses.

Gibbs Colwell and Co. in a well meant comedy sketch "Neighbors," became a scream, not through the comedy but from the playing. All five people acted like amateurs. The piece should be stored away immediately. An ill song came just before a Triangle comedy. Keno and Green were the first real applause winners of the evening. Their dancing as usual got the returns. Putnam and Lewis are a couple of small timers relying on some of the kind applause stuff to practically pass them. Both slapping each other in the face. The comedian has a poor show, although finding little difficulty in securing his laughs, although this would only be possible on the small time. The straight holds up his end to some extent, losing himself occasionally. They could handle an entirely new act.

Dunbar's Singing Band closed the show lifting it considerably in that position.

FOLLIES OF PLEASURE.

The Yorkville is now managed by Charles H. Preston, who took charge Monday. Ruben Bernstein's "Follies of Pleasure" is the current attraction. The "Follies of Pleasure" is just one of the crowd as far as American Wheel is concerned. It was evidently never framed as a world beater.

The "Follies" is devoid of a well known burlesque name in the cast. This greatly handicaps the show with the chorus of 18 girls its only redeemable feature. A two-act burlesque without an olio, specialties are introduced during both acts.

Dot Leighton is the featured woman. She appears to be more of the dramatic stock actress type than a burlesque leading woman. She might dance more for her own welfare. Clyde J. Bates in a tramp character is evidently meant to head the male division. Bates is inclined to overstep the boundaries of propriety and is continually using "hell" and "damn" in his talk. His messy business behind the bar in the second act is disgusting.

Tom McKenna as a dope head takes first honors among the men. McKenna, besides handling the only worth while comedy, is also his mainstay vocally. Not until his number in the first act does the show get a real start in a singing way. Jack McCabe as an Irishman does not figure conspicuously, though he's in a table scene in the first part with Violet Hilson, the soubrette, during which she does a "drunk" which pleased the Yorkvillians. Miss Hilson is a lively young woman but should be careful in the way she handles the "Tiddy" number.

Specialties by members of the chorus help the show immensely, especially the work of the Mills Sisters (Mae and Sophie), both of whom should develop into capable number leaders. Mae is a big girl with a personality. Sammy Berlin and Fred Wright are the other two principals. Berlin overplays all times. Wright is a good looking "straight." Catherine Horton does a toe dancing bit that should earn applause.

The piece is practically without a book and title. The first set is described as "Hotel Cabaret" with the other "At the Seashore." The costumes are far below par.

But a better lot of chorus girls in burlesque would be hard to find. They are all of the show girl variety and hard workers. They are individually introduced to the patrons at the opening by the use of cards bearing the name of each girl.

"The Follies of Pleasure" should have a brand new production next season.

COLUMBIA.

The Columbia presented but an average vaudeville show last Sunday. It ran in and out with a couple of dull spots and two sets of confusions. One was unavoidable through the Folar Sisters not appearing, when Leighton and Kennedy (New Acts) were rushed into the program. They conflicted later with another all-men blackface turn. The other was "mechanical doll" work in both the acts of the Ward Sisters and Newport and Stirk (New Acts), the last named couple opening the show.

The Ward Sisters have a poor stage name for their sort of a turn, which is along the line of the many Annie Abbotts or "The Georgia Magnets." If that style of lift-defying act can come back, the young slim Ward girl can make the original Annie Abbott or any of the others who did this stuff look foolish. The Ward Sisters are nice opening with the lift-defying pose as a mechanical doll, maintaining the salient points of such a turn in itself throughout the act, meanwhile allowing a "committée" from the audience to attempt to lift her off the stage, after she had been carried into the orchestra by her sister (1) where men and women tried it. The act carried over a "pint," a heavy young man who looked strong enough but overdone when becoming fresh in handling the girl. That's not there, for laughs or anything else. To finish (and probably pad out the running time) the "mechanical doll" girl does a little bit of neat toe-tepping, and is later joined by the other girl (who acts as an announcer in the act proper) in a double dance to national airs. The Ward girls work as though they had come out of an English dancing girl act. They should confine themselves wholly to the mechanical doll and lifting portion. They need a male presenter, someone with showmanship. The turn is capable of being made important if properly handled, though the baby face and childish appearance of the doll. The biggest mistake of the Wards just now is to give the impression the "lifting" is but a "bit." It should be the whole thing, worked up to and away from, which may be done with a lecture and the "mechanical doll" thing. The latter is valuable as a filler.

Following the Leighton and Kennedy bit of the bill came Billy Inman and Charles Nichols in another variation of the Inman "dope" sketch in "one" with a special drop. It leads up to the familiar finish, this time through Nichols as the dope selling his father (Inman) a half interest in a saloon for \$1,000, which he returns the money to him. The talk rambles from good to bad, about an even break. Included in it is Harry Lauder's "gag" of the soldier who got a leave after having killed enough men for one day, and the old boy, "Irish Navy-find it" line. The wild dope talk runs to an elephant, with a recitation by Mr. Nichols. Mr. Nichols did the dope talk at the Columbia and can make the small time. Mr. Nichols in his dope character seems to closely follow the same makeup and character used by Junie McCree.

But two numbers divided the two blackface turns, the second of which was Mackley, Hanvey and Dunnevy. The three-act had the

worst of the position through it, but pulled out quite well, followed by McConnell and Simpson in their sketch with a sketch that played as though running very long, with the interior playlet (rehearsal) not doing much. Kirk and Fogarty were next to closing. Ethel Kirk has several dresses, all noticeable for brightness and looks, but neither her nor Billy Fogarty's songs start anything, and Mr. Fogarty could stand some different kind of sketch, though the couple had come into New York on the Sunday with the same act they have been playing out of town all season. If that happens to be so, it would have been as well to have left New York alone until ready for a regular house with the turn they thought properly fitted. The Three Aeroplane Girls closed the bill. *Sims.*

PALACE.

A 10-act program at the Palace Monday night finished at 11:10, showing 8 o'clock comers and they were coming in very late, even at intermission when a crowd came over with a rush from Delmonico's, probably to see Mrs. Thomas Whiffen, who appeared in the second half. Earlier the house was somewhat light downstairs, perhaps due to an off Monday which happened when the retention of the Dolly Sisters for the third week, with Ellis and Bordoni as another feature (Melville Ellis lately playing the Palace with Marie Tempest).

The Melville Ellis-Irene Bordoni number seems built to exploit Mr. Ellis at the piano, with Miss Bordoni the "sight" end, to do the act. But Miss Bordoni is quite all right in her turn. She is a French girl of class, without any voice to crow over but a nice delivery, and her finishing number is given a twist by the girl that the audience takes to. But it is some little while before Miss Bordoni reaches her closing song, because Mr. Ellis does considerable piano playing. Mr. Ellis is some piano player. That was never better illustrated than on this week's Palace program. The Ellis touch is masterful and he keeps it down to a music box pitch that sends the notes clearly across the heads of the accompanying orchestra. But Mr. Ellis played three numbers in a row after Miss Bordoni's opening song, and another number following her second lyrical act. Then Mr. Ellis, while alone upon the stage, took an exit all by himself. Just what the professional code covers on this particular point is probably a cause for discussion. It has never before been seen, when an accompanist—though a soloist—has taken an encore exit for himself without the woman singer or her being upon the stage at the moment. Then Mr. Ellis returned to the piano, Miss Bordoni came out in the third of her regal dresses, before and within the gold clothed curtained enclosure that gave the act class before it started, and together they concluded one of the best high-grade piano acts in vaudeville.

The dramatic sketch of the program was "The River of Souls" (New Acts) unfortunately placed "No. 3" which sent the playlet into first view at 8:37. It was too early, and told the story of the two preceding turns, although the Primrose Four, in the second spot, did eight songs, finishing with the lyric of "Memphis Blues," ex-ging-ly well arranged for a quartet. The Primroses and their half ton of vocallizing weight started before a weird looking attendance. The fat men are to be credited for holding the position without visible protest. It was a very good example, signifying their belief in their ability wherever placed, and that they did eight numbers under the circumstances speaks volumes for this, the only straight singing troupe on its line.

Opening the program were Paul Gordon and Anne Rica on the high wheel. Mr. Gordon doing the expert riding while talking and singing. His voice sounded like an echo in the early nearly deserted orchestra, but he kept on doing some high or giraffe single wheel riding with his neatly costumed assistant that should make him important.

Just before closing the first part and after the dramatic were Hussey and Boyle. If they had laid out the program themselves the position could not have been improved for their particular turn. Mr. Boyle started off singing, then they talked with Jimmy. After the intermission the Dolly Sisters appeared, opening with a song, but that, with the remainder of the turn might be forgiven since it is the girl's third week, and they perhaps were pushed to an extremity to provide diversity from their previous weekly acts. The Dollys have a nice way of taking bows; they dance with a skipping step to the footlights and back again, and in the end of the first entrance always dancing and always bowing. The Dollys have spent much money on clothes for this vaudeville trip and they will make some of the other women in vaudeville dig deep into the bankroll to keep pace. But the Palace is doing wonders for vaudeville in general, in dressing and setting. The Dollys who once made the Palace want to go in there right, both ways or whichever way is necessary, and this is bound to leave its impress everywhere there is a big time house.

Following was Will Rogers with his larlat for an excuse now and an excellently timely monolog that places Bill where he belongs. In the funny monolog he started off by saying he like Henry Ford, had been away for a long while without accomplishing much, and then mentioned he had been with more 200 than with any other vaudeville living, even mentioning the "3,000,000 barn" (Century) and his first and last try at singing on the Amsterdam Roof. Mr. Rogers stopped the show, and had a lot to say when he appeared several times in appreciation. His present mon-

olog revives the monologist's scheme of teaching upon current events in humorous talk, taking topics from even the papers of the day appearing. It was about time this character of single act returned to the variety stage. It may have a depressing effect upon the mother-in-law, wife and suffragette monologist material.

Next came Mrs. Whiffen with her company in "The Golden Night" by Edgar Allan Woolf. In the "Golden Night" a pianist built to fit this grand old lady, who did her role most capably, with a fair company, including a new player as the son. Mrs. Whiffen's reception upon entering Monday evening was not vociferous, but it was sincere and was exceeded by the applause at the finish of the sketch. Then came Ruth Royce, with good songs and an improved style of delivery. Miss Royce appears now to be handling her numbers with more intelligent origination and without following one mode. She took "When Priscilla Tried to Strike High C" and made a regular song of it, though the lyrical scheme involved is threadbare. One of her numbers will not be relished by the old people. It is "Ode to Keats" from the Moving Picture Man. The song may be commended or condemned, according to the view one takes of it. Excepting "Molly Dear," opening, Miss Royce seems to have special numbers, but whether so or not, she is now properly equipped and scored accordingly.

The Gomez Trio, Spanish dancers, closed Tuesday and a woman rule there is to be a castanet contest around New York soon, the Gomez can qualify, and it isn't the worst tip that might be given out to put a bet on this trio to win. How one of those boys can play those castanets! He handles them like an end man does bones. The dancing otherwise is fairly likeable because it is away from the hard and other Spanish dancing, but the Gomez Trio are not brilliantly costumed, and this makes some difference in the general appearance of the turn that occupies full stage. And again, it is not a closing act. *Sims.*

COLONIAL.

The new scale of prices is having the expected and desired effect on the Colonial business, the Monday night attendance running to a capacity orchestra and a well dressed audience, while the gallery held a gathering reminiscent of former days. A few good shows based on the regular Colonial strength will re-establish the theatre for the neighborhood seems readily inclined to patronize the Keith stand at the pop prices. The elite apparently have drifted south to the Palace for their vaudeville. The present Colonial patrons prefer comedy and the general build of their turn. They were followed by Bernard and Scarth whose "The Tale of An Overcoat" brought them a safe bit, principally because of its novel arrangement. The skit stands out conspicuously as an original idea, is well knitted and carries some good point lines.

Charles E. Evans & Co. in "A Forgotten Comedy" drew considerable applause for a laugh from comedy business centered in a reasonably strong theme. Mr. Evans has that unique ability to transform every minute situation into a comedy angle and is ably supported by Helena Phillips. The skit pulled down a big hit.

Howard, Kibel and Herbert temporarily stopped proceedings with their comic routine in which the individual singing is excellent, but the trio harmony somewhat off. The dialog is productive of good laughs and at the close the turn had the upper portion of the house applauding to music time. This has been aptly titled "The Colonial Clap" and the specialty earning it can feel well rewarded.

Albert Whelan (New Acts) followed the trio and closed the first part of the program. Following intermission came Clara Morton and Morton and Glass in that order with both members scoring a genuinely big hit. In Clara Morton's act, the sole two "gags" handled by Frank Sheen should be eliminated. They are time worn and useless and in addition they seem out of place in an otherwise original skit. Morton and Glass had little or no trouble in holding up the late position and every point reached its mark.

Santly and Norton, while apparently strangers in the Colonial region, soon warmed things up and at their exit had rightfully earned the honors of the show, the singer's versatility and comedy reach just striking the proper tension at the house. The pianist's rendition of "Lights on Broadway" made a corking solo and did much to bring home the final score the boys earned. Myrl and Delmar closed with a novel acrobatic specialty with appropriate scenery. *Wynn.*

ALHAMBRA.

The bill at the Harlem house this week had just two too many acts on it that would have gone into the closing spot had the program been played at any other house. This naturally did not start off by saying the bill in spots. The spot where it was most noticeable was closing the first part, which fell to Odvia. This act is not a first part closer for the Alhambra. It has played that house before too often and is too quiet for that spot anyway.

The Alhambra is doing big business at present under the new price. Manager Ray is flashing a slide just before the opening of

the performance regarding the speculator evil and asks the patrons not to buy at increased prices.

There were two dull spots in the first part of the show. Col. Marc Diamond and Mme. Grant, who opened the performance, won frequent applause and were forced to take several bows after each of their dancing efforts. Lew and Molly Hunting led the show down, following the aged team, Lucy Gillett, in her combined juggling and balancing turn, proved a favorite, and the act, while usually found at either end of a bill, was quite acceptable No. 8.

Savoy and Brennan were a comedy scream from start to finish next to closing the first part. The Alhambra audience is a mighty wise crowd and all of the "fly stuff" was appreciated. Even the "dash of lavender" line was good for a big laugh. The boys walked away with a solid hit.

Opening the second part Corcoran and Dingle received a reception and their talk brought laughs, but it remained for their eccentric stepping to receive the real applause return. George Sidney and Co. in "Honor Thy Children" (New Acts), were another of the hits.

Belle Baker was the one honest to goodness, blown in the bottle, original headliner of the show. The singing comedienne has made one change in her song repertoire since last seen several weeks ago. The new number is used to open the act and is a Hawaiian song, the lyric of which would be worth a lot more providing there was a suggestion of an Hawaiian strain in the melody. "When the Rukules Start to Play" is the title and all that it needs is a touch of the real thing to send it over. Miss Baker scored with each of several songs of different styles and dialects.

The International Girl, closing the show, won out on the patriotic finish to the usual posing act, using a stereopticon. *Fred.*

AMERICAN ROOF.

The American Roof had just about half a house Tuesday night. The double monk act, "Consul and Betty," headlining, were the first bit of the bill, closing the first part. Previous to that there had been a flash of applause for Tom Waters in his pianology and some appreciation of the work of the "Eight Forget-Me-Nots," an octet of English "dancing girls" who in a mixture of the steps and stunts that were part of the steps of the English Pony Ballet and the Berlin Madcaps.

Jimmy Flynn, singing two Snyder numbers, opened the show. The Retter Brothers (New Acts), comedy acrobats, really started the show, the comedian getting some applause. Return of the effort was made by Leo Burns and Tom Foran (New Acts) followed, just about managed to pass on their dancing.

The second section had one big hit in Bob Hall. He had the audience with him from the moment he started asking for suggestions for extempore composition of songs. Prior to that he had a rather hard run to hoe. Hall was down next to closing and preceding him were two acts, Dawson, Lannigan and Covert (New Acts), who opened the intermission, and "On the Veranda" (New Acts), a miniature musical comedy, both faring rather badly at the hands of the audience.

Hollin and DeWald, with roller skating, closed with the majority of the audience on their way to the elevators. *Fred.*

PROCTOR'S 58TH STREET.

Rae and Benedetto opened the show Monday on a revolving ladder. The turn was the essential punch at the finish. Revolving on the ladder in the postures taken by these men does not give the act the necessary thrill. Other acts of this nature have disclosed work far more exciting. Lane and Harper "No. 2" presented "The Man and the Manicure" using a special drop. Morris and Beasley have an act fashioned much after this. The talk may be somewhat different, but the main idea involved is the same. The man of Lane and Harper could much improve on his work. His partner handles herself to better advantage. The audience responded to the efforts, but the encore was unnecessary.

Following a film comedy, Barney Glimore, assisted by Myra Shirley, entertained with the comedy sketch "Love at First Sight." It starts slowly, but picks up well with Glimore's pleasing personality and Irish wit nicely holding up the act. Kathryn McConnell, a "single" with an abundance of pep, followed and scored on the strength of her dancing and eccentricities. She is a sure enough live one, but it is not until well along in her turn the audience begins to grasp this girl has personality. The songs may be the cause. They liked her after she got going, however.

The big attraction for the first half of the week was Catherine Crawford and her "Fashion Girls" headlining and evidently drawing many women into the packed house. The Crawford "dress act" is a certain headliner for the better small time houses. It possesses the necessary up-to-dateness in an exhibition of women's and men's wearing apparel. Miss Crawford is a well groomed young woman who wears clothes to advantage and is a capable leader for a fashion turn of this order.

Another picture interruption came along after the big act. It was followed by the Telegraph Trio, much the same as of yore. The act now has a capable comedian in the chap doing the boob. His dancing helps out. The Delesio Brothers closed the show with ground tumbling. A good routine brought the right returns.

AS IN A LOOKING GLASS.

Mrs. Lila Despard..... Kitty Gordon
Andrew Livingston..... F. Lumsden Hare
Jack Firthenbras..... Frank Goldsmith
Lord Udolpho..... Gladstone James
Felice..... Teddy Sampson
Senator Gales..... Charles Eldridge
Mrs. Gales..... Mrs. Woodward
Miss Vyse..... Lillian Cook
Dromiroff..... George Majorim
Rowell..... P. Maasi

Kitty Gordon, the famous English beauty, has arrived on the scene in pictures, been screened and has conquered all those that have been invited to witness the private showing of the World Film Company's five-reel feature "As in a Looking Glass," by F. C. Phillips. The role, that of an extremely attractive adventuress, fits Miss Gordon as though it had been especially written for her and in playing it she "out-vamps" most of the vampires that have made their screen appearance to date. Good to look upon in the flesh, Miss Gordon photographs remarkably well and when she is "on" in a scene her beauty so dominates the picture that one's eye has little time to follow the action of the photodrama. Although a beauty of note Mrs. Lila Despard's only claim to international fame is one of viciousness. She has been notorious on the Continent because of her escapades with men of wealth and her lover, who has been a constant burden to her, is her cause for leaving Europe. On her way to this country she meets with several well connected people on board the steamer, they being attracted to her because of her beauty. Among them is Andrew Livingston (J. Lumsden Hare), who is attached to the Government service, and also a Congressman and his wife. In Washington a fete is given in honor of Mrs. Despard. This is attended by Livingston and his fiancée. Incidentally several attaches of foreign governments as well as a number of those who are unofficially attached in a secret capacity. One of them recognizes Mrs. Despard and under threat of exposure she willingly becomes his tool to learn the nature of the naval plans that Livingston has prepared for the United States. She manages to trick Livingston and his fiancée into an entanglement and begins to enact the role that is assigned her by the foreign agent. She doesn't, however, figure that she is just as susceptible to the darts of Cupid as the male of the sex and finally falls in love with the American. When it comes time for her to complete her part in the foreign agent's scheme she turns the tables and elopes with Livingston. Just prior to the elopement an announcement in the social columns of the papers brings her former lover and several of the men on her trail, but she skilfully handles them all and makes her escape. The agents of her employer, however, track her on the honeymoon and after entering the bridal apartment secure the

papers and force her to leave her husband on pain of exposure. At the headquarters of the foreign government she manages at the last minute to destroy the papers although she is shot to death because of it. Her last deed is to telephone her husband the fact that she had tricked him into marriage so as to make his grief the less. "As in a Looking Glass" brings a new type of Vampire to the screen and Miss Gordon will undoubtedly long remain a film favorite if she decides to remain before the camera. Her gown in the picture are marvelous creations of the modiste's art and will thrill any audience of women. Fred.

THE LITTLE ORPHAN.

"The Little Orphan," in five reels, evidently was handled by two directors before finished, for during its weak, wobbling, amateurish and crude way of the first three parts there seemed to be not a bit of hope, but in the last two reels, though much padded, the heart interest so ineffectually strived for earlier commenced to pan out. The direction here became firmer and the difference in the force was so apparent it could only suggest one thing, that another director had been put on the job. It seems of record the same person could have directed the entire picture. Even so, however, the final reels do not by any means raise this feature above an ordinary classification, and very ordinary at that. Had it finished as it commenced, it would have been awful. The feature, according to a swiftly passed over slide, is an Olympic Co. product, placed on the market through the Pioneer (according to the same slide). "The Little Orphan" was written and directed by Jack Gorman, the title print states, and in it is featured Emm Gorman, a blonde little girl who is made more of in the billing than she shows upon the screen. As a matter of record the little boy in this picture, who was "Freddie," a ragged news kid, scooped all the acting honors. He gave a remarkable performance for one his age, so far beyond that of the girl's there's no comparison. In fact, when this boy simulated unconsciousness during a sick spell he did it so remarkably well, considering his age, it might have been the boy was placed in an unconscious state for that very purpose, and this belief was further strengthened through the camera holding a close-up on him in the motionless pose for quite a while, too long to be true. The story is one of those "And the woman pays—pays—pays!" thing that the sheet itself must shrink at nowadays after having been obliged to give every detail of this self-same subject so many hundreds of times within the past. The plot centres around little Em, called Little Miss Nobody in the cast. She was placed in an orphan asylum when a mite by her husbandless mother. The latter later married a physician, met the man who ruined her in her home afterward, and the customary tale running through the child's adventures adrift, her devoted little friend, the newsie, and a happy ending upon the doctor

remarrying after his first wife died from drink, the child Em being taken in his home along with the newsboy and his hard working mother. (who was the most excellent player among the grown-ups). There is one suggestive scene the censors must have worn their blinkers for, the drink portion is overdone, the story is futile in all ways besides being frayed, and "The Little Orphan" is a picture no exhibitor will regret having missed playing. Sims.

TO HAVE AND TO HOLD.

Lady Jocelyn Leigh..... Mae Murray
Capt. Ralph Percy..... Wallace Reid
Lord Carnal..... Tom Forman
Nicolo..... Raymond Hatton
Jeremy Sparrow..... Wm. Bradbury
Geo. Yearley..... James Neill
Lord Buckingham..... Bob Gray
King James I..... Lucien Littlefield
Patience Werth..... Camille Axtor
Red Girl..... Bob Fleming

Mary Johnston's stirring novel, "To Have and to Hold," which was rated among the "best sellers" a decade ago, has been filmed by the Jesse L. Lasky Company and will be released through Paramount March 6, with dainty Mae Murray, the original Brinkley Girl, as the star. Margaret Turnbull adapted the book for picture purposes and has evolved a most consistent screen story which has been capably directed by George H. Melford. Mr. Melford displayed a fine conception of the limitations of his star for this picture and has handled her so that her histrionic ability is not over taxed at any time during the picturization, with the result that she makes a most charming Lady Jocelyn Leigh and the usual picture audience will want to see more of her. Miss Murray screens very well indeed and after another picture or two she will develop into a motion picture actress of no uncertain calibre, for she is possessed of a certain wistfulness that is sure to appeal. In this story, when men were bold and red blood ran riot with love of adventure, and a man's best friend was his long sword, she plays the role that is the pivot of the plot about which revolves the tale of the Court of King James I of England and the early settlers at Jamestown, Va. Lady Jocelyn Leigh is the ward of King James, who betroths her in marriage to Lord Carnal, a dissolute nobleman, whom she does not love and to escape becoming his wife, she escapes to America on board a ship that is bringing a load of young women to the shores of the new settlement to become the wives of the hardy adventurers who first landed here. The arrival at Jamestown of the vessel is made the occasion of a gala holiday, and the settlers from miles around come to select their mates. Among these is Capt. Ralph Percy, and he immediately sees that Lady Jocelyn is unusual in many ways, and chooses

her. My Lady, however, does not think that she has been done her, and at first objects, even though a ceremony has been performed. Later, when Lord Carnal arrives in Virginia to seek her out, she discovers she does love Capt. Ralph and proves to be his saviour at the last minute when he is accused of being a pirate leader. The adventures on the isolated island where Capt. Ralph and his companions, including his two faithful friends, George Yearley and Jeremy Sparrow, his wife and the dissolute Carnal, are cast; the fight with the pirate crew who have come ashore to bury their dead leader; the final victory and the taking command of the pirate ship, the wreck of the latter and the rescue by the English vessel bearing the new Governor of Virginia, are all faithfully depicted in the picture, which is a rattling swashbuckling yarn that is sure to thrill and interest the country over. Fred.

THE BRIGHT LIGHTS.

The Cook..... Roscoe Arbuckle
His Sweetheart..... Mabel Normand
His Rival..... Al. St. John
The City Chap..... William Jefferson
The Other Woman..... Minta Dufree
The Hotel Keeper..... G. A. Ely
The Dive Bar Keeper..... Joe Bordeaux
The Walter..... James Bryant

"The Bright Lights," a two reel Keystone comedy in which "Fatty" Roscoe Arbuckle and Mabel Normand are featured, was released through the Triangle this week. It is one of the best comedies of this brand that has been shown in several weeks past and contains more real laughs to the foot than the majority of the Arbuckle productions that have been turned out since that star comedian of the Keystone came east. The proprietor of a country hotel conceives the idea that he will imitate Broadway and installs a cabaret. This in itself is funny. Fatty is the cook and has to double in the show. Al. St. John, the rube bartender, is also forced to do his bit to entertain. Mabel Normand is the dining room waitress and she sings the "rag" numbers. The villain, a city chap, sees her and lures her to the big city, where he places her in a dive. Fatty follows to rescue her. He thrown out of the dive as was a soused sailor who was there earlier in the evening. Just as Fatty hits the sidewalk the sailor has returned with a half dozen husky tars to wreck the joint and wreak vengeance upon those who assaulted. Fatty takes command of the expedition and a free-for-all follows that is by far one of the best that has ever been pictured. One of the big screens of the picture is the colored piano player in the joint, who actually turns white when the music starts. Of course Fatty rescues the girl and brings her back to the rube town cabaret to receive the blessing of all concerned. Fred.

ALFRED DE MANBY

Personal Assistant to
S. L. ROTHAPPEL
Kaicherbocker Theatre

NEW YORK



BLUEBIRD
PHOTO-PLAYS

Announce as the Seventh Production,
"RUPERT of HENTZAU"
By Anthony Hope
A Sequel to "The Prisoner of Zenda"
A magnificent production, with
JANE GAIL as QUEEN FLAVIA
ARRANGE FOR BOOKINGS WITH THE
Chief Executive Offices
1600 Broadway, New York
or your local BLUEBIRD offices

WILLIAM FOX

PRESENTS

VIOLET HORNOR

IN

"THE MARBLE HEART"



The Remarkable Story of an Avenging Conscience
Staged in the West Indies under the Direction of
Herbert Brenon

FOX FILM CORPORATION
130 West 46th Street New York City

THE HUNTED WOMAN.

Joanne.....Virginia Pearson
John Aldrous.....S. Rankin Drew
Old Donald McDonald.....Frank Currier
Pittsburgh, Jr.....George Cooper
Pittsburgh, Sr.....Charles Wellesley
Bill Quade.....Ned Finley
Bill Barker.....Denton Vane
Paul Blackton.....Harold Fosbury
Peggy, his wife.....Ma. Greene
Marie.....Billie Billings

The publisher of the novel from which the five-part Vitaphone Blue Ribbon (V-L-3-E) feature has been adapted, ought to contribute a goodly sum toward the cost of booming "The Hunted Woman." The morbidly impressionable folks who witness the screen version of the book will undoubtedly purchase the novel itself for more complete descriptive detail of a strongly sexual situation. A young woman, at the dying request of her father, marries a youth. Just as the ceremony is concluded the young man's mistress hurries upon the scene with a child in her arms. She refuses to live with him and is "wife in name only." Receiving news finally that her husband is dead, and later that he is still alive, she goes to British Columbia, where the alleged demise was supposed to have taken place, seeking verification, and hoping "the worst" has happened. There she encounters a bad man who covets her illegally and an author with legitimate aspirations for her love. Husband's "grave" is found with his watch in it, and author pursues his suit and is accepted. They are guests at the "shack" of the superintendent of construction of a railroad and are invited to view a tremendous feat of blasting. Through a landslide they are caught in a cave, with the blast due in ten minutes which will blow them to smithereens. Author puts his arms around the "wife in name only" and says: "If we must die, let us die as husband and wife." The lady hangs her head modestly to indicate submission to his desire, they repeat a brief nuptial ceremonial and a fade-out leaves nothing more to witness but much to imagine. They are rescued and the bad man calls upon his partner in crime to help him kidnap the woman. The partner turns out to be the husband and both had men fight for the woman, the husband being killed and other wicked person shot by an ally of the author. Prior to the killing of the evil persons the author has discovered that his sweetheart's husband is still alive. (This comes to him shortly after he has married the woman.) The couple are in the wilds of the mountains and she says to the author: "Why is it you treat me as if I weren't quite your wife?" (Very naïvely put, probably culled from the novel. That must be a "warm" piece of literature.)

Anyhow it all comes out all right and, it is to be hoped (though the picture makes no allusion to it) that the author isn't a "cold proposition," after he has secured a clear title to the property. The story is by James Oliver Curwood, produced by S. Rankin Drew. Plenty of full-blooded action (no reference to the sexual relation intended), and an exceptionally well-drawn set of characterizations; also good atmospheric detail. *Jolo.*

SHOULD A BABY DIE?

Chas. K. Harris five reeler released via the State rights route by the Hanover Film Corp. Notwithstanding the fact that the picture has what can be termed a freak title it is interesting throughout. The story has as its principal character a young man of wealth who wishes to make a name for himself through hard work. He secures a job as laborer in a factory and while working in this capacity meets the daughter of a pawnbroker. He falls in love with her immediately and wishes to make her his wife. Her father, through the suit being a Gentle, is opposed to the match. The friends of the man, upon learning whom he wishes to make his wife, strongly object. The title of the picture comes in at this point when it is learned that the pawnbroker's daughter was only adopted and that she was really of rich parents, her mother and father being killed in an accident and she being brought up from infancy by the pawnbroker and his wife. The girl when adopted was very weak and was not expected to live, the doctors giving up hope, saying it best to let her die, with the old Jewess having faith and she alone being responsible for the girl's life being saved. Arthur Donaldson does some capable character work as the old Jew with a supporting cast of merit. "Should a Baby Die?" is a good state right proposition.

BEN BLAIR.

Ben Blair.....Dustin Farnum
Florence Winthrop.....Winifred Kingston
James Winthrop.....Herbert Standing
Scott Winthrop.....Lamar Johnstone
Mrs. Scott Winthrop.....Virginia Poltz
John Rankin.....Frank A. Bong
Tom Blair.....F. Burns
Ben Blair, the boy.....Gordon Griffith
Five part Pallas (Paramount) feature, starring Dustin Farnum, directed by William D. Taylor. Scott Winthrop, a young married man, is ordered west by his physician. His wealthy father buys him a ranch and there he takes his wife and little daughter. His nearest neighbor is John Rankin, whose wife deserted him for Tom Blair, who is a drunkard and rowdy. Rankin's wife has a young boy (admirably played by Gordon Griffith).

Mrs. Rankin dies from abuse and the boy is brought up by old man Rankin, out of regard for the misguided wife, who paid the penalty of sin. All of which was sordid and unnecessary for the ultimate denouement, for the child might just as well have been Rankin's and Blair eliminated. The boy and the little Winthrop girl grow up and become attached to each other. Winthrop's father dies and he is called east, taking his family with him. Mrs. Winthrop and the daughter hanker after "civilization." The mother has ambitions for her daughter and fixes up a match for her with a dissipated young swell. Ben Blair, now grown to manhood, reads of it, comes to New York and gives the girl twenty minutes in which to pack and return with him. For nineteen minutes she remains obdurate, but finally yields. The wild western life is admirably picturized, including desperate gun fights and cowboy riding. While a good picture in many respects, it is hardly up to the Paramount standard. *Jolo.*

THE RAIDERS.

Scott Wells.....H. B. Warner
David Haldeman.....Henry Belmar
Dorothy Haldeman.....Dorothy Dalton
Jerrold Burnes.....Robert McKim
Jimmy Callaghan.....George Elwell
Dr. Hartman.....J. Barney Sherry
The current week's Triangle feature release is a five part Kay Bee Photodrama entitled "The Raiders," in which H. B. Warner is starred. Mr. Warner has the role of a careless young society favorite, who through the death of a wealthy uncle has the source of his income cut off and is forced to accept the position of junior clerk, which is the high-sounding title they bestow on head office boys in Wall Street with a brokerage firm. Scott Wells is the name of the role which the former stage star portrays. He falls in love at first sight with Dorothy Haldeman (Dorothy Dalton), the daughter of David Haldeman (Henry Belmar), who is the president of the Big Five B. R. and one of the clients of Jerrold Burnes' brokerage firm, where Scott is employed. David Haldeman, who incidentally is made up to strongly resemble the late J. P. Morgan, is in ill health and his physician orders him to the mountains for a complete rest. No newspapers, no communications with the marts of trade and above all no means of getting into touch with the Stock Exchange. Before leaving he places all his affairs in the hands of his broker with instructions that he is only to be called in case there is urgent need of his advice regarding the Big Five. Burnes immediately formulates a plan to raid Big Five stock in the absence of the Railroad King and calls his henchmen to his assistance. Through a mischance he leaves the receiver of his telephone off of the hook and

Scott overhears the plan to ruin the railroad millionaire. He tries to warn Haldeman, but is unsuccessful. The day of the millionaire's departure is the date set for the raid. Haldeman leaves and the raiders begin to get in their fine work on the floor of the Stock Exchange. Scott finally manages to reach the daughter and the two set about to frustrate the plan of the Burnes clique. Dorothy has five blank checks that her father has left her. The check book shows that there is a balance of \$500,000 in the bank. With this as a basis and her father's card as a trader on the 'change Scott jumps into the fray and manages to withstand the first day's raiding. Through an office boy in Burnes' office it is discovered that Haldeman is held a prisoner at Round Lake by tools of the crooked broker. A party of the daughter, Scott and the office boy rush to the scene of the captivity in a motor car and rescue the father so that he arrives in time for the opening of the Stock Exchange the next day and to carry on the battle that results in the ultimate defeat of Burnes and his henchmen. The reward to Scott is the daughter of the railroad king for his life's partner. There are several corking thrills in the picture. One is the automobile race across the country to the rescue of Haldeman and several of the scenes on the Stock Exchange floor. There is abundant comedy relief throughout the picture and the interest is held at a tension point at all times. Mr. Warner was just right in the role of the young clerk and Miss Dalton most charming as the daughter. As the aged financier, Mr. Belmar, gave a performance that ranks him as one of the foremost of the screen's character actors. Mr. McKim rather overplayed the role of Burnes. "The Raiders" is a corking picture that is full of romantic interest and is sure to be enjoyed. *Fred.*

THE PRICE OF MALICE.

James Clifford.....Hamilton Revelle
Grace Weston.....Barbara Tennant
Capt. Mills.....Wm. Davidson
Lady Marlow.....Heien Dunhar
Lord Deucherry.....Wm. Calhoun
Carson.....Frank Glenn
Cahnan.....Hugh Jeffers
Colonel Brendon.....Wm. Heck
A five part Rolfe (Metro) feature, directed by O. A. C. Lund, starring Hamilton Revelle and Barbara Tennant. It has "class," dealing as it does with the English secret service, but the story can be picked to pieces and resembles one of the Crusade series of detective stories, which are poor imitations of the "Sherlock Holmes" tales. At the finish the hero gets the girl and the villain commits suicide after having been dismissed from the service in disgrace. Despite the foregone conclusion the tale is worked out in virile fashion and splendidly acted throughout. A good program picture. *Jolo.*



SHUBERT FILM CORPORATION

Presents

KITTY GORDON

The Statuesquely Lovely
Stage Sensation

in The International Success

"AS IN A LOOKING GLASS"

Miss Gordon's Premiere As A Star Of The Shadow Stage

Her Startling Gown Alone Make This Lavishly Produced Feature A Big "Self-Advertiser." Miss Gordon Has Outdone For Brilliant Originality Even Her Most Talked About Creations. A Different Gown Of Sweeping Symmetry Of Line, And Lavishly Ornate Richness, For Every One Hundred Feet of Film.

Live, Wide-Awake Exhibitors Are Due to Open up a Golden Bonanza with This Photodrama.

It deals with a trap set by a scheming and surpassingly lovely society woman for a man whom, too late, she realizes she loves with a burning passion that halts at nothing.

How does she save him from the masked fate she herself has planned for him?

EQUITABLE

Motion Pictures Corporation

Presents

ADELE BLOOD

Famous as "Everywoman"

EDWIN STEVENS

AND

MONTAGU LOVE

IN

"THE DEVIL'S TOY"

A Stupendous Triumph of Film Art.

Three Great Dramatic Celebrities in Their Screen Debut.

Premo Film Corporation Production

Here is a Feature That Towers Head and Shoulders Above the Average from Any Point of View. Supremely Dramatic, Superbly Photographed, Splendidly Staged by a Masterhand. Bound to Set a Record Mark from the Box-Office Standpoint.



RELEASED THROUGH

WORLD FILM CORPORATION

EXECUTIVE OFFICES

130 WEST 46th STREET

BRANCHES ALL PRINCIPAL CITIES.

NEW YORK

THE WITCH.

"The Witch" is a William Fox feature, based on Victorien Sardou's play, "The Sorceress," with the plot laid in Mexico. Considerable mechanical construction must have been required to give the effect of a Mexican village. In fact, the director, Frank Powell, has gone to no end of trouble to secure proper scenic and sartorial detail. But just why Miss Nance O'Neil, the star, should be clad in Cleopatra fashion and sleep in her B. C. regalia is not explained. The side issue of the story of "The Witch" are a trifle vague. The straight-away end of it tells of a woman possessed of hypnotic powers (Miss O'Neil) and is known as a witch. She loves Riques and has a very rhapsodical affair with him, not knowing he is betrothed to the daughter of the governor. When she finds it out she places the girl in a hypnotic sleep. Zora (Miss O'Neil) is denounced as a witch and about to be burned at the stake. The governor learns Zora is the only one who can awaken his daughter and promises her her freedom if she will bring the girl back to consciousness. Just what becomes of Zora in the end left to the imagination, nothing being told. She is simply shown being cast out. The impression is created that a more definite finish was made and proved unsatisfactory and was discarded in the assembling of the feature. There are a number of big scenes and the photography and acting all that could be desired. *Jolo.*

DIPLOMACY.

Dora Marie Doro
Julian Elliott Dexter
Comptesse Zicka Edith Campbell Walker
Count Orloff George Majeroni
Henri Frank Losee
Baron Sien Russell Bassett

The five reel picture adaptation of Sardou's famous play "Diplomacy" has been released by the Famous Players Company, with Marie Doro as the star. In the pictureization a great deal of the charm of the stage presentation of this piece has been lost. This charm was in the lines of the famous foreign author, but, nevertheless, "Diplomacy" on the screen is interesting and will undoubtedly attract business to any picture theatre. The Famous Players Company are to be given credit for casting Miss Doro and Mr. Dexter in the roles assigned to them. Both were members of the all-star cast that presented the play last year, when it was revived by Charles Frohman and David Belasco. In the role of the elder brother Henri, William Gilette appeared at the time and in the picture version it is Frank Losee who essays the characterization, and to his credit he said that he brings a personality to the part that equals that of his distinguished predecessor. Sardou's tale of diplomatic intrigue has been given a scenic environment in the pictures that was impossible in the play, and

this lends additional charm. There are several big scenes, such as the ball of the season at Monte Carlo, the gaming rooms at that resort and the beach at Nice, where the opening scene of the photoplay is enacted, that really daughter of an impetuous Marquise, looked rarely beautiful and enacted the role in a manner that won her the immediate sympathy of a host of picture fans. As the youthful lover, Julian, Mr. Dexter was all that could be desired for the role. The principal action of the piece is laid in Monte Carlo, where the Marquise and her daughter are visiting, and Paris, where the final scenes of the drama take place. Julian is in love with Dora, but because he is practically penniless her mother refuses to sanction his suit. Later he obtains an appointment in the English diplomatic service, through his brother, and also, through some fortunate investments, comes into a huge fortune. This satisfies the girl's mother and she gives the pair her blessing. After the ceremony, which takes place in Paris, Julian, through force of circumstances, is forced to believe that his wife was formerly in the pay of the secret service of a foreign power and that she as her last act before leaving the service had betrayed him. These doubts are finally cleared away and there is the usual happy ending. *Fred.*

POLITENESS PAYS.

Nat Holmsom John Junior
Amos Broadstreet John Coscar
Amy Broadstreet Betty Brown
Mrs. Holmsom Marion Skinner

Politeness may pay, but this three reel Essanay feature of the same title will be far from being a paying picture. It is without doubt one of the worst examples of motion picture photography that has been witnessed in some time. But this criticism must not be applied to the photography itself, for as a matter of fact that is the only feature of the picture that is at all worth while, and even at that, it is just about fair. The scenery acting and direction standpoints it is one of the poorest examples of a feature production that has been reviewed in a year. The story is absolutely impossible and whoever selected the cast blundered frightfully. The direction is extremely faulty and last, but not least, it would be hard to have gathered a greater number of "almost" actors in one company. One of those few "little things" the feature might have been a good picture. Nat Holmsom is the sole support of a widowed mother. He is taken ill and the two are facing starvation. Amy Broadstreet, the daughter of the millionaire, takes to charity work and happens on the Holmsom family while in the tenement district. She provides them with provisions and fuel. Later when Nat has recovered he saves an old man from a beating at the hands of a gang. The old man is a miser who in gratitude for Nat's help, wills the boy his entire estate of a million dollars. The gang again attack the old man and murder him. The police and his will and also a note disclosing who attacked him. Nat receives the million and marries old Broadstreet's daughter. The story is related in a most confusing manner, with a series of "cut-backs" that do not further the story, only padding out the picture to three reel length. In one reel or perhaps two, with a lot of the waste cut, the picture might get over to better result. *Fred.*

THE STRENGTH OF THE WEAK.

Pauline D'Arcy Mary Fuller
John Adams (Abbott) Edwards Davis
Richard Adams Harry Hilliard
Tom Dare Curtis Benton

Bluebird (Universal) is about to release a photoplay adaptation of Alice M. Smith and Charlotte Thompson's play, "The Strength of the Weak," adapted by William Addison Lathrop and produced by Lucius Henderson. Mary Fuller is starred in the role played in the legitimate by Florence Roberts with great success throughout the west for several seasons, but which failed to attract paying patronage when brought to New York. It is a modern "problem" play, with a strong argument in favor of the woman, for the reason that she wasn't to blame. Through circumstances (the death of her father) and she being an unsophisticated country girl with a keen intellect and a desire for life, she is left to the guardianship of a libertine, who places her in the care of a conscienceless woman. Piled with wine and with no mastery of herself, the man takes advantage of her. Later she meets a young man who really loves her. She tells him the story and he is willing to marry her in spite of her "past." At this juncture enter the libertine, who turns out to be the boy's own father. The young couple are seen looking into each other's eyes at the end of the picture and the spectator is left to figure out the culmination for himself. In the original play the woman commits suicide. Earlier in the photoplay the boy is shown having his "affairs" to impress upon the spectator the "double standard" of morality, which overlooks "pasts" in a man but not in a woman. The picture should arouse considerable discussion and for that reason is worthy of booking on any program. The production and acting are all that can be desired. *Jolo.*

THE OVAL DIAMOND.

Robert Ledyard Harris Gordon
Sylvia Daunt Barbara Gilroy
Her Uncle Arthur Bauer

Mutual Masterpiece in five reels, released Feb. 24. Story follows closely on the lines of numerous other jewel robbery pictures. A miner finds a large oval diamond on his claim in Africa. His step-brother and other miners

are envious of his luck and plot to secure the stone. To escape from the plotters he and his daughter leave for the United States. Upon arriving in the U. S. they meet with an automobile accident, through the plotting of the brother-in-law, who also returned. The miner is killed and the stone taken from his possession. The girl is taken to the home of her father's step-brother and kept a prisoner. Next to her prison lives a young man, who, seeing that the girl is confined to the yard, goes into communication with her and finds out the trouble. He is caught in the yard by the plotters. He manages to escape, and following this his work is to secure the diamond for its rightful owner, with the finish being that the young man takes the girl for his wife. There is an abundance of exciting bits in this picture that should make it well suited to the houses catering to a class that enjoy this type of pictures. The production and cast are of the Masterpiece standard.

THE TARGET.

Big Bill Brent Hobart Bosworth
Mrs. Brent, his mother Anna Lehr
Walter Peyton A. Kammeyer
Jack Taylor Ronald Bradbury
George Harris Dick Le Reno
Nita Jane Novak
James Fowler Albert MacQuarrie

Five-reel Red Feather dramatic feature, starring Hobart Bosworth and Maud George, scenario by Ronald Bradbury, produced by Harold MacGregor. Scene opens in Colorado. A young lawyer, who is the support of a widowed mother, marries an adventuress and when she quits him he takes to drink. He kills an enemy and is sentenced to fifteen years. His cellmate has been convicted of picking a man's pocket, although innocent. The two escape and make their way into Canada, where they live in a hut. A yacht is shipwrecked and the sole survivor is a young girl, whom they take in and shelter. She loves the other man and the here gives her up to the other, going home to his mother. He is seen coming home, captured by the sheriff, whom he had befriended, serves out the remainder of his jail term and then is seen at the finish with his "only true friend," his mother. Popular priced program feature. *Jolo.*

MANAGERS ATTENTION!!

This Is What You've Been
Waiting For!

"AT THE FRONT WITH THE ALLIES"

The Picture
That Shows
War AS IT IS!

DISTRIBUTED BY

Hippodrome Film
Company, Inc.

H. S. CLARK, Manager
Room 501, 110 West 40th Street
New York City
(Telephone Bryant 8125)

METRO PICTURES
CORPORATION

Presents

"The Blindness of Love"

By Ruth Mitchell Comfort
Directed by Charles Horan
A Metro wonderplay in 5 Acts

Produced by

ROLFE PHOTOPLAYS
INCORPORATED

STARRING

JULIUS STEGER

Supported by

Grace Valentine
George Le Guerre

Released on the Metro Program Mar. 6.



CHAPLIN SAYS

I am with the MUTUAL
because this gigantic organization is
in the
best position to
serve
every
exhibitor.

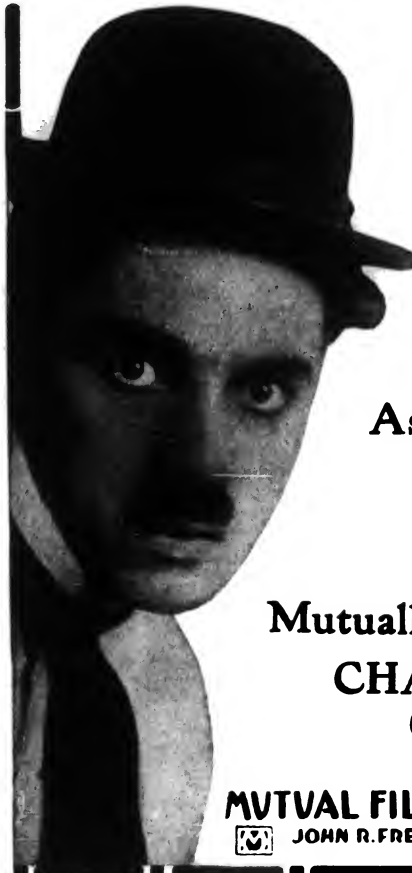
Ask any one
of their 68
exchanges.

Mutually yours,
**CHARLES
CHAPLIN.**

MUTUAL FILM CORPORATION



JOHN R. FREVLER, PRESIDENT



HEARST FINANCIAL INTERESTS IN PICTURE FIELD GROWING

Plan Said to Be a Service With Own Exchanges for the Distribution of Serials and Comedies. Ambition to Make Service Bearing His Name the Best Known in the World.

William R. Hearst is going away into the picture business, from reports about. With E. A. MacManus in charge of the Hearst general picture operations, the plan appears to be a service with exchanges for the distribution of serials and comedies. With the organization perfected, the Hearst interests may then commence to manufacture feature film as well.

Unlimited money is behind the Hearst project, and the story says the Hearst ambition is to make the service bearing the name the best known in the world.

Mr. Hearst is now interested in the International Film Service and the Hearst-Vitagraph Weekly.

A former connection with Pathe was broken by Hearst, who has a legal action pending against Pathe.

SHUBERTS WANT WAR FILM.

The Shuberts are negotiating for the booking over their circuit of the Fatherland Magazine's pictures, "Fighting the Allies, or Germany at War." They were shown at the Colonial, Alhambra and Orpheum in New York, and elsewhere. These pictures were not posed, nor are any maneuvers or parades shown. Not only do they show the German armies, but they also show the Bulgarian, Austrian, Italian, English and the Turks. A great many of them were taken through telescopic lenses, showing the opposing armies in action.

GOODWIN DIRECTING.

Robert Hastings Goodwin is directing the new Pathe serial, "The Iron Claw," with a cast headed by Pearl White, Sheldon Lewis and Creighton Hale.

FOX HAS DOLLY SISTERS.

It was reported on Wednesday that the Dolly Sisters would in all probability sign a contract to pose in pictures, appearing in a series of releases for William Fox.

WILL TALK ON PUBLICITY.

Scientific publicity for the motion picture theatre manager will be the direct line on which Lewis J. Selznick, president of the Clara Kimball Young Film Corporation, will attack the subject, "Marketing the Movies," before the National Press Club of Washington, D. C. He has been invited to address this influential organization of newspapermen at its next "Inside

Dope" night soon. There is an indication that he will talk turkey to the "journalists," as he has chosen for a subhead the query, "Is the agate line the measure of dramatic criticism?"

George M. Cohan has also been invited to be present and will probably tell some inside facts about the theatrical business. It is admitted that if he ever got real busy on the subject his remarks would "print red through all editions," as the sob-sister might aver.

Clark Griffiths, of the Washington Baseball Club, is down for a general confession on the subject of the national pastime.

With these and other star performers at their best, the next "Inside Dope" night of the Press Club will be a snorter. The remarks of the speakers are not necessarily marked in Congressional fashion as "personal and confidential." The entertainment committee in charge promises that the "going will be good," and advises all the "Moody and Sankey" members to bring their prayer rugs to use after the revelations.

PERCIVAL FOR PICTURES.

Walter Percival has fallen for the pictures at last. He has been engaged for the juvenile role in the new film by Willard Mack, in which the author will be starred by the Equitable.

"Now I've got one title on George Cohan," said Percival. "I've been an author, producer, manager, actor and am now picture artist." Time will tell.

CONVENTION OPENS.

Albany, March 1.

The Motion Picture Exhibitors' League of New York state opened their fourth annual convention at the Ten Eyck this morning. The most important matter before the convention is the Ahearn Censorship Bill.

A banquet is scheduled for tomorrow (Thursday) night at the Hotel Ten Eyck, at which Governor Whitman is expected as the guest of honor.

AT THE TRENCHES.

The European trip of Winfield R. Sheehan of the William Fox organization was postponed until this coming Saturday when Mr. Sheehan will sail for the other side in the interests of the Fox pictures. While abroad Mr. Sheehan expects to approach closely to the trenches, if not going actually into them.

With this permission secured Mr. Sheehan will take along Valeska Suratt (now on the other side), expecting Miss Suratt will sing a song or two in the open to vary the monotony for the fighters in the ditches.

TO STATE-RIGHT SERIES.

The Buffalo Times Motion Picture Syndicate has about closed negotiations with an organization composed of about forty territorial film buyers to release through them a series of fifteen two-reelers, starring Helen Green and with the same cast in all, but each two-reeler complete in itself. They are spending as much on each of the two part pictures as would ordinarily be expended on a five part feature. George Terwilliger has been engaged to direct the series and the Times people will photograph the pictures in their own studio.

This is the same company that syndicated "The Social Pirates." It supplies reading matter to 78 large and over 1,000 small papers throughout the country and the stories of the entire series will be published in this service, thereby giving them unlimited publicity.

BOBBY NORTH, BUS. MGR.

As an interested member of the Popular Plays & Players, Bobby North, the erstwhile Hebrew comedian, is now business manager of the concern's studios, one on 35th street and the other at Fort Lee, N. J.

The P. P. & P. is a feature film maker, attached to the Metro service. Organized about a year, it has turned out 18 pictures, 16 of which have been released.

At present Dorothy Green and Clifford Bruce are finishing up a feature, with Geraldine O'Brien cast for the lead at the next P. P. product.

FILM ACTORS GUESSING.

St. Louis, March 1.

The Lansdowne Film Co., of East St. Louis, is being sued by creditors, and about 40 actors and actresses, many of them stockholders in the company, are wondering if they will ever complete the making of their first film drama, "The Old Arm Chair." G. H. Morrison and M. Hamilton, identified with the Ham-Ex Company, organized in Wilmington, Del., some time ago are at the head of the Lansdowne firm. Many prominent St. Louisans own stock in the company.

WEBER IN ANOTHER CO.

L. Lawrence Weber is at the head of another corporation connected with the motion picture industry. In addition to his interests in the Popular Plays and Players and the Metro concerns, he is on the board of director of a \$1,000,000 concern that promises to save fifty per cent. in the printing and handling of films.

The name of the corporation is the Duplex Motion Picture Corporation, organized to lease the patented Duplex printing machines and Duplex prismatic lenses on a royalty basis. The Duplex prints two standard negatives on the same film space where only one is printed now.

Selznick Wants Earle Williams.

Lewis J. Selznick is negotiating with Earle Williams for the post or leading man to Clara Kimball Young.

FRITZI'S OWN PICTURE CO.

Fritzi Scheff is to have her own picture company. At least that is reported as being the ambition of the prima donna and that she has a number of enthusiastic friends who seem willing to back her in the project. Her first picture is to be a screen adaptation of "Mlle. Modiste," which was her biggest success and for which she has secured the filming rights.

Miss Scheff made one appearance in pictures in "The Pretty Mrs. Smith" for the Morosco Company and in this production she screened exceedingly well. If the promotion of her own company is successful she will start work on the feature immediately after her vaudeville time is completed.

"ONE DAY" TAKES RECORD.

The B. S. Moss feature film, "One Day," broke the house record at the Hamilton theatre on upper Broadway Monday, when it recorded \$800 gross on the performance that day, the feature being the special attraction on top of the usual Hamilton vaudeville program.

The Moss concern is in negotiation with Joan Sawyer to play the leading part in its next feature production, "The Undertow," which will be released as a special feature for state rights sale in about five weeks.

MUTT AND JEFF COMING.

The Mutt and Jeff Film Co. will start releasing its animated cartoons by Bud Fisher within a fortnight. They have already sold all territory for their pictures, with the exception of New York, New England and Pittsburgh, which they will retain for themselves. This was accomplished purely on the reputation of Fisher, without showing a single print.

LEONHARDT FOR CHICAGO.

Chicago, March 1.

Harry Leonhardt arrived here today to take charge of the local William Fox office. Charles Worthington, formerly in control, will go to the Philadelphia office of the concern.

Willard Touring Loew Circuit.

Jess Willard, the heavy champ, made a night tour of five Loew picture theatres in New York last night, showing himself for a moment in each in aid of a charitable fund Marcus Loew promised.

N. T. Granlund, publicity pusher for the Loew houses, induced Willard to make the trip.

MUST RAISE PRICES.

Buffalo, March 1.

The Strand theatre people have found they cannot show feature films at five and ten cents and still make a profit. They have decided to increase the admission to fifteen.

"SHOULD A BABY DIE?"

A Timely 5-Reel Attraction
STATE RIGHTS PLAN
HANOVER FILM CO.
904 Columbia Bldg.
New York City.



**MARVELOUS
MACISTE.**
HANOVER FILM CO.
904 COLUMBIA BLDG.
NEW YORK CITY.

FILM FLASHES

Robert Warwick and Frances Nelson are at Miami, Fla., staging "Velma" for the World.

A showing of "The Birth of a Nation" was made in South America last week.

Doris Kenyon is reported to have signed for three years with the Paragon.

John Mason and Clara Whipple have finished work on "The Reapers" for the Equitable.

H. R. Ebenstein has been appointed New York Exchange manager of the B. S. Moss M. P. Corp.

"To Him That Hath," with Robert Warwick and Anna Q. Nilson, will be released by the World Film March 20.

Harry Hilliard, juvenile actor, has signed a long term contract to appear exclusively in William Fox pictures.

The Fine Arts Theatre, Chicago, is doing well with its showing of "The Adventures of Kathlyn" in tab form.

Edward Sloman, formerly with the Universal and Lubin, has been engaged to direct for the American on the Coast.

"The Little Mother" is a Paragon production on which Director Frank Crane is working.

Max Ohlig has been engaged by the Popular Plays and Players as assistant technical director.

House Peters has a Sherlock Holmes role in "The Hand of Peril," a new Paragon release.

John T. Kelly and his director, Lawrence Seamon, are working hard to complete the new serial comedy by the Vitaphone Co., entitled "Bringing Up Father."

Kitty Gordon, in "As in a Looking Glass" for the World Film Corporation, wears no less than eight of the most recent Parisian creations.

Frances Marion wrote the scenario of "The Feast of Life," the newest Clara Kimball Young romance which Albert Capellani directed.

Metro announces its retirement from participation in future motion picture balls, stating they would give their competitors a chance, claiming three straight victories.

Sol L. Lesser has consummated a deal with John Cort whereby "The Ne'er Do Well" will play an indefinite engagement at the Cort theatre, Atlantic City.

A. I. Shapiro, of the Fox Films, has just returned from Detroit where he had charge of that firm's office, and has been transferred to Philadelphia as a special representative.

Thomas Hamlin, the Minneapolis picture editor and agent, is spending a few days in Chicago. He is full of predictions for the films.

Edna Wallace Hopper, Muriel Ostriche and Charles J. Ross are appearing in Equitable's first three-star feature, "Who Killed Simon Baird," which was written for the screen by Channing Pollock and Renold Wolf.

Miles Welch, juvenile actor, posing in the Metro production "The Kiss of Hate," is in Fordham Hospital, suffering from injuries which nearly resulted in his death. The butt of a rifle struck him across the forehead, rendering him unconscious for five hours. The camera man secured a realistic scene.

The Poplar Pictures Corporation has taken over the Sun Photoplay Co., Inc., and established headquarters at 218 West 42d street. A. C. Langan, former president and manager

of the Sun, will fill an executive official position and also act as director of the Popular forces.

Sidney Goldin has arrived in Chicago to direct for a local concern. He was formerly with the Universal and Essanay companies. Goldin is planning to make a film feature out of M. Schor's new play, "Capital Punishment," and is making arrangements with the author direct for the piece.

An aeroplane battle in midair between the latest type of German Fokker and a Russian airman, who destroys his adversary by an explosive bomb, is one of the thrilling scenes in the new war series "At the Front with the Allies." It will be released to exhibitors in a short time by the Hippodrome Film Company of New York.

The Cort theatre, Atlantic City, gave its first day's showing of "The Ne'er-Do-Well" Jan. 20, and records for attendance at this theatre were broken. The length of the engagement was tentative, but owing to the instant popularity, the management, Messrs. Gates & Symons, immediately arranged to retain the picture for a two weeks' run.

Ben Atwell resurrected a leap year tale and planned it on Alfred deMauville on Monday morning. It makes a corking good story. deMauville had been summoned to Chicago by his chief and was forced to cancel a birthday party that he was to give in behalf of the celebration of his wife's natal day on Tuesday.

Two companies are busy at the Essanay Studio, Chicago. The Gladys Hanson, Lewis Stone and Washburn company is engaged under Arthur Berthelet's direction in making "The Havoc," while the other company headed by Henry B. Walthall, Edna Mayo and Sidney Alinsworth are doing some new scenes in the "Mary Page" serial, with Charles Hayden directing.

J. R. Oldfield has taken the management of the Strand theatre, Haverhill, Mass., after a season in Lawrence at the Nickel and Colonial theatres, where he was for the past seven years. He succeeds Geo. I. Appleby, who came to the Strand from Portland, Me., and returns to that city to take charge of the Jefferson theatre, whose lease has been secured by the same people who own the Strand theatre building in Haverhill.

With a brand new electric sign, costing thousands, and improvements costing a few more, the Colonial, Chicago, inaugurated its new Triangle policy Sunday, with S. L. Rothspiel at the directing helm. The outside of the theatre reminds one greatly of the New York Strand exterior illumination. The opening pictures were "Daphne and the Pirate" and a Keystone company with Mabel Normand and Roscoe (Fatty) Arbuckle in it. The prices range from 15 cents to 50 cents.

Plans are being made by A. M. Eisner, manager of the film department of the W. V. M. A., Chicago, to put out a news weekly to be sent through the vaudeville houses which will present local film in the towns where shown in connection with the regular showing of the world wide events. Eisner now has special quarters for the Association film interests in the Walling building. He now has on hand for immediate booking purposes more than fifty features, including the Adelaide and Hughes dancing picture.

Thomas H. Ince has signed William Collier for another five-reel farce comedy. The star has already appeared in two Triangle-Sennett farces and has just completed "The No-Good Guy" under the director of Ince. The results are considered so satisfactory the director and comedian are going to collaborate on another laugh producer. Since the Triangle service started Ince has made only two comedies, Billie Burke's "Peggy" and "The No-Good Guy." The new Collier picture will be the third.

FOOLING THE REVIEWERS.

The film reviewers assigned to "cover" the various studio views on new releases have often wondered why the manufacturers and exchanges didn't equip their projection rooms with desks and masked lights to assist the "boys" in making notes during the running of the pictures. The secret is out. The film folk don't want them to make notes. The reviewers are over-critical and inclined to pick faults. If they cannot make note of the defects in the running they are apt to forget them by the time the lights are turned up.

TOURNEUR'S WAY.

A new way of selecting scenarios comes to light in the Paragon's agitation of its plans incident to the new organization's formal opening of its Fort Lee studio next week. Scenarios that are unanimously approved by a scenario jury composed of the concern's directors and executives are printed in manifold, after copyright, and sent, with the consent of their authors, to about a hundred exhibitors and exchange men in as many diverse parts of the country. The scenarios that come back with a preponderance of approval, are then listed for filming. Disapproved stories are returned to their writers. Options are secured from authors before the composite juries are asked for their verdicts.

Out of 102 scenarios approved by the Paragon council in this way and then sent broadcast for general judgments, within the past four months, but nine came back with the major judgment approving.

The plan is to avoid the common experience of film firms producing stories that a single producing director may approve and, when the money is sunk, be greeted adversely by exchange men, the public, critics, and all the world outside.

The elimination plan is said to be Maurice Tourneur's, the Paragon's studio director in chief and general manager of the company.

COBE VISITING EXCHANGES.

Andrew J. Cobe is making a two weeks' tour of the various exchanges allied with the Popular Plays and Players, Inc.

Majestic, Mt. Vernon, Ill., Burns.

St. Louis, March 1.

Opening Feb. 23, after an investment of \$50,000, the Majestic, playing pictures, at Mt. Vernon, Ill., burned down the next day. Fire caused by defective wiring.



STUART EDWARD MACK

The four-year-old son of Eddie Mack, the Broadway tailor and theatre owner, who has been taken on a trip to French Lick Springs by his dad, so he can get a line on the pinocchio business there. Mrs. Mack is also a member of the party.

COAST PICTURE NEWS.

By GUY PRICE.

George Beban has begun work at the Morosco studios.

Charlotte Walker has quit the Leaky and has gone East.

Edna Goodrich came down from Arrowhead last week and posed for a test film at the Morosco studio.

Jesse Lasky is back on the Coast. And he says for all winter.

Buck Massey is the official guide for privileged sight-seers and visitors at Universal City.

Charlie Murray says that if benefits paid real money he wouldn't have to work in the movies.

Dustin Farnum has begun work on his fifth—or is it the sixth—picture for the Morosco company.

Lewis Cody complains of being forced to fall down a 30-foot embankment in a movie scene. Mere trifle, Lew!

The movie folk have taken to ice skating here like ducks to water. The only difficulty is that there are not enough places to skate.

Local motion picture exhibitors are getting some personal publicity this month. A local paper is printing their photographs daily.

Raymond G. Nye has joined the Universal City colony. He is a character actor of considerable western reputation.

Ford Sterling is due home Monday from Truckee, Cal. He will bring his Keystone Company with him.

Nell Shipman, photo playwright, is in a local hospital undergoing an operation to recover her sight. A few days ago, while in the mountains, she contracted oak poisoning, which spread to her orbits.

Jacques Jaccard, the "U" director, has returned from Santa Barbara.

Cliff Elfeldt, assistant director, is ill at his home here.

Rudy Unholz, one of the few boxers who ever knocked out Battling Nelson, is a movie actor here.

David Hartford is to be made a director at Inceville.

Don Crisp has gone East to forget about motion picture directing for awhile.

Ella Hall has recovered from her recent indisposition.

Affluence Note: Dorothy Bernard's photograph appeared in a local newspaper recently showing the actress seated in a new eight-cylinder automobile.

Forrest Stanley, of the Morosco, is dickering for the purchase of a new car. Who said mov-ing doesn't pay?

The last heavy rain did considerable damage to the motion picture studios.

Clune's "Ramona" is still standing them up at the Auditorium.

MONTREAL'S FIVE NEW ONES.

Montreal, March 1.

Five new picture houses are scheduled to open in this city within the next two weeks.

Included among them is the St. Denis, a theatre of large capacity built by Paul Keith and E. F. Albee, who will operate it.

TOURNEUR SIGNS CORBETT.

Maurice Tourneur, controlling head with Jules Broutatour of the Paragon Film Corporation, yesterday signed Eddie Corbett for a total of ten scenarios to be delivered at the rate of one a month. The contract followed the acceptance by the Paragon's leading director of "The Storm" and "The Whirlwind," two recent Corbett scenarios.

"SHOULD A BABY DIE?"

A Timely 5-Reel Attraction
STARS RIGHTS PLAN
HANOVER FILM CO.
904 Columbia Bldg.
New York City.

STARS DICKERING FOR PICTURES.

Chamberlain Brown is haggling over terms with several picture producing firms over the advent in pictures of five of his stars. This week's contract was delivered for Edwin Arden, for a long term feature contract at \$1,000 a week. Arnold Daly is also on the verge of going in for feature work as are also Clifton Crawford, Ina Claire and Tom Wise.

Reports up to late Wednesday night had not indicated that any of the quintet had signed with any one certain concern, and they were simply sitting back considering their offers.

DRIVEL OF THE FILMS

By J. A. MURPHY

In the big saw mill scene in "Sawdust and Borrow," Bowbridge, the violinist, was engaged to play dance music for the jig saw.

Gertie Glimmott, cast for the lead in "Le Jardin Secret," is taking all of her meals at the 8th avenue Rotisserie in Paris to become thoroughly familiar with Parisian life.

Last week Stephen Gaser spoke before a committee of exhibitors. The exhibitors tried to speak first but he beat them to it.

It is now positively announced the entire plant of the Angora Co. has been purchased by a firm of rubber manufacturers. The purchase price has not been ascertained.

The Angora has purchased the property adjoining its factory and when the new buildings are completed will have room for 52 directors.

The promotion of T. Z. Kake is one in which every one connected with the film trade will be interested. Mr. Kake joined the forces of the Vacuum Co. five years ago in the capacity of porter. The president of the company, quick to recognize merit, decided to give him a higher position and promoted him to window cleaner. Recently he was raised to the position of night watchman, which greatly enlarges his sphere of action.

Hi Alry, cast director, has finished selecting the types for "Feathers and Lead." The parts are well balanced.

Myran Lanune will enact the leading role in a photoplay by Poynter Pennyl. When Mr. Pennyl wrote the synopsis he had Myran Lanune in mind. When he wrote the working script he had his room rent in mind.

A secret production of "The Crimson Wig" is under way at the Hydrophobia studios. Aside from the actors, camera men and visitors, no one has any knowledge of the details or name of the subject. The Assofoetida and the Ephemeral companies are also making secret productions of the same story.

Stephen Gaser has almost perfected a noiseless candy bag for the use of picture show patrons.

Millie Lanude has abandoned her vaudeville tour in order to make the retakes in "The Biren's Snare," her tour consisting of three nights in Sheboygan, and a club entertainment in Cleveland was sacrificed.

The D. A. M. & H. L. Railroad has agreed to build a branch road to the Ephemeral studios. Also a station for the convenience of the working forces.

A New England Film Co. has awarded prizes amounting to \$30 for 100 scenarios written by the inmates of the Rhode Island State Prison. It is tough to be obliged to go to jail in order to market your product.

DACRE-McINTYRE FUSS.

Indianapolis, March 1.

Louis Dacre, appearing with the "Americans" (American wheel), left her show recently in Grand Rapids to come here and swear out a warrant for the arrest of her husband, W. J. McIntyre, comedian with the stock burlesque company at the Columbia, on statutory charges. McIntyre and a chorus girl named Grace Connors were arrested in a house on North Alabama street.

Mrs. McIntyre had had her husband followed by detectives for several weeks.

The couple have been married four years.

Louie Dacre has left the "Americans" and is remaining here until the trouble with her husband is adjudicated.

Claims "Dr. Joy's Sanitarium" Title.

Cincinnati, March 1.

It is claimed the title of "Dr. Joy's Sanitarium" was employed for an amusement device at Chester Park some seasons ago. An act under this name at the Empress last week was notified by local attorneys to discontinue its use. The act's reply is unknown.

Great excitement prevailed Saturday when the president of the Hydrophobia Co. and the manager of the Hibiscus Co. hurried to the offices of the Febrile Co. The doors were locked, and a close consultation was held which lasted two hours. When they all had a drink at Sullivan's cafe.

"Beating Carpets in Bayonne"—Industrial—on the Ochre program, Raspberry Brand, Bovolopus Exchange.

While filming the exterior scenes in "The Shadow of Famine," the actors and directors got so hungry they stopped for lunch. When lunch was over it rained. "The illusion of the films is becoming more and more complete."

Jules Delmar is considering an offer to appear in "The Pink Carnation."

While the officials and working force of the Hocus Co. were posing for a "still" in their studio, the floor gave way and the entire company fell into an abandoned well beneath the building. The stockholders are now trying to pull the company out of the hole.

When her work at the studio is over for the day, Yvonne Goghegan takes a bath in crude petroleum. She is then sprayed with lime juice and dried with a brush made from the eyelashes of fish. After a light repast of lemonade and beans, her maid covers her with a thick coating of corn starch which soon makes hard like a shell. In the morning the shell is cracked, and Yvonne emerges feeling like a new chicken.

"Slapping Slattery's Slate," single reel farce, released April 1, Piffle Co.

Willie Fetschitt, property man, was sent in a hurry for a clothes horse to use in a scene. He returned an hour later with a very thin, bony animal borrowed from a huckster, saying "It was the closest horse he could find."

In "His Wooden Heart," a beautiful, romantic photo drama by the Glimick Co. a boy carves a heart on a young tree in front of his sweetheart's house. He bids her goodbye and goes to New York to write photoplays. Twenty years later, one of his plays is purchased by a large corporation. He invests \$15 in a railroad ticket and returns to his sweetheart. Her house is the same, but the little oak sapling has grown into a large locust tree. They peel the bark from the tree showing the heart he carved when a boy. The negative was unusually expensive as after the scene showing the young tree in front of the house was taken, the house had to be moved to a tree twenty years older and then replaced in its original position, causing the tenants considerable annoyance. The owner of the property would not assist in the moving, although the director offered to "mail him some stills." The entire expense was borne by the Glimick Co.

\$250 FOR TOO YOUNG.

Cincinnati, March 1.

Juvenile Court Judge Charles W. Hoffman, Monday, fined William Hexter, manager of the People's theatre, \$250 and costs on a charge of permitting minors to attend performances at People's. Probation Officer Schreck, of the Juvenile Protective Association, testified that on Feb. 25 he saw 50 children at a Ladies' Day matinee at the theatre, whose ages ranged from one to nine years. Fifteen of the kids were over four years, he said.

Hexter told the judge that he thought children were allowed to attend the performance, as they were accompanied by their parents. The judge, however, held that those in question were of too tender age.

Hexter was recently fined \$250 on the same charge, but the fine was suspended.

Frank Calder Living in Baltimore.

Baltimore, March 1.

Frank Calder, the burlesque manager, who has been confined to a local hospital for several weeks following an operation for a stomach disorder, is about again. He is making his home here in this city with his daughter.

QUICK RESPONSE TO THE GREAT CHARITABLE APPEAL OF THE MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND OF AMERICA

in its stupendous effort to
raise \$500,000 in 15 weeks.

Marcus Loew B. S. Moss Aaron Jones

—TITANIC TRIUMVIRATE—

Immediately volunteer percentages of receipts in their chains of
vaudeville and moving picture theatres on Monday, May 15th,
final and culminating day of the whirlwind, nation-
wide movement.

Writing to Samuel Goldfish, Chairman of the
Executive Committee, they voice these sentiments:

MARCUS LOEW—"Every person identified in any capacity with the moving picture industry should welcome the opportunity to put the Actors' Fund of America permanently beyond financial need. I know no more worthy human charity. The men and women of the pictures will be proud and prompt, I am sure, in responding to the call. It is in their power to establish a new record in the history of American benefactions, and their only chance to help their fellows of the spoken drama. And the picture-loving public can show its approval by packing the theatres of the country on May 15th."

AARON JONES—"Success and good luck to this great philanthropic undertaking. It is with great pleasure that I donate ten per cent. of the gross receipts from all of our theatres for the Motion Picture Campaign for the Actors' Fund of America on Monday, May 15th, National Tribute Day. I want to see every theatre in the United States keenly interested in the work of collecting \$500,000 by May 15th. You will get the co-operation of every one in the film business, especially exhibitors, regardless of any rivalry, because the object is so noble a one."

B. S. MOSS—"Consider me heartily in accord with all the other men in the film business in this humanitarian undertaking. I will do the best I can to foster and promote the campaign. It is with great pleasure that I offer what theatres are in our charge for the cause. Personally I thoroughly believe in this great philanthropy; I think the results will be immense, and that you will get the \$500,000 by May 15th."

**LET EVERY OTHER MEMBER OF THE INDUSTRY, IN
WHATEVER CAPACITY, EXHIBIT AN EQUALLY
LARGE HEART AND OPEN HAND AND
SWELL THE GOLDEN FLOOD!!**

Send contributions to **COMMODORE J. STUART BLACKTON**, Treasurer,
at the offices of the Finance Committee in Locust Avenue, Brooklyn, N. Y.
Executive Headquarters, Motion Picture Campaign for the Actors' Fund
of America, Room 704, 30 East 42nd Street, New York City.

SAMUEL GOLDFISH, Chairman.

U. S. SUES.

The United States District Attorney began suit in Brooklyn this week to recover \$67.83 from Walter A. Manice, which sum was loaned to him when he was stranded in London in August, 1914, at the outbreak of the European hostilities.

Many thousands of Americans were similarly aided, but not all of them saw fit to reimburse their government. Last November Secretary of the Treasury McAdoo handed to the newspapers a list of some 2,000 persons who had failed to return the advances made to them. Among them are a number of theatrical people.

JAPS PINCHED.

Chicago, March 1.

Dempe Enoay and Si Kitchie, of the Tokio Troupe, were arrested yesterday, having with them Ida Goldman, 19 years old, of New York, and Bertha Taylor of Louisville.

The party was enroute to Crownpoint where the Goldman girl and Enoay were to have been married. The four had been living together for some time.

The Government may have the Japs deported.

MANAGER OPERATED UPON.

Montreal, March 1.

An operation for appendicitis was performed upon Abbie Wright, manager of the Princess, and he is now convalescent at the Homeopathic Hospital.

Mr. Wright lately married.

GEO. COHAN ANNOUNCING.

To evidence his appreciation of the willingness of Harry Fox and Joseph Santley to travel with the Friar's Frolic this spring, George M. Cohan (Friar Abbot), has offered his services as announcer for the turn during the week Messrs. Fox and Santley with some girls in a vaudeville act will appear at the Palace, New York.

The Friars' Frolic starts out about May 15 and will be a whirlwind travel for two weeks. The Fox-Santley turn is expected to be first shown at the Palace early in June.

MEEHAN AND PEARL IN "BUDS."

Billy Meehan and Violet Pearl have been engaged to succeed Clark and Bergman in Lasky's "Society Buds," under the management of Sam H. Grisman.

Meehan closed with Rose Stahl's "Moonlight Mary," when that piece was delegated to the shelf after a short run in New York.

RESIGNATION NOT ACCEPTED.

Charles Leonard Fletcher's resignation was placed before the members of the White Rats at the Tuesday night meeting this week and was not accepted.

The members passed a resolution to instruct the officers to communicate with Mr. Fletcher and request him to appear at a convenient meeting and explain his reasons for leaving the order.

SID CHAPLIN DID IT.

As could have been anticipated, the dailies refused to accept seriously the statement of Charlie Chaplin's \$670,000 contract with the Mutual. Some of the papers attributed it to "press work" and others were inclined to kid the announcement.

Nevertheless the contract calling for that amount within one year has been signed, and Chaplin received a part payment of the \$150,000 bonus when attaching his name to the agreement. The remainder will be turned over to him upon the life insurance policy the Mutual is protecting itself with against Charlie Chaplin's death being delivered to that company.

From reports it seems Chaplin would not have been delayed in entering into another contract after his Essanay agreement expired had not representatives of the American Tobacco Co. interests prevailed upon Sid Chaplin to hold his brother off, pending the negotiations that concern's people were then having for the purchase of the Lubin plant. The intention of the capitalists, if they bought Lubin's, was to organize a \$50,000,000 corporation, taking in all the feature film services they could secure. When the Lubin matter evinced no life Sid Chaplin demanded action, and refused an offer from the American Tobacco group of \$25,000 to give them 10 days' further option upon his brother's services.

Charlie Chaplin starts for the Coast this week-end, leaving behind in New York his brother, Sid, who has been the business head directing all of the details for the enormous salary paid Charlie in the final agreement. Considerable curiosity has been aroused in the picture trade as to just who was engineering the business end for Chaplin, and Sid gets all of the credit. The intimacy between the brothers is so close that when Charlie received his first installment of the \$150,000 payment he turned the check over to Sid, who deposited it in his (Sid's) own bank account.

Sid is the elder brother. Charlie is 26 years of age. Sid has continually safeguarded his brother, Charlie's, interests.

Sid remains in New York to have an injury to his leg, when making his famous "Submarine" comedy feature in four reels, attended to.

While Chaplin was in New York he was offered, among other things, \$10,000 for one day's work, to pose for a picture at the Polo Grounds. The promoters of the scheme figured on charging \$1.00 admission, which should yield about \$50,000, and in addition would have the one-reeler for release in the film houses later.

San Francisco, March 1.

Charlie Chaplin is the unconscious cause of a divorce suit in progress here between the Samuel Hoffmans. Mrs. Hoffman admired Chaplin on the screen. Her husband forbade her frequenting any theatre showing a Chaplin film. She refused and the divorce suit followed.



CALIFORNIA

ANNOUNCES
An unprecedented opportunity
for State Rights Buyers
In its two forthcoming

BETTER-THAN-PROGRAM

Features

BEATRIZ MICHELENA

Supreme in Emotional Art
in
"THE WOMAN WHO DARED"

A STORY OF LOVE, ADVENTURE AND
POLITICAL INTRIGUE
By C. N. and A. M. WILLIAMSON
Authors of
"The Lightning Conductor," "The Golden
Silence," "My Friend, The Chauffeur," etc.
To be released in May

OTIS SKINNER

America's Foremost Romantic Actor
in
"KISMET"

A Picturization of
EDWARD KNOBLAUCH'S ORIENTAL
PAGEANT-DRAMA
In which Mr. Skinner scored his greatest
stage success
To be released in July

Through Arrangement with Alice Kauser

"I can think of no play more magnificently equipped for picturization than Edward Knoblauch's 'Kismet,' as interpreted by Otis Skinner."
"With its absorbing story and its gorgeous Oriental color, 'Kismet' should make an epochal motion picture. No subject that I know of is so well suited to the magic of the screen."
"It is a great good fortune that Mr. Otis Skinner's wonderful performance in 'Kismet,' of this gorgeous Oriental panorama, can be perpetuated on the screen."
EDWARD SHELTON.
MRS. FISKE.
CLAYTON HAMILTON.

Phenomenal Success Attends
INITIAL RELEASE by State Rights of BETTER-THAN-PROGRAM Features
"THE UNWRITTEN LAW"

A seven reel film dramatization
By EDWARD MILTON ROYLE
Author of "The Squaw Man," etc.

California Motion Picture Corporation

New York Offices:
(Temporary)
509 FIFTH AVENUE
Phone, Murray Hill 9791

Executive Offices,
Studio and Laboratories:
SAN RAFAEL,
California



HAD TO CHANGE TITLES.

An exhibitor from Brooklyn walked into the Bluebird offices Monday and asked: "What's the name of the Bluebird I get March 6?"

"Rupert of Hentzau," said the salesman.

"I don't want any Swiss war plays when the Germans are winning," said the Brooklyn man. "I want something with love in it."

And now Bluebird's got to outfit "Rupert of Hentzau" with all new titles and send it to him as "The Brewer's Love."

WATCHING FILM EXCHANGES.

Fire Chief Thomas Murphy holds that film houses and exchanges are a menace to the downtown congested districts and will suggest that the Board of Supervisors pass an ordinance

enforcing all exchanges to move to a special district where films can be handled and distributed safely. If this can't be accomplished the Chief will suggest that a new ordinance be framed compelling all film exchanges to operate in Class A (supposed to be fire-proof) buildings. Chief Murphy's action is the result of a report handed in after a thorough investigation of buildings.

Attention Managers

Absolutely the best added attraction that was ever played with any show.



"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'

(or "Germany at War")

Battle scenes in the sky, land and sea. Five reels full of action. Actual war. No Parades or Maneuvers.

Mr. Mardek 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.

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.

Jacob and Jerome, who noticed the pulling power of this wonderful picture, booked it for the Casino Theatre, Philadelphia, Jan. 31st, with "The Sporting Widow." It made such a tremendous hit that they had booked it for Baltimore, Washington, Pittsburgh, and three weeks in the West.

Mr. Curtis, of the Empire Theatre, Brooklyn, also noticed the pulling power and immediately booked it for his house the week of February 14th.

Mr. Weisberg, 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 Girl."

These pictures are entirely new. First time shown at the Colonial, Alhambra and Orpheum Theatres recently.

Variety, Dec. 31, 1915—There also are a number of rather thrilling scenes; one in particular would make the picture worth while even if it had no other feature about it that contained action; it shows a battle scene in which several men fall. It will undoubtedly attract business if played as an added attraction to a regular program.

New York American, Dec. 21, 1915—German war pictures of the Fatherland Magazine not only show the fighting on the western front of France and the eastern front of Russia, but also at the Dardanelles. Sons of the Fatherland are seen dropping by the score as they storm and take positions held by the allies.

The Brooklyn Eagle, Dec. 21—The grim reality of war is evident in every foot of the picture. Daring charges over space between trenches. The audience witness men fall by the score, bayonet charges, skirmishes, the storming of cities and conflict in the air are faithfully portrayed with exactness and realism attainable only under conditions of actual warfare.

The Brooklyn Citizen, Dec. 21—A most interesting and vivid display of operations and methods of the greatest war machine in the world, and several of these pictures are thrillers showing the opposing troops, the actual combat.

The Herald, Dec. 21, 1915—Official motion pictures of Germany at war. These pictures show a sight of the European battle fields as they actually are.

Will accept bookings on percentage or flat rental.

State Rights for Sale

Samuel Cummins

904 Longacre Building
Broadway and 42nd St., New York City

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 those for 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 to show TRIANGLE PLAYS every night.
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.



PICTURE HOUSES ASSIGN.

Ottawa, March 1.

National Amusement, Ltd., has assigned to J. A. Pinard. The assets comprise the Casino and National theatres, the former playing pictures and stock and the latter pictures only. Liabilities between \$6,000 and \$8,000. The assets of the National realized \$850, purchased by J. B. and J. D. Duford; those of the Casino, amounting to \$3,000, sold at 52½ cents on the dollar to J. A. N. Mercier.

VIRGINIA NORDEN

Vitagraph Co.

'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.

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 1635

**MARVELOUS
MACISTE.**
The Grant of Cabaret

HANOVER FILM CO.

904 COLUMBIA BLDG.
NEW YORK CITY.

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

68 West 45th Street
Bet. 5th and 6th Aves. TEL. BRYANT 670

Forrest Stanley

Management
Oliver Morosco

OBITUARY

The mother of Francesca Warde died Feb. 20 in Bridgeport, Conn.

Elizabeth Gieckler, mother of Irene Corbley (Madell and Corbley) died Feb. 21 of heart disease.

Ida Moreland (Mrs. Al Edwards) died Feb. 26 at the Polyclinic Hospital, New York.

Mrs. Jacob Sweatman, mother of Grace Filkins and Harry Sweatman, died Feb. 24.

Mrs. Emelia K. Redding, mother of Francesca Redding, died recently in a New York hotel in her 83rd year. She is also survived by two sons.

Lucey), died February 21, at his home in Philadelphia, after a lingering illness. A widow and two children survive.

Charles E. Hart, manager of Hart's theatre, San Mateo, Calif., died February 20, after a few hours' illness, due to stomach trouble. The deceased is survived by a wife. He was a member of the Syracuse, N. Y., Lodge of Elks. The remains were cremated at the Cypress Cemetery, Feb. 22.

In memory of my Beloved Wife
MRS. ALBERT MCGINNIS
Professionally known as Miss Nora Kernian, who died Feb. 26th, 1914
May her soul rest in peace.
AL MCGINNIS

Charles ("Daddy") Manley, a veteran actor, died in Los Angeles, at the age of 86. He had been playing in pictures during the past years. The deceased was one of the few remaining of the Ford theatre, Baltimore, cast at the time President Lincoln was assassinated.

NEW ACTS.

Al Shayne, single.

Hazel Fox, single.

Rita Gould, returning as single.

Lillian Concord, operatic act.

Margaret Haney and Sammy Weston.

Lorenz and Duffy, returning in new two-act.

Jack Wilson Trio (Lillian Boardman and straight man).

Irene Timmons and Co. in "As It Is Written," sketch.

Nan Hewins, comedy sketch with two people.

Lou Le Brun (Australian Le Bruns) and Carol May, roller skating.

SINGER'S MIDGETS BOOKED.

Singer's Midgets has accepted contracts, it is reported, for 10 weeks at Havana, to be played by June 1. The Cuban engagement was made through Percy Elkeles in New York, acting with the Greenwood agency, Atlanta.

Singer's Midgets is the act lately attached by Frank Bohm in Boston, under a contract held by Bohm, which, he says, gives him the exclusive booking direction of the turn for another year or more.

Mr. Bohm is still confined to his home in New York. He is very ill.

SPLITTING BOOKINGS.

San Francisco, March 1.

The Western Vaudeville Managers' Association will book a few acts into the Empress as "fillers" commencing March 12, according to a local report, the experiment running along for three weeks. The regular road shows sent west by the Affiliated from Chicago will continue to play the house.

HART SUED FOR \$100,000.

Max Hart, the vaudeville manager, has been sued by Charles E. Eckel, automobile tire manufacturer and husband of the late Clara Inge, who asks that he be awarded damages to the extent of \$100,000. Eckel alleges that Hart alienated his wife's affections.

Clara Inge committed suicide in an apartment in West 45th street on Dec. 12, last year.

Hart was served with a summons on Feb. 1, but the complaint was not put on record then. The cause for action came to light on Wednesday through an ex parte order secured by Hart's attorney, requiring Levy and Levy (the plaintiff's lawyers) to show cause why the allegation that the defendant was responsible for the actress' suicide should not be stricken from the complaint.

After hearing argument in the case Justice Finch reserved decision.

JOLSON'S TONGUE TWISTER.

Al Jolson scored one of his biggest hits Sunday night at the Winter Garden with a tongue-twisting lyric new to this country, "Which Switch Is the Switch for Ipswich." It will be interpolated into the regular Jolson production at that house.

The song was written in London for Jack Norworth and used by him in the J. M. Barry revue, "Rosy Rapture" at the Duke of York's last year. Jordan David is the lyricist and Herman Darewski the composer. T. B. Harms & Francis, Day & Hunter are the publishers.

FLORA ZABELLE EXPECTED.

Vaudeville expects Flora Zabelle in an act. George O'Brien was "after" Miss Zabelle the day following her return to New York late last week.

Her husband, Raymond Hitchcock, remained in London rehearsing for the production Alfred Butt is to present him in.

LEIGHTON'S CARD SYSTEM.

Victor Leighton, who knows all about railroads, theatres and opera houses and all of the necessary things that a booking manager for a big producer should know, has developed a new card index system which is being installed in the A. H. Woods Booking Dept. at present.

When completed the index will reveal at a glance all of the attractions under that management that have played a certain town at any time within the last ten years. The card will also bear the information as to what the gross receipts were and what the percentage was that the company received. The house manager's name and the name of the theatre will also be recorded. Going back ten years will undoubtedly bring to light some interesting info. as to what a number of the real old thrill melodramas did in the way of business.

NO. 2 "ALONE AT LAST."

The Shuberts are placing a "No. 2" "Alone at Last" into rehearsal next week. The organization is designed to play the smaller three-day and week stands.

Clara Palmer may be finally signed for the role sung originally by Jose Collins.

REHEARSING "GOLD FOR IRON."

The Shuberts put into rehearsal Thursday a new musical piece entitled "Gold from Iron," music by Emmeric Kalmarr with the book by Rida Johnson Young and production by Benrimo.

The cast will be headed by Arthur Albro and Claire Romaine.

Rehearsals are being held at the Shubert theatre. The title will in all probability be changed before the piece opens.

One-Night Managers Together.

Corry, Pa., March 1.

A meeting of managers held here yesterday to facilitate bookings assures an attraction one solid week of one-nighters in route represented.

The towns in the pact are Jamestown, N. Y.; Warren, Franklin, Titusville, Oil City, Meadville, Pa.

The combination is called a circuit.

BILLS NEXT WEEK.

(Continued from page 17.)

St. Joe, Mo. CRYSTAL (inter) Swan & Swan Williams & Segal Fiechtie's Tyroleans Watson & Flynn (One to fill) 2d half Hetty Sherwin G & K King Gardiner Trio Hufford & Chalm Buch Bros	Topeka, Kan. NOVELTY (inter) Almond Mr and Mrs Allison Laurie Ordway Huling's Seals (One to fill) 2d half Williams & Segal Bevan & Flint Fiechtie's Tyroleans Watson & Flynn (One to fill)
St. Louis. COLUMBIA (ubo) Alex Carr Co "Overtones" McKay & Ardine Avon Comedy 4 A & F Stedman Laurie & Bronson Gordon Highlanders Curson Sisters EMPRESS (wva) Horn & Ferris Friend & Downing Thaleras Circus (Two to fill) 2d half McRae & Clegg Pollis Sie & LeRoy Rhoda & Crampton Kilkenny 4 GRAND (wva) Allen & Allen Le Roy & Tozier Adolphus Spencer & Williams "Cabaret Girl" Great Santelli	Toronto HIP (ubo) 3 Winsome Harmonists Bert Murphy Tom Nawn Co Irene Meyers 4 Entertainers O'Donnell & Blair SHEA'S (ubo) Young & April Calta Bros "Little Stranger" Eddie Carr Ballat Divertissement Blossom Seeley Everest's Monks (One to fill) YONGE ST (loew) The Lelands Frankie Fay Clark & Roses Lawrence & Edwards Morgan & Gray Charlie Case Red Bros Trev. N. V. PROCTOR'S Wilber Sweatman Stone & Hughes Philbrick & Deveau Howard & White Lander Bros "The Orchard" Kelly & Pollock Alber's Bears 2d half Onri & Dolly Stewart Sisters Katherine McConnell J & B Dooley The Holdsworths "Woman Proposes" Klein Bros Schreck & Percival
Superior, Wis. PEOPLE'S (wva) Bennington Willing & Jordan (One to fill) 2d half Alvaros & Martell 2 Georges Gertrude Lee Polson SYRACUSE, N. Y. CRESCENT (ubo) Mlle Paula Van & Pearce Neluaco & Hurley Burke & Walsh 6 Sylvesters 2d half Harris & Nagel Courtney & Irwin 8 Hughie Blaney LaFrance 3	Tulsa, Okla. EMPRESS (inter) Bajork Bros Olga Walter Milton Co Devine & Williams Geo Brown Co 2d half Lala Selbini Lewis & Norton King & Harvey Willie Solar Bottomley Troupe Vancouver, B. C. PANTAGES (m) "Dream Pirates" Dancing Savers Chris Richards Emmett & Emmett Violet & Charles Packard 4 Victoria, B. C. PANTAGES (m) Al Fields Co Norton & Earl "Board School Girls" Cooke & Rothart Reed & Wood Vancouver, Ind. LYRIC (sodabo) Grinbill & Esther 8 Rosellas (One to fill) Virginia, Minn. ROYAL (wva) Alvaros & Martell 2 Georges (Continued on page 30.)

IN MEMORIAM

Henry Alvin Robinson

The Beloved Brother of
ETHEL ROBINSON
Who Departed This Life
March 5th, 1915

Arthur W. Banta (Four Banta Brothers) died Feb. 24, at the home of his sister, Mrs. Minnie Kirklan, in New Haven, Conn.

Edward Lonergan, fly man at the Olympic (14th street), died Feb. 22 after an illness of three days. He was at the Olympic for 17 years.

Chas. A. Dunlap, former owner of Electric Park, Newark, N. J., died at the Orange Memorial Hospital, Feb. 23, after one week's illness with pneumonia.

John E. Gilbert, an actor of the legitimate stage, died last week in the Harlem Hospital of gas poisoning, sustained from sleeping in a room in which there was a leaky gas jet.

In Affectionate Memory of
ROLAND CARTER
Died March 2nd, 1915
Never forgotten by his devoted wife.
HETTY URMA

Henry Worden, age 76, the father of Mrs. Edward Shayne (Mae Worden, formerly Shayne and Worden), died in Chicago, Feb. 24. Mrs. Shayne's husband is the well known W. V. M. A. booking agent.

Al Austin, who has prepared more appetizing dishes for the show folks who visit Chicago than any other chef in that city, died last week. His funeral, Feb. 24, was attended by many theatrical and sporting persons of note.

James McDevitt, professionally known as James Van Leer (father of Joe McDevitt (McDevitt, Kelly and

2d half
Bennington
(One to fill)
Walla Walla, Wash
LIBERTY (wva)
Smiletto Sisters
Hayden & Goodwin
Arthur Young 3
5 Linnetts

2d half
Yvonne
The La Tours
Knight & Moore
(One to fill)
Washington
KEITH'S (uo)
Ruth St Denis Co
Mack & Walker
Ernest Ball
Rae E Ball
"Hiram On the Farm"
Ruth Budd
Warren & Templeton
F & A Astaire

Waterloo, Ia.
MAJESTIC (wva)
"Little Miss Mix-Up"
2d half
Weber & Diehl
Thurber & Madison
"Porch Party"
Green & Parker
Staline's Circus

Wheeling, W. Va.
VICTORIA (sun)
Wm Patton Co
Els Yocarys
Ruth & Brown
Dolly Davis Co
Dancing Daynes
2d half
Willie Zimmerman

Don Carney
Eva Westcott Co
Florence Troupe
May Sisters
Wichita, Kans.
PRINCESS (inter)
Lala Selbini
Bottomley Troupe
Lewis & Norton
Willie Solar
Kling & Harvey
2d half
Almonds
Laurie Ordway
Mr & Mrs Allison
Stewart & Donahue
Huling's Seals

Wilkes-Barre, Pa.
POLI'S (ubo)
1st half
(Scranton split)
Broslus & Brown
Worsley & Ashton
"Yellow Peril"
Ailyn & Frances
Wilson Bros
Oberlitta & Girls
Williamsport, Pa.
FAMILY (ubo)
Theodore Hamberg Co
"Fortune Hunters"
Von Hampton & S
(Two to fill)
Winnipeg, Can.
ORPHEUM

"Sant & Sinner"
Vanderbilt & Moore
Mine Chilson Ohrman
Catherine Powell
Pietro
Fannie Brice
PANTAGES (m)
"In Tangoland"

Hyman Adler Co
3 Hickey Boys
Ren Harris
Sprague & McNeece
STRAND (wva)
Winfred Du Bois
Delmore & Moore
3 Loretas
Electrical Venus
Woonsocket, R. I.
BIJOU (ubo)
Mario & Duffy
Quinn & Laferty
B Morelle 6
2d half
Walters & Walters
Expo Jubilee 4
Gwynne & Gossett

Worcester, Mass.
POLI'S (ubo)
Great Johnson
Dickinson & Deagon
Herbert Ashley Co
Flo Irwin Co
William Sisto
"Waltz Dream"
Walton Bros & Geor
Owen & Four
Flynn's Minstrels
(Three to fill)
PLAZA (ubo)
Jean Moore
Mason & Fagon
"Maid of the Mists"
(One to fill)
2d half
Asard Bros
(Three to fill)

Yonkers, N. Y.
PROCTOR'S
Markee Bros
Rice & Franklin

Irene Hobson Co
Ruth Curtis
Gordon & Day
Telegraph Trio
"Girls"
2d half
Lane & Harper
"Lido"
Emil Mendelsohn
Joe Bernard Co
Claude Golden
Velde Trio

York, Pa.
OPERA HOUSE (ubo)
Kennedy & Kramer
Hallwright & Bates
Somers & Morse
Musical Nosses
Stan Stanley 3
2d half
Zylo Maids
Amy Lesser
"Mayor & Manicure"
Tchang Yung Troupe
(One to fill)

Youngstown, O.
HIP (ubo)
Minnie Kaufman
Mendel & Broderick
Moran & Wiser
Alleen Stanley
Scott & Keane
Milt Collins
Edward's Review

Bangor, Me.
BIJOU (ubo)
(Lewiston split)
1st half
The Braminos
Owen & Drew
The Reynolds
Lucas & Lucille
Pk North Co

Ernie Young, ticket broker, has opened a branch office in the Brevort and has placed Clara Guernsey in charge.

The Grand, Sheboygan, Wis., damaged by fire Feb. 23, is being remodeled and will reopen in a few weeks.

Kenneth Davenport, formerly with the Doris Keane Co., is in Chicago and plans a fling at vaudeville with a feminine partner.

"Rio Grande," Augustus Thomas' new play, with Richard Bennett and Frank Campeau, opens at the Blackstone March 6.

The Lyric, Danville, Ill., closed Saturday reopening March 13 with an all-girl show booked through the U. B. O.

"The Girl and the Dollar" is a new show which Guy Kaufman is playing the road for the remainder of the season.

Henrietta Wheeler joined the "Colonial Minstrel Maids" last week and will play an "end."

The Coffman opera house (R. L. Hollenberger, manager) Paragould, Ark., is open to combinations.

Reports from "High Jinks," now out this way, say that it is getting the money on the one night stands.

Every indication points to the Haymarket, Chicago, housing American Wheel burlesque shows next season.

Mitchell Leichter, formerly with the California Wild West show, has charge of the Medal-Winners Exposition, opening March 1 at the Coliseum.

Jules Held and wife, who have been on the road with one of the "Sept. Morn" companies, are back in Chicago and have framed a vaudeville act.

Engagements via the A. Milo Bennett Exchange last week included Nella Dana, English, and Helen Faucette, with the Helen Lackaye act, "Overtones."

The Chicago Advertising Association Tuesday had an old-fashioned circus in the Association's clubrooms. Red posters were gotten out for the event.

Walter Irons opened well with his burlesque stock project at the Empress, Milwaukee, last week. He is booked in for four weeks but may stay longer. Arthur Calamagne is the featured player.

Tom Powell's Minstrels, numbering 21 people, running an hour and twenty minutes, is now a fullfledged tab. Featured with it are Minstrel Billy Clark and the Nettie Carroll Troupe.

George Mooser, the New York representative of Oliver Morosco, was here last week to look over the "So Long, Letty" show and has gone to Los Angeles for a conference with Morosco.

"Around the Town" (Ed. Churchill's tab) missed the opening matinee at LaFayette, Ind., last week, going 50 miles out of the way upon closing its engagement at South Bend the first half. The evening performance was given.

Long Tack Sam (Franz Long) last week stopped payment on the check for \$3,000 on a Brooklyn (N. Y.) savings bank which was stolen with \$1,340 in cash from him in the railroad station at Mattoon, Ill.

The Imperial got some dandy first page stuff on its attempted safe blowing story last week. The house incidentally not only found its money intact but reaped the benefit of the story which got big headlines.

One of the Allison Sisters (a sister to Sunny Kilduff, who died suddenly last week of pneumonia) and Arthur May (husband of the deceased vaudevillian) will continue the former May and Kilduff act.

Ralph Herz rehearsed "The Cry of the Child" at the Chicago theatre the afternoon of Feb. 24 for experimental purposes. Wilson Mizner adapted the play from the German play by Engel and Horst.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Ringling's rehearsal call Coliseum April 8.

Jake Sternard's back from New York.

Park managers lining up season's shows.

Fred Sosman is back in vaudeville.

Jack Gardner's selling electrical supplies.

J. R. Shannon is an auto enthusiast.

"Town Topics" opens at the Chicago theatre March 5.

It is reported the remaining State street jitney burlesque houses are to be closed.

Martin & Leammie's "Sept. Morn" is trooping again.

Buffalo Jones (himself) was the Pastime's feature last week.

Joe Stecher, wrestler, is sought by vaudeville agents.

Attebery & Ferguson have separated as show producers.

A spring harbinger: D. L. Schwartz's fur cap's shelved.

The Windsor refuses to advertise politicians.

Truly Shattuck is after local bookings.

The Wilson is dicker with Richard Travers.

There's talk of the Four Cook Sisters continuing vaudeville.

McVicker's seek "B. L. T." the Trib paragraper.

Halton Powell's "Any Man's Wife" opens in St. Louis March 5.

"Panama," with Pauline and Eugene Perry, opens March 14.

Looks like "So Long Letty" stays indefinitely.

Harris (Nichols-Finn Co.) is battling bolts.

David Duggan's principal soloist at Colonial.

Song pluggers are working political meetings.

Jim and Marian Hawkins, back from Australia, are in Chicago.

The Avenue had 5,000 paid admissions Feb. 20 (Sunday).

Not likely Kedzie stays open summer months.

Mr. and Mrs. George Bowles stopped off in Honolulu Feb. 14.

Ed. P. Churchill will do no more tab or show producing until next fall.

William Wamsher plans to produce "The New Wizard of Wiseland" show next season.

The new Opera House, Tipton, Ia., opens about April 10.

Erich G. Richter will be the next exalted ruler of the Chicago Elks.

Frank Haney has put the Virginia on the profit side of the ledger.

Alyse Melward, a Chicago cabaret girl, is now playing Song in "Experience."

Business N. G. in Freeport, so the Orpheum there has closed.

Fox Reilly, who owns the "Oh, You Daddy!" tab, is playing in it.

"Seven Hours in New York" closed last week.

Nellie De Onsonne (Nell of th' Cabaret) is headlining the Empress bill all this week.

CORRESPONDENCE

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

In Mason City (Iowa) is reported Forbes Robertson did less than \$300 on his engagement while the May Irwin show played to something like \$338.

Harold F. McCormick, chief financial backer of the Chicago Grand Opera Association, cables from Switzerland, he's coming back to Chicago soon.

It is rumored Buffalo Bill is balking on his contract with the Sells-Floto Circus, demanding a bonus of \$10,000 before opening with the show in the middle of April.

Ed. T. Lenihan, stage manager of the Windsor, taking the job when the house assumed its present W. V. M. A. policy.

Julia Clifford (Mrs. Robert Fitzsimmons) failed to report at the Empress, Des Moines, last Thursday. Everett Hayes, the Chicago booker, filed the disappointment.

Plans may result in the Princess offering "Hobson's Choice" during the summer, this show to follow the Margaret Anglin engagement.

Ben Fitchett, press representative of the Star & Garter, is a candidate for the benedict's rank, his election taking place next June.

The Empire, at present housing the Mme. Sarah Adler company, in which Joseph Kessler is the principal male player, is doing a landoffice business in the new play, "Capital Punishment," by Moses Shor, presented in Yiddish for the first time in Chicago Feb. 23.

Al. H. Wilson, at the Victoria this week in his new play, "As Years Roll On," will be at the Imperial next week. James Wingfield has booked the show for a trip through the copper country. They are going to Duluth from here.

Serge De Diaghileff's Ballet Russe has gone away from here minus the cartload of money it expected to grab off on its two weeks' engagement at the Auditorium. Artistically speaking, it was a great success, but financially, not. The outfit went to Milwaukee.

David Medowff, a new lyric trend, finding war conditions too uncomfortable, has come to America and signed by the Sarah Adler company, now playing the Empire here. He's from Russia and reported to be a fine operatic tenor.

It's all being fixed by Gus Hill and Sam Thall for a Hill edition of "Mutt and Jeff" to start a tab route over the W. V. M. A. U. B. O. within the near future. Thall has plenty of houses demanding tabs but is lacking the supply to meet the demand.

KEITH'S PALACE

NEW YORK CITY

WEEK FEB. 31ST
Cole, Russell and Davis

SEIBEL

SYLVIA

LAYMAN and CHAULSAE

Novelty and Whirlwind Dancers

What New Orleans Critics thought about this couple

With "NOBODY HOME"

DAILY STATES

Seibel Layman and Sylvia Chaulsae in original dances, delighted the first night audiences. They showed first-nighters some new steps and whirls and won hearty, deserved applause.

TIMES PICAYUNE

While "Nobody Home" contains more catchy songs than any musical comedy offering of the last few seasons, it is the dancing that stands out as the feature of the production. The exceedingly clever dance numbers by Seibel Layman and Sylvia Chaulsae are the crowning effort.

ITEM

Two wonderful dancers, Seibel Layman and Sylvia Chaulsae, the like of whom never waltzed or "trotted" across the Tulane stage in many months.

The Washington Square Players of New York open their Chicago engagement shortly after Easter.

The Charles Orr and William Pruett act which played the Palace last week has gone east. It is booked to return to New York, playing the Prospect March 20, Orpheum (Brooklyn) 27, Chambers April 8 and the Palace (New York) week April 10.

Swan Wood, premier danseuse, with the Ballet Divertissement at the Majestic, fulfilled the Chicago engagement under a great strain as she was still affected by the effects of recent pneumonia poisoning. Miss Wood did not go east with the act this week and will follow the advice of physicians until she recovers.

Charles Lambert, claiming to be an actor and giving the Elks Hotel (a cheap South State street inn) as his place of residence, was arrested by Chicago police Monday and later identified as the man who "held up" the Hugo Flash saloon on North Clark street Sunday.

Florrie Millership, playing Omaha this week, en route back from her western Orpheum tour, will lay off the week March 6 and will visit her sister, Mrs. Leonard Hicks (nee Lillie Millership) after playing St. Paul and Minneapolis Miss Florrie debuts in her new "single" at the Palace, Chicago, March 27.

The Gus Sun circuit is to play some of the Association tabs and among the biggest so far contracts for and a week prior to his opening in New York. He plans to sail early in April for London where he will take full charge of his Pickadilly restaurant. He returns to the States in the fall and expects to bring some new Oriental surprises for his new vaudeville turn.

Long Tack Sam went to St. Louis Sunday night. He returns to Chicago the middle of March to lay off a week prior to his opening in New York. He plans to sail early in April for London where he will take full charge of his Pickadilly restaurant. He returns to the States in the fall and expects to bring some new Oriental surprises for his new vaudeville turn.

The W. S. V. A. through Sam Harris, announces that a pre-selling arrangement has been concluded between the W. S. V. A. and Chris Brown, New York Booking representative for Rickards Australian Circuit, whereby acts booked by Mr. Brown have the opportunity of playing six weeks of W. S. V. A. time prior to sailing for Australia. On returning from Antipodes the acts booked by Mr. Brown will be routed east over the A. B. C. time from this end.

The Haymarket is doing business with its stock burlesque policy. The average is between \$3,000 and \$4,000 on the week. Joe Stagers, on his engagement there recently, 2,000 people being turned away and more than 500 were accommodated on the stage. The house is getting some great publicity through the indefatigable efforts of the advertising manager and press agent, E. G. McCormick. Manager Art H. Moeller is sporting a handsome Chevrolet car.

Some of Chicago's enthusiastic golfers are polishing up their clubs relative to taking to the courses at Beverly and South Shore. Those getting ready for the early spring migration to the local greens are Leonard Hicks, Mort H. Singer, William Stewart, Harry Singer and James B. McKowen. It's reported Hicks is getting in trim for the game by practicing on the golf course at the Hotel. He plans to bet his inn against the Princess theatre that he and Stewart will win more games this spring than either of the Singers paired with McKowen.

The city primaries were on in full blast Feb. 28. Theatrically there was interest by reason of Aaron Jones (Jones, Jinks & Schaefer) being a candidate for aldermanic honors from the sixth ward. Opposed to Jones was Willis O. Nance. Friends of the latter openly declared Jones and supporters were spending considerable money prior to the election because Nance had made a bitter fight against theatre tickets and had of his (Nance's) fight for better ventilation. Jones made some vigorous speeches in the ward telling the folks what he would do if elected. Jones was personally supported by Mayor Thompson.

Perry J. Kelly was in Chicago during the week end, long enough to show doubting Thomases some positive proof the new Hyams & McIntyre show, "My Home Town Girl," is doing big business on the road. One instance out of the ordinary was the making of a stand in the Victor Opera House over the telephone. Following a three days' confab (via the phone), Kelly agreed to play with Manager Frank Hill on the terms that the show get the first \$900, the house the next \$100 and all over that Kelly's share to be 50 per cent. and Hill's 15 per cent. In the face of a blizzard the show was given, the receipts being exactly \$1,085.50, Kelly's divvy being \$542.75 and the Victor manager's amounting to \$115.32. Kelly may postpone singing the Hyams and McIntyre show into Chicago now until next season, as there is no house at its disposal at present.

AUDITORIUM (Bernard Ulrich, mgr.).—BLACKSTONE (Edwin Wappler, mgr.).—"The Ohio Lady," has failed to draw; will be replanted Sunday by "Rio Grande," the new Augustus Thomas play (4th week).—COHAN'S GRAND (Harry Riddings, mgr.).—"Jane O'Day from Broadway" (Blanche Rine) drawing fairly well (2d week).—CHICAGO (John Reed, mgr.).—"Ruggles of

Red Gap (Ralph Hers) doing poorly; gives away to "Town Topics" Sunday night (4th week).

COLONIAL (Joseph Bransky, mgr.).—Tri-angle picture inaugural Feb. 27.

COLUMBIA (William Roche, mgr.).—"Billy Watson-Ed. Lee Wrothe Burlesque Carnival."

CORT (U. J. Herman, mgr.).—"His Majesty Bunker Bean" (Taylor Holmes) still drawing successfully (17th week).

EMPIRE (Jacob Paley, mgr.).—"Capital Punishment," a new play in Yiddish, to capacity business by the Mme. Sarah Adler-Joseph Kessler company (2d week).

ENGLEWOOD (Louis Quintman, mgr.).—"Girln from Joyland."

FINE ARTS (J. Cuneo, mgr.).—"The Adventures of Kathlyn" (film version) (2d week).

GARRICK (J. J. Garrity, mgr.).—"Experience," continued h. o. prosperity (10th week).

GAITY (R. C. Schonecker, mgr.).—"Follies of 1915."

HAYMAKET (Art H. Moeller, mgr.).—"Royal Burlesques."

ILLINOIS (Augustus Pitou, mgr.).—"Chin Chin" still doing capacity (5th week).

IMPERIAL (William Splink, mgr.).—"Smart Set."

LA SALLE (Harry Earl, mgr.).—"Poor Little Peppina" (Mary Pickford) last week.

LITTLE (Elma Pease, mgr.).—"Little Theatre Company."

NATIONAL (J. T. Barrett, mgr.).—"Stock" (3d week).

OLYMPIC (George L. Warren, mgr.).—"So Long Letty," business has picked up and show in for a run (3d week).

POWERS (Harry Powers, mgr.).—"Van der Decken" (David Ward) in getaway week with John Drew opening March 6 in "The Chief" (8th week).

PRINCESS (Sam Gerson, mgr.).—"A Pair of Silk Stockings" continues to attract h. o. interest (8th week).

STAR & GARTER (Charles Walters, mgr.).—"Dave Marlon Co."

STRAND (Eugene Quigley, mgr.).—"Mutual masterpiece."

STUDEBAKER (Louis Jones, mgr.).—"The Duke" (John Berner, mgr.).—"As Years Roll On" (Al. H. Wilson).

ZIEGFELD (Alfred Hamburger, mgr.).—"Feature films."

PALACE (Harry Singer, mgr.; agent, Orpheum).—Nine times out of ten it's an appreciative and good natured audience Monday night at the Palace. The show was noticeably strong in sections while in others the average was not so forte. Sansone and Della opened. This act has the slender little woman being balanced some feet in the air on the end of a pole supported on the chin of the man. Some of the daring in the balancing tricks offered evoked much applause. Wright and Dietrich have been in vaudeville long enough to know the value of the topical numbers and they dish up plenty to the ultimate satisfaction of the variety house patrons. They put over a number effectively and their ukulele duos were harmoniously rendered both in voice and accompaniment. "Petticoats," with Grace Dunbar also in back in town and repeating the laughing success it established at the Majestic. On the program carded as "No. 4" were the Sharrocks, but they appeared in the sixth position instead. In the "No. 4" spot were Payne and Niemeyer, now one of vaudeville's substantial dancing acts. Miss Payne and Niemeyer have sure worked the turn up to good advantage. It goes without saying that Eddie Foy and the seven Foylets had everything their own way. Harry and Emma Sharrock worked as long as they wanted to and entertained the whole route. "Overtones" proved a novelty. This sketch by Alice Gerstenberg in which Helen Lackaye is the featured play-

er is not wholly a vaudeville revelation but it is verily a vaudeville novelty and splendidly acted. Laurie and Bronson were "No. 8." Here's a precocious pair, with little to commend them but fair voices, a world of nerve and a style not unlike Ryan and Lee's, that stacked up against that next to closing spot without fearing any results that might mitigate. The Palace audiences appeared to be keenly entertained judging from the applause at the finish. Casinos closed the show.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—A sketch headlined this week's bill at the Majestic and for a wonder got away with it. The skit was "An April Shower," with Alex. Carr, who was seen here in the first "Potash & Perlmutter" company that played Chicago. The playlet made a profound impression Monday afternoon and the audience thought so well of it and appreciated Carr's work so much he took several curtains and then to reciprocate the applause, recited a little soliloquy as an Encore. Delton Marrens and Delton opened early with their athletic work and did well, considering that the folks were just coming in. Thurbur and Madison exchanged their gags to good effect. It's a genuine treat to watch Lady Sen Mei present her pleasing "single." This little Chinese prima donna offers one of the best object lessons of modern vaudeville. She entered variety houses with only her voice and the advertised novelty that she was a Chinese vocalist of note. She got along well but nothing compared with the impression she made Monday. Lady Sen Mei has adopted a more pronounced form of American dress, even to her hair dressing, and she's about the sweetest, cutest looker from the land of hinky dreams that has come this way in many moons. She was a positive bit here and the audience clamored for more when she had finished her repertoire. The Avon Comedy Four combined schoolroom absurdities with topical close harmony and scored. Adelaide and Hughes were greatly enjoyed, their dancing being enthusiastically applauded. This act is a great favorite at this house. Diamond and Brennan were warmly received the moment they walked on. This pleased the vaudevillians and gave them occasion to offer the best they had in stock. Miss Brennan is wearing some nifty new clothes, looking especially pert and attractive in an all-green outfit at the opening. She dresses decidedly in taste and being good to look upon on the stage makes a capital partner for lanky Jim. Willie Weston had a mighty tough spot following the sentimental appeal of the Carr playlet and managed to do pretty well, all things considered. That query about the war sympathy for each country may win applause but it doesn't warrant its usage in any house where there may be divided feelings of war opinion. Of course Willie turns it to jest, but it has a hollow ring. The Curson Sisters in their original flying butterfly act closed the show and closed it in a thrilling manner. The women dress the act well, show aerial class and make a pleasing impression the moment they start whirling through the air. AMERICAN (E. Louis Goldberg, mgr.; agent, W. V. M. A.).—Nothing of special interest in the bill at the American last half of last week. Show whole lacked life. Johnnie Small and Small Sisters were well received. The tough boy and girl dance was the best liked, although the trio has a new number for the closing. Jack Burnet (author) has worked hard to give the trio sufficient "bite" to display the talent of the young man and girls. Embs and Alton work in "one" and depend on singing to carry them over. Good voices. Song routine gave satisfaction at the American, but at that could be framed stronger for the duo. The woman tops her partner's voice harmoniously. "The Lingerie Shop," diverting and

amusing. Since the act left New York it seems to have lost some of its pep. Danny Simmons started out as though he were going to flop beautifully but surprised them all by registering more applause and laughter than any of the acts. The Great Santelli pleased with his demonstration of strength but permitted that small army of "plants" to overdo their attempted comedy.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—Show pleased the neighborhood folks hugely. Business at top notch last half. On paper the show did not present the entertaining qualities it did in the running. Mile. Francois and partner opened. This is the act that has the woman doing the acrobatics on the stilts and the man performing ground stunts. Good of its kind, nothing extraordinary. Joseph Norcross and Banks Winter, billed as "two old pals," well received. Norcross played vaudeville with the late Col. Sam Holdsworth. The men sing the old songs well. Rawson and Clara were next with "Just Kids." The picturesque setting was somewhat cramped on the Wilson's small stage, yet the effect was there. The turn had them laughing one moment and applauding the next with the touch of sentiment at the close sending the turn over to important returns. Act scored an unqualified hit and could have remained in view for some minutes longer if Rawson and Clara had cared to accept the encore. Trovato appeared in excellent humor and the house was with him and when he got to the whistling imitations with the violin he discovered a great bunch of whistlers in the house. The Hippodrome Four, with their school room antics, gags and specialties, with close harmony thrown in, closed the show to a big hit.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"The worst of the season" was the way the regulars branded Monday's show at McVicker's. The bill founced around like a chicken with its head cut off and never once assumed the right sort of aspect to make it stand out. The big act, Ships the Fourth in the Night, which occupies the topline with Neil McKinley, who is a big favorite at this house, failed to come up to expectations and the sketch looks even worse than it did at the Majestic. The piece takes a lot of liberties with stage license and hands the police and detective chief in the act a jolt which is not effective, at least to that way it appeared Monday. The situation of this offering in real life could never be imagined for an instant. It's too preposterous. The audience laughed during the serious moments of the Fifth avenue swell in the case. The finale is too tame even for pop vaudeville melodrammer fans. The furs of the female manipulator wear have grown several shades darker than when they were worn at the Majestic. It's a New York locale, yet the girl says the furs came from Maxwell street. Business of giving skit local atmosphere. Neil McKinley didn't show until almost two o'clock and worked along his usual nut fashion, but his voice was decidedly turned over. His wedding, the surefire. Sampson and Le Clair opened the show. Delea and Orma worked hard to please, the man singing effectively while the woman wore an exaggerated red and white-striped mannish outfit that got a few laughs when it was first shown. Act seemed to give satisfaction. The Ross Brothers, billed and announced as the champs of the ring, went through their gymnastic training stunts and put on a lively little bout with the gloves. There are entirely too many announcements. The act should strive to attain more class and showmanship than it has at present. O'Neil and Gallagher did well, all things considered. The woman (formerly of the O'Neil Sisters) sang as though she had a terrible cold and the proverbial pep was missing. Act labored hard and kidded each other all the way about the respective sizes and weight of the pair. Some of the patter used has been worn threadbare at this house this season. "The Fascinating Flirts," with two men and six girls, went along with some m. c. numbers and was fairly well received. Not once during the presentation of the turn did the girls change their white shoes. The eccentric leg mania of the hotel guest supposed to have an unquenchable thirst and his comedy antics saved the act from doing a typical vaudeville Brodie. Following the weekly picture, appeared the sketch, "Ships that Pass in the Night." The next turn was more of a song-plugging bit for L. Wolfe Gilbert and his latest song successes in which two men, Green and Phillips, participated. There were m. p. of Gilbert getting the thought for "My Sweet Adair." Then one of the men sang the number while the other played the piano accompaniment. This song gag with the pictures has been in use in New York for a long while, but no one seems to have given it a serious tumble to any extent in Chicago. "The Melody Friends" were next and their music pleased. Jim and Marian Harkins appeared after 2.15 o'clock. They have just returned from a long tour in Australia. They were most successful with their McVicker's debut Monday.

\$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.

TO MY BROTHER MEMBERS:

In publishing this notice (at my expense), I do so simply to ask any and all my friends for their co-operation in electing

J. WILLIAM FITZPATRICK

the first International President (Big Chief) of The White Rats.

As I have been personally acquainted with Brother Fitzpatrick for the past fifteen years, his sincerity of purpose, his unassailable integrity, and his propaganda for a bigger and better organization has made him, in my estimation, a worthy successor to our present Big Chief, FRANK FOGARTY, whose name will go down to posterity as the saviour of the W. R. A. U.

FRANK FOGARTY brought us back, and like the generous soul he is, unmanfully steps aside to welcome the advent of a new leader. (GEORGE FULLER GOLDEN—one who will lead us out of the wilderness of doubt—a leader.)

Therefore, girls and boys of the profession, I ask you to vote for JAMES WILLIAM FITZPATRICK.

Be sure and send your votes in to the New York office. Do not neglect this, as it only means a minute of your time and may perhaps do a lifetime's good.

Respectfully submitted,

(En route, Marcus Loew Circuit)

HARRY BREEN

THEATRE WANTED

Will trade twenty-five acre irrigated apple orchard, seven years old, on Macadam Road, three miles from flourishing town in Oregon for first class picture house or vaudeville theatre in vicinity of Greater New York. Address R. M. D., care VARIETY, New York

The Ballad Everyone Is Asking For!

"THE SUNSHINE OF YOUR SMILE"

By Leonard Cooke and Lillian Ray

This is a ballad of the better class—the kind that is being demanded by the public—the kind that gets the big applause. Published for all voices. Also arranged for male or mixed quartette. Orchestrations in all keys. Send for it now and be one of the first to use it.

T.B. HARMS & FRANCIS, DAY & HUNTER
62 West 45th Street, New York City. (East of 6th Avenue)

SAN FRANCISCO
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglas 2213
EDWARD SCOTT, in charge

ORPHEUM (Fred. Henderson, gen. rep.; agent, direct).—Gertrude Hoffmann and Co., second week. Lambert, applause winner. Moore, O'Brien and McCormack opened to good results. Grace De Mar, good. The Langdons, programmed for second week, did well appear, replaced by McCormack and Wallace, who were well received. James Cullen, hit. EMPRESS.—The Empress this week has a seven-act show with the William Fox feature, "Fighting Blood," furnishing the picture en-

tertainment. Aerial Mells opening, good routine. Mile. Alvert, vocalist, good returns. Hyman Myer suffered through poor enunciation. Lilly Lenore and Co., dancing, acceptable. Rancous Nelson and Co., in "Conscience" (at the Pantages a short while ago), excellent sketch. Gray and Mason, good. Four Bellas, closing the show, held the house in with some speed work.

PANTAGES.—"The Office Girls," big attraction this week, an agreeable surprise. The act of the musical comedy variety made a noticeable good impression closing the show. Rucker and Winifred, colored, with some exceptionally clever comedy, put over a big laughing hit. Gallagher and Carlin in "Before the Mast," very good. Keegan and Ellsworth, pleasing songs and likeable appearance. Beesie Harvey opened the show with her singing equestrian novelty in satisfactory style. Bobby Harris and Harriet Nolan, clean act, enjoyed thoroughly. "The Violin Fiends," two women and one man violinist

and a man pianist, played rag music, earning big applause. The act has local people. CORT (Homer F. Curran, mgr.).—Pictures of Vernon Castle (1st week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Burton Homes Travelogues (2d. week).

ALCAZAR (Belasco & Mayer, mgrs.).—Stock. Lytell-Vaughan Company (31st week).

SAVOY (Homer F. Curran, mgr.).—Dark. 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.

All of the local theatres did a good business on Washington's Birthday, observed here as a legal holiday.

It is said that business has fallen off considerably at the Wigwam, where dramatic stock is the attraction.

Phil Hastings is doing the press work for the Market Street theatre, a photoplay house.

Manager Cluxon has had the Pantages theatre dressing rooms thoroughly cleaned and put into first class shape.

The Jewel Dance, done by Emelle Culverwell, will be a feature of the policemen's ball this year.

March 2 a vaudeville show was given in the Dreamland Rink. The proceeds went to help the Old Peoples' Home.

The students of the Stanford University have arranged to produce "The Great Divide" on March 8.

The Empress has cut its prices to ten and twenty cents, with the exception of Sundays, when the old ten, twenty and thirty schedule prevails.

JOAN STORM--JOHN MARSTON

Present THE ULTRA NOVELTY COMEDY—"HIS ALIBI"—by HARRY L. NEWTON

RUTH ST. DENIS

Assisted by **TED SHAWN**
AND
DENISHAWN Dancers
SIXTEEN WEEKS—U. B. O. TIME

CHANCE AND NOLAN

ARE SELLING
"A PULLMAN FLIRTATION"

("FROM BRYAN TO PROVIDENCE." COPYRIGHT DXXC, 92,944)

Costume Creations Designed by CLAUDE GRENVILLE-BURNETT. Special Drops by Calkins Studio.

AN UNUSUAL COMEDY, WITH SPECIAL, UNPUBLISHED SONGS, IN ONE ALL WRITTEN AND STAGED BY

JACK BURNETT

ADDRESS: 124 MAJESTIC THEATRE BLDG., CHICAGO

A Popular Song with a Sermon and a Punch

The reason why certain songs appeal to the majority is because they agree with the sentiment of the words contained therein.

DO YOU? DO YOU DO IT?

Unless you constantly renew the vitality of your act with new and acceptable material—"GA FLOP!" goes the act! No need to go that way, tho'—just keep tabs on the songs "FEIST" hands out and you'll never have to—"GA FLOP!"

Conclusive Evidence

ARTHUR BRISBANE is considered America's greatest editorial writer.

"THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY"

Howard Johnson's and Fred Fischer's brand new descriptive ballad—The song that immediately set them all a singing.

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.

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.

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.

"THOSE GOOD OLD DAYS BACK HOME"

JOE MCCARTHY AND JIMMIE MONACO

Some "rag." Patter a plenty. Strong single and dandy double. The first comers are grabbing it right and left.

It's typically American all the way through. The first of a new series of songs with a sermon and a punch.

Oh yes, of course you know LEO FEIST PUBLISHES IT,

NOTE—All the numbers issued by us are published for band and orchestra. If interested, communicate with our B. & O. Department

LEO FEIST, INC.

135 West 44th Street, New York

CHICAGO	145 N. Clark St. Western Office	PHILADELPHIA	ST. LOUIS	821 Holland Bldg. 7th & Olive Sts.
BOSTON	Eastern Office 176 Tremont St.	Parkway Building Broad & Cherry	SAN FRANCISCO	Pantages Thea. Bldg.

As a matter of fact practically every journalist of note has paid homage to the song, "M-O-T-H-E-R—A Word That Means the World to Me."

Published by Leo Feist.

SAM H. GRISMAN Presents

Billy

Violet

MEEHAN and PEARL

in

"THE SOCIETY BUDS"

Headlining in the east

MASTER GABRIEL & CO.

Presenting "LITTLE KICK"

With AL LAMAR and VIDA PERRIN, an act for all ages from 6 to 60. Just finished our 22nd week at the 81st Street Theatre, New York.

Direction M. S. BENTHAM

One Artist to Another:

I, John D, hereby state that I buy those small lots from manufacturers of high grade merchandise that become too small for them to bother with. Same merchandise be clothes intended to retail from eighteen to thirty dollars. My only selling price is thirteen dollars and fifty cents. This is no bunk but facts. Get wise to yourself, call and I'll convince you. Thirteen dollars and fifty cents, let that sink in your brain, Mr. Actor. All our clothes are Standard Brand Samples. 1574 Broadway, opposite Strand Theatre, New York City.

John D.
Inc.

JACK BORNHOLT

In "CURSE YOU, JACK DALTON"

Opened in San Francisco Feb. 28, to play four consecutive weeks SAILING MARCH 21 on steamer "Sonoma" to tour the RICKARDS CIRCUIT, AUSTRALIA

Thanks to MR. CHRIS BROWN

The local Moving Picture Operators' union passed a resolution Feb. 18, opposing the censorship of motion pictures.

The Savoy will remain dark until March 19 when "Bringing Up Father" opens for a two weeks' engagement, after which the house will play several well-known shows.

Adolph Ramish, who is interested in the Los Angeles Hippodrome and who lives in Los Angeles, has purchased an interest in other Ackerman-Harris enterprises.

Recently Frank Chester, of the Pollard Opera Company, filed suit against his wife, Jessie Chester, for divorce, and to get the evidence necessary for legal separation Mr. Chester is said to have used a dictagraph.

Engine trouble prevented Art Smith, the aviator, from making a flight on Sunday, Feb. 20, at the year after celebration of the Exposition.

Prior to giving a leap year dance, the Jacob Dramatic Club (amateur), issued the following warning to its male members: "Gentlemen must be careful to act in a ladylike manner."

Dominick Millileo, harpist with "The Only Girl" at the Cort (week of Feb. 20) while crossing the street downtown on the night of Feb. 21, was run down by an automobile. The musician sustained abrasions of the right leg and was transferred to the Emergency Hospital for treatment. His injuries proved to be slight. No arrest was made.

"THE TALE OF AN OVERCOAT"

JULE—BERNARD and SCARTH—FLORENCE

This act is copyrighted—
We have proven that.

BIG CITY FOUR

THIS WEEK, FEBRUARY 28
ORPHEUM, BROOKLYN

NEXT WEEK, MARCH 6
ALHAMBRA, NEW YORK

ROVER - BATES - EMERSON - KILCOINE

Booked Solid - HARRY WEBER - Does It

March 13, BUSHWICK, BROOKLYN

March 20, PALACE, NEW YORK

PAUL

AME

GORDAN and RICA

"In A Cycle of Surprises"

RECOGNIZED BY ALL MANAGERS AND AGENTS as the originators of this style of entertainment. "LOFTY" COMEDY FOR ROUNDS OF APPLAUSE.

Pirates "Lay-Off" and obtain ideas of your own

B. F. Keith's Palace This Week (Feb. 28)

Direction, W. S. Hennessy

HEY!!

DON'T FAIL, under any circumstances to get the season's most wonderful march ballad for it is now acknowledged to be the sensation of the century. If you have any place at all for a song get the sure hit



**"IS THERE
STILL ROOM FOR ME
'NEATH THE
OLD APPLE
TREE"**

It is the talk of New York and going bigger every day. Don't wait until it has outlived its stage usefulness, but send for it now. Orchestrations in all keys for the asking.

GET IT NOW!!

KALMAR - PUCK and ABRAHAMS CONSOLIDATED

MACK STARK, General Mgr. 1570 Broadway MAURICE ABRAHAMS, Professional Mgr.

BEST PLACES TO STOP AT

28 Housekeeping Apartments
of 2 and 3 Rooms with Bath,
\$3.00 to \$15.00 Weekly

88 Single and Double Rooms
with Bath, \$5 to \$10 Weekly

City Homes, Home Cooking,
Home Comforts.

THE CORNELL

114-16 WEST 47TH STREET NEW YORK CITY

Located in the Heart of the
Theatrical Section and
Booking Offices

Phone Bryant 4641
Complete Hotel Service
(Just off Broadway)

BEST PLACES TO DINE

AN ITALIAN DINNER YOU WON'T FORGET

108-110 West 49th St.

Lunch 40c.

With Wine

GIOLITO

Near 6th Ave.

DINNER, Week Days, 60c.
Holidays and Sundays 65c.

WITH WINE

"THE RENDEZVOUS OF THEATRICAL'S BEST"
TURNING THEM AWAY NIGHTLY

JOEL'S

206 West 41st St.
One Minute West of Broadway

We've made \$250,000 by satisfying our customers. Let us satisfy you! Only place north of Mexico you get the genuine chili con carne and tamales. Also a delicious table d'hôte dinner, 75c. A la carte. Ehret's beer, etc. Dancing in the new Mirror Room.

SPECIAL CHICKEN AND SPAGHETTI EN CASSEROLE

115 WEST 40TH ST.

LUNCH

WITH WINE

40c.

ROYAL

TABLE D'HOTE

NEAR 6TH AVE.

DINNER

WITH WINE

65c.

DURAND AND COMINETTI, Proprietors

"WHERE THE MOUNTAINS KISS THE SEA"

NAT GOODWIN CAFE

The Most Famous Bohemia West of Chicago
SANTA MONICA, CAL. (25 minutes from Los Angeles)
PAUL W. SCHENCK, President

DANCING

ROTISSERIE

RAZZETTI & CELLA, Inc.

Kings of the Roast Meats

Originators in this style cooking



Hot
Roast
Chicken,
Turkey,
Duck,
Goose,
Squab,
Lamb,
Beef,
Veal.

La Parisienne

630-632 8TH AVE.
Bet. 40th-41st Sts.
Phone Bryant-4723

ELDORADO

1599-1601 8TH AVE.
Bet. 48th-49th Sts.
Phone Bryant-8895

High Class Dining Rooms

Palm Garden

Imported & Domestic Wines & Liquors

Famous Places—Popular Prices

OPEN TILL 1 A. M.

Telephone Greeley 2429

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, \$8.00 Up
JORDAN BROS., Props.

270 West 39th St. NEW YORK CITY
near 8th Ave.

Sid Grauman, manager of the Empress, had the clothes checking concession at the Policemen's Ball on Feb. 21. The financial returns were good.

On February 21st, the Technau Tavern Ice Palace Co., incorporated for \$50,000 capital stock divided into shares of \$100 each. Each of the five incorporators subscribed for a single share of stock; the rest is to be placed upon the market. The new company proposes to construct a big skating rink in the Arcadia Dance Hall on Eddy street.

ST. PAUL HOTEL

60TH ST. AND COLUMBUS AVE.

NEW YORK CITY

Ten-story building, absolutely fireproof. All baths with shower attachment. Telephone in every room.

One block from Central Park Subway, 6th and 9th Ave. L Stations. Same distance from Century, Colonial, Circle and Park Theatres.

—RATES—

100 Rooms, use of bath, \$1.50 per day.
150 Rooms, private bath, \$1.50 per day.
Suites, Parlor, Bedroom and Bath, \$2.50 and up.
By the week, \$8, \$9 and \$14.00.

SPECIAL RATES TO THE PROFESSION

Catering to Vaudeville's Blue List

Schilling House

107-109 West 48th Street

NEW YORK

American plan. MEAL SERVICE AT ALL HOURS. Private baths. Music Room for Rehearsals. Phone 1650 Bryant

Tel. 4000 Bryant

The Central

221 WEST 42D ST., near Broadway

Elegant furnished rooms with private baths; modern comfort, French cooking. Single, \$7 to \$8; Double, \$14 to \$18, including board. For past 13 years under the personal management of F. MOUREY.

CATERING TO THE PROFESSION
ABBEY COURT

3120 Broadway, N. Y. C., N. E. Cor. 124th St.
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.

On Feb. 18 an advance man hit Livermore, Cal., and made a one-night stand date, after which he contracted for advertising space in the weekly and planted the customary advance notice describing his attraction as being well worth seeing. When the advance notice appeared it was among the other news but between the heading and body was enclosed in parentheses "Press Agent's Copy."

The manager of Frank Adams' Circus was arrested in Palo Alto, Cal., on February 18.

Hotel Richmond

70 WEST 46TH STREET

NEW YORK

1 BLOCK FROM BROADWAY, 1 BLOCK FROM 5TH AVENUE

5 MINUTES' WALK TO 30 THEATRES

This excellent hotel with its quiet, comfortable, attractive service and restful atmosphere, invites your patronage.

TARIFF:

Double room, use of bath, \$1.50 per day. Double room, private bath and shower, \$2.00 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 professional rates.

EUGENE CABLE, Proprietor.

Phone Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping

Clean and Airy

Private Bath, 3-4 Rooms.

Steam Heat

323 West 43rd Street, NEW YORK CITY.

Catering to the comfort and convenience of the profession

Steam Heat \$4 Up

New Victoria Hotel

Formerly KING EDWARD

UNDER NEW MANAGEMENT

IN NEW YORK

145-155 WEST 47TH STREET, Just off Broadway

"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
Five Minutes' Walk to 30 Theatres POPULAR PRICE RESTAURANT
Try Our Dollar Dinner for 50c.

CAFE IN CHARGE OF ABE MIERS

CHAS. A. HOLLINGSWORTH, Proprietor

AN IDEAL HOTEL FOR PROFESSIONALS

300Furnished Apartments

(of the better class yet within reach of economical folks)

Located in the heart of the city, one block to Broadway, close to all booking offices, principal theatres, department stores, traction lines, L. roads and subway.

Our specialty is housekeeping apartments for theatrical folks to whom we specially cater and who can be assured of unsurpassed service and attention at all times.

All buildings equipped with steam heat and electric light.

IRVINGTON HALL

355 to 359 West 51st St. Phone 7152 Col.
Elevator fireproof building of the highest type. Just completed. With every modern device and convenience.
Apartments are beautifully arranged and consist of 2, 3 or 4 rooms, kitchens and kitchenettes, private bath and phone.

\$12.00 Up Weekly

YANDIS COURT

241-247 West 43rd St. Phone 7912 Bryant
1, 3 and 4-room apartments with kitchenettes. Private bath and telephone. The privacy these apartments are noted for is one of its attractions.

\$10.00 Up Weekly

Address all communications to M. Claman

Principal Office: Yandis Court, 241 West 43rd Street, New York

HENRI COURT

312, 314 and 316 West 48th St. Phone 8560 Bryant
An up-to-the-minute new fireproof building, arranged in apartments of 3 and 4 rooms with kitchens, private bath. Phone in each apartment.

\$12.00 Up Weekly

THE DUPLIX

325 and 330 West 43rd St. Phone 293-6131 Bryant
Three and four rooms and bath, thoroughly furnished for complete housekeeping. Any of these apartments will comfortably accommodate 4 adults.

\$8.00 Up Weekly

Dad's Theatrical Hotel

PHILADELPHIA

STRAND HOTEL

81-85 VICTORIA STREET
ADJOINING SHEA'S THEATRE
Convenient to all theatres

Rates to the Profession

Running hot and cold water in every room.

European plan

H. ARMSTRONG, Manager.

The State humane officer caused the arrest alleging cruelty to animals. On the 20th the same aggregation experienced more trouble in Millbrae, when "Texas," the star elephant performer, escaped from its chains and aside from hindering traffic did damage to the gardens of the residents.

ST. LOUIS, MO.

REGENT HOTEL, 100 N. 14th Street
HOME OF THE PROFESSION
FIVE MINUTES WALK TO ALL THEATRES
ELMER E. CAMPBELL, Prop. and Mgr.

NOTICE TO THE PROFESSION

SEYMORE HOTEL
ROCHESTER, N. Y.

Rates

European \$6.75 up
American \$1.25 up

BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—Bill at least 50 per cent. better in the final analysis than last week's. Carrie De Mar's rapid fire comedy "Quick Action" carried top honors, the sketch prov-

BEST PLACES TO STOP AT

LEONARD HICKS HOTEL GRANT

"The Keystone of Hotel Hospitality"

CHICAGO

OFFERS SPECIAL WEEKLY RATES TO THE PROFESSION
WHY NOT LIVE IN THE HEART OF CHICAGO?

DANIEL'S HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and 9th Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1842 Bryant NEW YORK CITY
NEW BUILDING ABSOLUTELY FIREPROOF
84 ROOMS With Hot and Cold Running Water
ALL MODERN IMPROVEMENTS SHOWER BATHS
TELEPHONE IN EVERY ROOM
EVERYTHING NEW
PRICES \$3.50, \$4.00, \$4.50 WEEKLY
CAFÉ AND RESTAURANT A CALL WILL CONVINCE YOU

The Edmonds Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION
776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment

Office—776 EIGHTH AVENUE

HALF BLOCK FROM THE WHITE RATS

Telephones:
Bryant
8969—8961

THE ADELAIDE

One block west
of Broadway

754-756 EIGHTH AVE., Bet. 46th and 47th Sts.

3-4 Room Apartments Completely Furnished for Housekeeping at Moderate Prices
Steam Heat, Bath and Telephone in Each Apartment
No one but myself is connected in any way with these apartments
MRS. GEORGE HIEGEL, Proprietor and Manager

ing even better than her "request" songs. The Rigoletto, giving closing spot on the bill, and held the house in. Four Roses opened in a good act which had a few crude spots, followed by Ethel Kirk and Billy Fogarty. Denman Thompson's "Old Homestead" Quartet had a little too much time, and Carmine Fabrizio, the Italian violinist, went big. Joseph E. Bernard and Co., in "Who is She?" went good; Mignon, clever, and Orth and Dooley, very good.
BOSTON (Mark Eisenberg, mgr.)—The Big T Company this week brought back Fadettes Orchestra to augment the pop bill which has been used none too successfully to bolster up pictures. Business only fair.
HIPPODROME (Robert G. Larsen, agent).—Boxing and wrestling.
BOWDOIN (Al Somerbee, mgr.; agent. Loew).—Freak small time with big time advertising. Big gross, small net.
ORPHEUM (V. J. Morris, mgr.; agent. Loew).—This reconstructed house, seating 3,400, doing a whale of a business, affecting entire small time district.
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.).—Paramount pictures now in. Good.
GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop. Excellent.
SCOLLAY OLYMPIA (A. H. Mailley, mgr.).—Pop. Excellent.
PARK (Thomas D. Sorolre, mgr.).—Paramount film. Good.
SHUBERT (E. D. Smith, mgr.).—Last week of "The Passing Show of 1915." Closing strong but hit by "Around the Map."

MAJESTIC (E. D. Smith, mgr.).—William Hodge in "Fixing Sister" in for run.
WILBUR (E. D. Smith, mgr.).—Last two weeks of "It Pays to Advertise."
HOLLIS STREET (Charles J. Rich, mgr.).—Henry Miller and Ruth Chatterton in "Daddy Long Legs." Big.
COLONIAL (Charles J. Rich, mgr.).—"Around the Map" opened Monday night to capacity. Being advertised big.
PARK SQUARE (Fred Wright, mgr.).—Engagement of "Rolling Stones" extended through next week because of good business.
PLYMOUTH (Fred Wright, mgr.).—George McFarlane in the premiere of "The Heart of the Heather" opened Monday night to good business.
CASTLE SQUARE (John Craig, mgr.).—Stock. "Between the Lines," the annual Harvard prize play still running well, being advertised as a sweet production.
GRAND (George Magee, mgr.).—Pop.
HOWARD (George E. Lothrop, mgr.).—"The Charming Widows." Excellent.
CASINO (Charles Waldron, mgr.).—"Ben Welch Burlesquers." Good.

**MINER'S
MAKE-UP**
Is Now Recognized as
THE STANDARD

UNDER MANAGEMENT OF THE OWNER

THE ARTHUR

252-254 West 38th St., Off 7th Avenue, New York
\$2.50 to \$5.00 Weekly

100 rooms, scrupulously clean, baths on every floor, steam heat, electric light and gas
Telephone 4155 Greeley MUSIC ROOM FOR USE OF GUESTS

Hotel Bradley

RUSH AND EAST GRAND AVE.

—250 Rooms—
CHICAGO

CATERING TO THE BETTER CLASS OF THE PROFESSION
WALKING DISTANCE OF ALL THEATRES

ROOMS WITH BATH, \$7, \$8, \$9, \$10.50
TWO ROOM SUITE, \$14. THREE ROOM SUITE, \$21
HIGH CLASS RESTAURANT MODERATE PRICES
ROBT. H. BORLAND, Manager
(Same Management Alexandria Hotel)

Rooms with Private Bath \$7.00 Week
IN THE NEW, MODERN FIREPROOF

NORMANDIE HOTEL

417-19 SOUTH WABASH AVENUE CHICAGO, ILL.
Within three blocks of Ten Largest Down-Town Theatres

MARION APARTMENTS 156 West 35th Street NEW YORK

Just off Broadway

FURNISHED APARTMENTS

1, 2, 3, and 4 Rooms, \$3 and Upwards

Complete Housekeeping Equipments. Telephone and Elevator Service.

GAITY (George Batcheller, mgr.).—"The Tourists." Good.

Theatrical interests represented by Gus Frohman are reported to be dickering for the former Toy theatre, now known as the Copley, one of the most ideal intimate type houses in the country.

HONOLULU, H. I. By M. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.) Raymond Teal Musical Comedy Co., in "Mr. Henpeck" and as an extra special feature, Edward Marshall.
HAWAII (E. A. Cohen, Jr., mgr.) Fox Film Features
LIBERTY (C. J. Pedrick, mgr.) Paramount Features.
NATIONAL (R. W. Hughes, mgr.) Feature Films.
EMPIRE (M. Parsons, mgr.) pictures.
Edward Marshall is paying Honolulu his first visit. He is on his way to New York City after a successful season in Australia. Nolan and Nolan stopped off at Honolulu to play a short engagement at The National. They have also been on tour in Australia.

The De Folco Grand Opera Company closed Feb. 12 and now await the first steamer for San Francisco. The De Folco season was not a success.

LOS ANGELES. By GUY FRIED.

Louis A. Well, owner and editor of the Port Huron, Mich., Times-Herald and brother of Herb Well, manager of the Majestic

theatre of the same place, is visiting hereabouts.

Sam Rork, Triangle manager in this city, is breaking up the film program at the Majestic by alternating with a singing act.

James Pope, local newspaper man, has been appointed public defender. He will handle all theatrical cases free of charge.

"Gatling Gun Phil" McCleary, former censor in Mexico City and publicity man for Carranza, is here honeymooning. He recently married Miss Dorothy Elizabeth Root, 20, of San Francisco.

Venice ministers are attempting to ban the annual bathing suit parade. They have appealed to the city council to prohibit the exhibition.

Coroner Hartwell has rendered a decision of suicide in the case of Mildred Myrtle Liburet, a motion picture actress known in fiction as "Mildred Myrtle." She ended her life by inhaling gas.

Mrs. B. H. Jaffa, author of "In Walked Jimmie," produced last week in Washington, D. C., has gone east to add the necessary finishing touches.

Henry Christen Warnack, critic for the Times, is sticking pretty close to the family hearth now. A baby son arrived last week.

Earl Carroll is working night and day rushing the lyrics and music for Morosco's new musical production.

BAZAAR FOR THE Relief of the War Sufferers

in: Germany, Austria-Hungary
and Allied Countries

MADISON SQUARE GARDEN

March 11th to 23rd, 1916

GARDEN THEATRE SUPREME VAUDEVILLE

APPEAL TO ARTISTS

The Entertainment Committee invites the Profession, whose business it is to bring smiles and cheer, to lend their kind efforts toward bringing a semblance of comfort where it is woefully lacking.

Cannot we count upon your co-operation in this affair, to the extent of the contribution of a limited amount of your time as a participant in the Vaudeville Programme at any time it may be convenient for you during the Bazaar, March 11-23?

The distress of the widows, orphans and the dependent aged is great, and **NOW** is the opportunity to relieve it.

Kindly communicate with:

S. RACHMANN, Chairman,
1482 Broadway, N. Y. City (Suite 1101-3)
Telephone, Bryant 9567-9568

Charles Williams, manager for "Mutt and Jeff," stopped over here en route to the Coast one-night-standers.

Manager Rork denies that Joe Howard is to put musical shows into the Burbank.

Bert Lavey is down from San Francisco holding his monthly confab with local manager, Albert Watson.

Robert M. Yost, Sr., father of Robert Yost, Morosco publicity man and for years an editor of prominence in the West, died last week.

MINNEAPOLIS.

By C. M. WALTER.

METROPOLITAN (L. N. Scott, mgr.).—Week divided between "Potash and Perlmutter" and "The Yellow Jacket."

SHUBERT (A. O. Bainbridge, mgr.).—Florence Stone, and Bainbridge Players in "The Elg Idea."

ORPHEUM (G. A. Raymond, mgr.).—Headline here: "Ride" between Henry E. Dixey and Mary Shaw; both scored heavily; "Night in a Monkey Music Hall," fair; Catherine Powell, dainty; Conrad and Conrad, a hit; Herschel Hendler, entertaining; Leon Sisters and Co., novel.

NEW PALACE (Mr. Billings, mgr.).—Colonial Minstrels, headlined, a hit; Howard, novel ventriloquist; Gordon and Marx, funny; Elliot and Mul'ca, well liked; Will and Kemp, ordinary acrobats.

NEW GRAND (Mr. Kirk, mgr.).—Six Serenaders, fair voices; Gertrude Lee Folsom and Co., "The Gold Cure," laughing hit; Milt Wood, good dancer; Three Lilliputs, dainty.

LYRIC, NEW GARDEN, NEW GARRICK, STRAND AND CALHOUN.—Movies.

Robert C. Groh, of St. Paul, has been appointed manager of the New Garden theatre. He takes the place left vacant by Archie M. Cox, who died Feb. 21.

Florence Macbeth, a Minnesota girl who has become prominent in the east, will be heard in recital at the Auditorium Monday, March 6.

NEW ORLEANS.

By O. M. SANUELA.

TULANE (T. C. Campbell, mgr.).—"Sarl." CRESCENT (T. C. Campbell, mgr.).—Pictures.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

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

"The Lie" will be revealed at the Tulane next week, with Margaret Illington featured.

Princess Cloudwater is the bright particular attraction at the Dauphine in what is termed a "sun" dance.

Houdini escaped from a straight-jacket while in mid-air last week, the "States" building serving as a background and not as a protection from possible death. Some 12,000 persons witnessed the event. Notwithstanding Houdini's insistent courting of the Grim Reaper, life insurance companies consider him a good risk. He carries policies to the amount of \$105,000. It is presumed these escapes from a straight-jacket in mid-air keep Houdini in suspense.

NOTICE TO VAUDEVILLE MANAGERS AND BOOKING AGENTS

Certain persons who have appropriated my name and used same in connection with their billing in such manner as to deceive the public and fraudulently lead them to believe that they were the originators of my act, and that a certain woman was the original "MERCEDES" were permanently enjoined by His Honor, Judge Perkins of the Circuit Court of Wayne County, Michigan, in my suit against them and the Miles Theatre of Detroit from using the name of "MERCEDES" individually or in connection with any other name or words, or in any other manner or form whatsoever.

The vaudeville managers and booking agents will therefore take notice that if anyone will hereafter use the name "MERCEDES" on any billing of any vaudeville act, other than the one I am producing he will be prosecuted to the full extent of the law, in accordance with the said decision of Judge Perkins, who found that I am the originator and owner of the famous vaudeville act known as MERCEDES, and that all others are imitations, imposters and pirates of the profession.

Sincerely yours,

MERCEDES

NOW EXCLUSIVELY HEADLINING ALL KEITH
THEATRES

Direction **HARRY WEBER**

Telephone 688 Bryant



Mme. Sophie

BEGS TO ANNOUNCE
THE OPENING OF HER
NEW ESTABLISHMENT

The Claridge Shop

ON

SATURDAY, MARCH 4th, 1916

WHERE SHE INTENDS BRINGING

"Paris to New York"

GOWNS
TAILORED FROCKS
BLOUSES
HATS
IN THE LATEST
PARISIAN
MODELS
READY
AND
MME. SOPHIE'S
OWN WONDERFUL
CREATIONS
THAT HAVE CAUSED
SO MUCH COMMENT
IN THE
PROFESSION AND THE
DAILY PAPERS.

Each of these beautiful
stars (customers) will
gladly indorse our
work to you and we do
not hesitate to give you
a word from each as
written in letters to
Mme. Sophie

(Rosenberg)

THEDA BARA

"Beautiful"

VIRGINIA PEARSON

"Exquisite"

FANNY WARD

"No Equal"

MABEL NORMAND

"Delighted"

LILLIAN WALKER

"Wonderful"

EMMA CARUS

"Original"

MABEL McCANE

"Perfection"

LILLIAN SHAW

"Chic"

MARY MILES MINTER

"Charming"

OUR MILLINERY DE-
PARTMENT IS UP
TO THE MINUTE
IN PARISIAN STYLE

Send
for
this
special
bargain



Glassberg Short Vamp Satin Sandal

STYLE 3000—One Strap Sandal, in Fine Quality Satin French Heel, White, Black, Red, Pink, Emerald Green, Stage Last, Short Vamp \$2.25
STYLE 3010—BALLET SANDAL, in Vici Kid, one Strap, Spring Heel. Colors: Black, Blue, Red and Pink.....\$1.75

J. GLASSBERG

511 6th Ave., near 11st St.
225 West 42d St., near Times Sq.
16 3d Ave., near 16th St.

Send for Catalog V.

MUSIC ARRANGED

For orchestra or piano. Songs taken down from voice. Old orchestrations rewritten. W. H. NELSON, Suite 402, 1531 Broadway, Astor Theatre Building, New York.

Expert Dentistry

PAINLESS METHODS
Established 25 Years



D. A. M.
Dentist
4 P.M.

SPECIAL DISCOUNT TO PROFESSIONALS



Guerrini Co.
Manufacturers of
High Grade
Accordions
279 Columbus Avenue
SAN FRANCISCO

TO-DAY! While you have a half hour to spare have your nose corrected and go through the rest of your life looking better.



Face
Book
Free.
Call
Phone
Write.

DR. PRATT, 40 West 34th St., New York

PLUSH DROPS All Sizes and Colors
Special Discount and Terms This Month
Rental in City
CONSOLIDATED VELVET
245 West 46th St. New York City

An Equitable company is filming scenes in this vicinity for a forthcoming release.

The New Hotel Ranson offers this week Sam Fellman, Grace Bradley, Eunice Leroy and the De Oviattis.

New Orleans is filled with side-show and sidewalk men of various and varied degrees in anticipation of the approaching Mardi Gras season. The "game" isn't as good as formerly, notwithstanding the crowds are larger. The present coterie have adopted rather than inherited their calling.

ST. LOUIS.

By REX.

SHUBERT (Melville Stoltz, mgr.).—"Town Topics," the fourth of the Winter Garden Shows to play St. Louis this season, opened to a packed house. O, return engagement of "The Hawk."

OLYMPIC (Walter Sanford, mgr.).—"Young America," charming and appealing. Excellent cast did well. Pleading fashionable St. Louis. Returning 5, "The Birth of a Nation."

GAYETY (Ben Parry, mgr.).—"Merry Rounders," open to big house.

Credit to Profession to Any Amount



LIBERAL CREDIT TERMS TO THE ARTIST.

Worth	Down	Weekly
\$75	\$5.00	\$1.00 to \$1.50
\$100	\$10.00	\$1.50 to \$2.00
\$150	\$15.00	\$2.00 to \$2.25
\$200	\$20.00	\$2.50
\$300	\$30.00	\$3.00
\$400	\$40.00	\$4.00
\$500	\$50.00	\$5.00

Larger Amounts and Longer Terms
By Special Arrangement

Our Terms apply also to New York State, New Jersey, Connecticut.

Write for our Premium Book No. 3 and 46-Page Catalogue. Mailed

FREE

FREE DELIVERY

Five-Room Out-
fit, Grand Rapids
Furniture, at
\$275

Apartment with
Period Furniture,
Value \$500, now
\$375

\$1,000 6-Room
Apartment
\$750
Period Furniture

Professional Dis-
count, 12%, Al-
lowed on all Cash
Sales.

OUT OF THE
HIGH RENT
DISTRICT

OPEN
EVERY
EVENING
UNTIL 9

HOLZWASSER

1417-1423 Third Avenue, near 80th Street

New York City

MAX BENDIX **BENDIX MUSIC BUREAU** THEO. BENDIX

Suite 402, Columbia Theatre Bldg. (Opposite Palace Theatre)
Tel. Bryant 6462

(Artists in every branch of music for every occasion)

ORCHESTRATIONS of Character and Distinction—New Ideas—Special effects to EMPHASIZE your Personality. Come to us and get the BEST. That is what BENDIX stands for. We compose, select and arrange music. Play Reading Dept. Write for particulars.

DR. JULIAN SIEGEL DENTIST

PUTNAM BUILDING, 1403 BROADWAY

Special Rates to the Profession
Official Dentist to the White Rats

NEW PATRIOTIC MARCH SONG

"SOLDIER BOYS OF UNCLE SAM"

Singers—Send late program and stamp for Professional copy. Beautiful words; catchy music. Orchestration 13 pts. and piano, 10 cts. Published by

HIRAM R. LURVEY

218 Tremont St. (Room 510), Boston, Mass.

Have You Heard of "Footlite Brand" of Silkoline?



Well, to use the words of hundreds of performers, "Footlite Silkoline" in tights, union posing and diving suits, are better than silk, because "Footlite Silkoline" improves after a couple of washings, and looks better the second month than the first. Nothing equals "Footlite Silkoline," and prices are low enough to surprise you. We also manufacture our garments in cotton, worsted and pure silk. We make no extra charge either for our "Footlight Sanitary Pad," an exclusive feature, and certainly a boon to female performers, or for procuring garments made to your special measure. Do not buy anything in knit goods before you write us for our new catalogue, price list, and samples FREE.

WALTER G. BRETZFELD CO., Inc.

Dept. A, 1367 Broadway, Corner 37th Street.

COLUMBIA (Harry D. Buckley, mgr.; orph.).—Chip and Marble, headline, usual success; Cecil Cunningham and Long Tack Sam, as added features, carry away equal honors; Donahue and Stewart, did well, put over; Burnham and Irwin, clever; "Three Types," pleased; Grace Fisher, good; Novelty Clintons closed to applause.

PARK AND SHENANDOAH (Wm. Flynn, mgr.).—Local stock headed by stars, doing exceptionally well. Florence Reed and Malcolm Williams appear with assisting cast at the Shenandoah in "The Yellow Ticket." "Chimes of Normandy" at the Park.
HIPPODROME (Curt Jones, mgr.).—"Back to the good old days of Havlin's," best expresses the new policy in vogue at the Hippodrome. Opening Sunday the management is offering the old time melodrama, "The Plot Against the Czar," the first attraction. Capacity.

GRAND (Harry Wallace, mgr.; wva).—Cheebert's Marvelous Manchurian in a thrilling sensational athletic exhibition easily featured; Homer Lind and Co., over big; Australian Woodchopper, good; Norcross and Winters, hit; Kremk Bros., please; Karl, good; Wagner and Bruhn, entertain. Big business.

EMPRESS (Chick Heib, mgr.; wva).—Tojetti and Bennett divide honors with Gordon and Marx; Beale Browning, please; Cal Dean and Co., good; Wanzel and Palmer, hit; The 3 Emersons, are usual; pictures fill in. Business holds up good.

HABERDASHERY AND HATS OF THE BETTER SORT

**Prices Right
SERVICE THE BEST**

Nat Lewis

HABERDASHER

AUTHORITY IN
OUTFITTING PRODUCTIONS AND ACTS

1578-1580 Broadway
OPPOSITE STRAND

506 Melrose Ave., Bronx

Phone Bryant 7735 Phone Melrose 6511

HIPPODROME

Management CHARLES DILLINGHAM
World's Greatest Show Lowest Prices
MAT. DAILY
2:15
25c. to
\$1.00
SOUZA
& BAND
1,000 People—100 Wonders
Staged by R. H. Burnside
Sunday Night—SOUSA AND HIS BAND



SEND FOR CATALOG
showing fifty original designs, suitable for professional people, vaudevillians, circus men, carnivals, etc. Letter heads printed in one or more colors, space left for photos. This catalog will save many dollars and you get better letter-heads than you ever had. Owing to the great cost of producing this catalog we are compelled to make a charge of 10c for same. Send 10c and we will send you our original designs. All other printing at low prices
Ernest Fentres Co., Theatrical Printers
527 S. Dearborn St. Established 1890 Chicago, Illinois

THE CASTLE SCHOOL OF DANCING

24 East 46th St., opp. The Ritz-Carlton
A competent faculty teaching Stage Fantomism; Toe, Russian, Exhibition Dances, also Ball Room Exhibition, the Castle Stage Dances and others. Terms most moderate. Special for the Profession. Call, Phone or Write.

H & M PROFESSIONAL TRUNKS

BUILT FOR A PURPOSE AND
GUARANTEED FOR 5 YEARS

Giving Satisfactory Service to More Than
2,000 Owners

A postal and we'll mail catalog

HERKERT & MEISEL TRUNK CO.
910 WASHINGTON AVE. ST. LOUIS

BURLESQUE MANAGERS ATTENTION

The past year has seen a revolution in costumes in burlesque. This coming season your patrons will demand more up-to-date and original costumes. Just for that purpose we have a special designer on the premises "who is at your service." Telephone or write and Mr. Behrens will give you his personal attention.

PRICES ABSOLUTELY RIGHT



**.THEATRICAL COSTUMER
TO THE BETTER CLASS**

162 West 48th St., New York City
(Opp. 48th St. Theatre) Phone 635 Bryant

STANDARD (Leo. Reichenbach, mgr.).—"The Darlings of Paris," capacity.
GARRICK (M. Stoltz, mgr.).—War films, good business.

Bible Wrape of St. Louis has departed for Buenos Ayres, where for the next six months she will appear as soloist at the Theatre of Constantino.

It is reported here the Western Vaudeville Managers' Association will soon open an office in the Columbia theatre building. Ernie L. Barber is to be placed in charge, bookings to be placed in theatres in southern territory.

I. MILLER, 1554 Broadway, Bet. 46th and 47th Sts.
Tel. 2363 Col. 518-534
W. 55th St. N. Y.
I. MILLER
Manufacturer of Theatrical Boots and Shoes.
CLOG, Ballet and Acrobatic Shoes a Specialty. All work made at short notice.
Write for Catalog 4

Adler Made to Order and Ready to Wear
COSTUMES
GOWNS for Stage or Street
115 West 45th Street, New York
Phone Bryant 4764

AUGUSTO IORIO & SONS
Manufacturers of the Best Accordions in the world.
Special for Piano Keys.
229 Grand Street
NEW YORK CITY

ZAUDERS MAKE-UP
Let us Prove It is Best
Send for Price List and Color Card
115 West 46th St. New York City

Lost You Forget We Say It Yet
CROSS LETTER HEADS
Contracts, Tickets, Envelopes, Free Samples, STAGE MONEY, 15c. Book of Herald Cuts, 25c.
CROSS PRINTING COMPANY CHICAGO
501 S. DEARBORN ST.



My Enemy My Corn

It's Utterly Needless

This is to prove that every corn which stays and hurts is folly.

Lovers of dainty footwear are bound to start corns. But nobody needs to keep them.

At the first sign—or anytime—apply a Blue-jay plaster. That ends all pain. And it ends the corn. In two days it disappears.

You know that paring never cures. You know that harsh applications are wrong.

Now you should know Blue-jay. It has ended 70 million corns. To a world of men and women it has brought perpetual freedom.

We promise that to you.

Blue-jay

Ends Corns

15 and 25 cents—at Druggists
Also Blue-jay Bunion Plasters
BAUER & BLACK, Chicago and New York
Makers of Surgical Dressings, etc.

DRY O'HEARN THIRSTY
Cleanser Dyer
Open All Night and Sundays
Any Ladies' Gown, Suit or Coat Dry Cleaned
\$ 1.50
Alterations and Repairs
1554 Broadway
Corner 46th St.
Let Me Clean You Up for New York Opening

Phone Bryant 6153
Work Done One Hour
Gents' Suits or Overcoat Dry Cleaned
\$ 1.00
1572 Broadway
corner 47th St.

TO ALL SINGING MEMBERS OF THE THEATRICAL PROFESSION
WE HAVE SOME GREAT NEW UNPUBLISHED SONGS
which will fit most any act or occasion, professional copies of which we will be pleased to mail Free on Request, and will Demonstrate any which may be found available for Professional Use.
KNICKERBOCKER HARMONY STUDIOS,
Gaiety Theatre Bldg., 1547 Broadway, N. Y. City

ATTENTION TO THE PROFESSION
SANITARY GYMNASIUM
Prof. William Grupp's Health School
252-254 WEST 116th STREET, NEW YORK
Boxing Taught Scientifically—Weight Reduced or Increased—Massaging
Rehearsal Room With Use of Piano—Mornings 9 A. M. to 1 P. M. Rates \$2.00 Weekly

Written And In Stock. ACTS, Terms or List FREE. 15 Parodies 50c. E. L. GAMBLE, Playwright, East Liverpool, O.

WARDROBE PROP TRUNKS \$5.00
36x27x23. Big Bargain. Have been used. Cost \$36.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks. Parlor Floor 23 W. 31st, New York City

Hamlet, Prince of Denmark, is reposing in the Sangamon county jail at Springfield, Ill. During leisure hours, "Hamlet" is known as Alexander Light, actor and manager of a theatrical troupe. "Twelfth Night" was to have been presented in Springfield under the auspices of the Y. W. C. A., despite Light's favoritism for "Hamlet." It was charged that after collecting \$20, one skirt and one hat for the leading lady, from business men interested in "the uplift of the stage," Hamlet departed. He was apprehended in Chicago.

Police interested when a marriage ceremony was about to be performed at the Regent Hotel, with Benjamin C. Blum, of Chicago, son of a shoe merchant, and Muriel Thomas, of Boston (with "Maid of America") as the principals. Benny is 21, and not responsible, so a sister said in a telegram to the police who prevented the knot being tied.

Blanche Dare, owner of two shares of stock in the Avenue theatre, East St. Louis, has filed a petition seeking to have a receiver appointed and an accounting taken for the Erber Amusement Co. Joseph Erber, manager. She claims to have never received a dividend. A special master was appointed.

Miss Elda Vettori of St. Louis, given her first opportunity in grand opera here last Tuesday evening, due to the illness of Signora Cecchetti of the San Carlo company appearing at the Opera theatre, proved a decided success in the role of Santuzza, in "Cavalleria Rusticana." Miss Vettori was born in Venice. It is probable that she will join the troupe for the remainder of the season. Miss Stella De Metter, another St. Louis

girl, is considered another likely candidate for the San Carlo company.

Signora Marguerite Berzla, soprano of the San Carlo Grand Opera company, singing a two weeks' engagement at the Odeon, was offended by newspaper criticism of her performance in the title role of "Thais" on Wednesday and quit the company in a huff. Impresario Gallo, called the Miracle Man of Grand Opera, at last induced her to change her mind after following her to a midnight train bound for Chicago.

St. Louis cafes are crowded. Business was never so flourishing. Everyone seems prosperous.

"A Little Girl in a Big City" did fairly well on the week at the Princess, Grand and Olive.

The Metropolitan Opera Co., with 16 principals, a ballet of 60 and accompanying musicians will give three performances at the Odeon 6-7.

Film managers throughout the city report good business.

Warrants charging G. Harry Hamilton, president of the Lansdowne Photo Play Co., and his wife, Mrs. Maude Hamilton, secretary with practicing a confidence game, were issued in East St. Louis Monday. Both have been released on bond.

"The Old Armed Chair" was being filmed when the firm was declared insolvent. The actors were all stockholders, being given character parts in proportion to the amount invested. Salaries have not been paid.

Willie Hall has organized a juvenile company to be known as "The Junior Follies." Will book over western time in the small time houses. Hall is president of the St. Louis local of the White Rats.

For the first time in history "a fish show" opened in St. Louis on Monday. Anybody with a fish can place it on exhibition. There is no entry fee nor admission charged. The show is conducted under the auspices of the National Aquarium Society of America.

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (March 6)

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 & John's Variety San Francisco
Allen & Francis Variety N Y
Amata Keith's Providence
Anthony & McGuire Keith's Louisville

Ardath Fred Co Keith's Washington
Armstrong Will H Variety N Y

B
Beaumont & Arnold care Morris & Fell N Y

Special Service for Vaudevillians
Lehigh Valley Railroad
Rochester, \$7.00 Toronto, \$10.55
Buffalo, \$8.00 Chicago, \$19.10
All Steel Cars, Lowest Fares, Special Baggage Service
If You Want Anything Quick—
Phone W. B. LINDSAY, E. P. A., Bryant 4212
A. J. SIMMONS, A. G. P. A.
Ticket Office, B'way & 42nd St., New York

JAMES MADISON
VAUDEVILLE AUTHOR—Writes all Nat Willis' material, including topical telegrams; also for Al Jensen, Joe Welch, Morton and Glass, Howard and Howard, Rooney and Bent, Hanting and Francis, Cantor and Lee, Fred Duprez, Schrode and Chappelle, etc.
1493 BROADWAY, NEW YORK

Herbert Moore
Writes for SAM and KITTY MORTON, ELIZABETH M. MURRAY and other headline acts. Sketches, Monologues, Playlets written to ORDER ONLY. Get my Fair Deal Terms. Address me at "THE COMEDY SHOP," 655-A Sheridan Road, Chicago.

GLIDING O'MEARAS
Grand Opera House
1166
N. W. Cor. 23rd St. & Eighth Ave., N. Y. C.
Phone 643 Chelsea
Late Keith Vaudeville Feature
SCHOOL FOR DANCING—All Modern and Stage Dances Taught.
Special Attention Given to Professionals.
ROOMS FOR REHEARSALS
Open for Club Engagements

INTRODUCING Spring and Summer Styles
Suits and Top Coats
Season 1916
Featuring a large variety of exceptional smart models and exclusive patterns
YOUR INSPECTION INVITED
\$18 to \$45
HATS, NEW DEPARTMENT
\$2 to \$5
MACK'S
1582-1584 Broadway
Opposite Strand Theatre
722-724 7th Avenue
Bet. 47th & 48th Sts
Opposite Columbia Theatre
N. Y. City

Berzac Mme Jean Variety Chicago
Bimbos The Variety Chicago
Blondell Edward Variety N Y
Bowers Walters & Crooker Winter Garden Indef
Brinkman & Steele Sit 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
Capaulican Chief Keith's Boston
Claudius & Scarlet Variety N Y
Cook Olga Orpheum Portland
Conant Callette Orpheum Salt Lake
Conlin Ray Variety N Y
Cross & Josephine 922 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 Lyric Oklahoma City
Dooley & Sales Keith's Louisville

E
Eleanor & Williams Keith's Indianapolis
Embs & Alton Orpheum Kansas City

DISTINCTIVE!!

STANDS OUT LIKE A HOUSE AFIRE

A lyric gem set to a haunting melody

"I LOVE YOU— THAT'S ONE THING I KNOW"

By I. WOLFE GILBERT and ANATOL FRIEDLAND, writers
of "My Sweet Adair" and "Dream Girl"

THE "CLASS" OF SONGDOM

"MY SWEET ADAIR"

AN ESTABLISHED SUCCESS

Noah Bayes, Lightner and Alexander, Al Wohlman, etc.,
are singing it. Their judgment good enough for anybody.

"Scaddle-de-Mooch"

The First

Will Last

"Painting That Mother of Mine"

That brilliant "Mother" song

A Celtic Lyric with an Excellent March Melody

"There's a Wee Bit of Blarney in Killarney"

Worthy of a Broadway Production

"Maid of My Heart"

Best Boy and Girl Number Yet

JOS. W. STERN & CO.

L. WOLFE GILBERT, Mgr. Prof. Dept.

1555 BROADWAY

NEW YORK

A few steps from Palace Theatre Bldg

Chicago, 145 N. Clark St.

All Mail 102 104 W. 38th St., New York City

LAST SEASON IN BURLESQUE

LEAVING TO BETTER MY CONDITIONS

BERT BAKER

with "BON TONS" (Columbia Wheel)

HERBERT

WALTER S.

WILLISON and SHERWOOD

Phenomenal singers. Now featured with Al. G. Field Minstrels.
OFFERS INVITED FOR SUMMER VAUDEVILLE

Evans & Wilson Shea's Buffalo
Everest's Monks Shea's Toronto

F

"Fashion Show" Orpheum Denver
Fern Harry & Co Orpheum Kansas City
Florence Ruth Variety San Francisco
Francis Adeline Keith's Indianapolis

G

Germaine Herbert Co Orpheum San Francisco
Gilfoil Harry Temple Rochester
Girard Harry & Co care Harry Weber
Gordon Tim & Elgin Mary Variety San Francisco
Green Harry Co Orpheum Portland

H

Hagana 4 Australian Variety N
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

J

JOE JACKSON

JENIE JACOBS

Jardon Dorothy Orpheum San Francisco
Jordan & Doherty Variety N Y
Josefsson Iceland Glima Co Variety Chicago

K

Kammerer & Howland Feinberg Putnam Bldg
Kerville Family Keith's Toledo
Kitamura's 5 Orpheum Los Angeles
Kia-wah-ya Kathleen 592 St Denis St Montreal
Kraft & Gross Davis Pittsburgh
Krelles The care Irving Cooper N Y

L

Lai Mon Kim Prince Variety N Y
Lambert Orpheum Los Angeles
Langdon's The Orpheum Oakland
Langtry Mrs Keith's Cincinnati
Leonard & Willard Variety N Y
Levy Bert Keith's Providence

M

Major Carrick Variety San Francisco
McWaters & Tyson Orpheum Minneapolis
Moore & Haager Lincoln and Colorado Springs
Morris Wm Co Keith's Boston
Mosconi Bros Maryland Baltimore
Murphy Thos E Dir Arthur Klein

N

Nanon's Birds Keith's Louisville
Nash Geo Co Temple Rochester
Natalie Sisters Orpheum Portland
Nugent J C Co Keith's Louisville

O

Ober & Dumont, 117 Clark St Chicago
Oliver & Oip Shea's Buffalo
Orr Chas Maryland Baltimore

MEMBERS

OF THE

Amalgamated Artists' Relief Association

are regretfully informed of the
death of

ARTHUR BANTA

A. A. R. A. No. 55

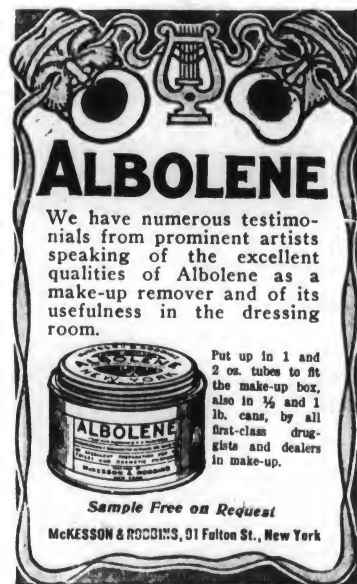
Mr. Banta's death calls for the
usual assessment, payable by
Money Order and within thirty days
from the date of notice.

CHAS. MCPHEE, Secy.-Treas.
227-231 W. 46th St., New York

BURLESQUE ROUTES

(Week March 6 and March 13.)

Al Reeves 6 Gayety Montreal 13 Empire Al-
bany
American 6 Gayety Minneapolis
Auto Girls 6 Howard Boston
Beauty Youth & Folly 6 Yorkville New York
Behman Show 6 Jacques O H Waterbury 13
New Hurling & Seamon's New York
Ben Welch Show 6 Columbia New York 13
Casino Brooklyn
Big Craze 6-8 Armory Binghamton 9-11 Hud-
son Schenectady
Billy Watson's Beef Trust 6 Colonial Provi-
dence 13 Casino Boston
Blue Ribbon Belles 6 Olympic Cincinnati
Bon Tons 6 Empire Newark 16-18 Park
Bridgeport
Bostonians Burlesquers 6 New Hurling 4
Seamon's New York 13 Orpheum Paterson
Broadway Belles 6 Corinthian Rochester
Cabaret Girls 8-11 Majestic Wilkes Barre
Charming Widows 6 Gilmore Springfield
Cherry Blossoms 6 Academy Jersey City
City Sports 6 Lyceum Columbus
Crackerjacks 6 Empire Cleveland
Darlings of Paris 6 Gayety Chicago
Follies of Day 6 Empire Hoboken 13 Casino
Philadelphia
French Models 6 Garrick New York
Frolics of 1915 6 Buckingham Louisville
Gay New Yorkers 9-11 Park Bridgeport 11
Miner's Bronx New York



ALBOLENE

We have numerous testimon-
ials from prominent artists
speaking of the excellent
qualities of Albolene as a
make-up remover and of its
usefulness in the dressing
room.

Put up in 1 and
2 oz. tubes to fit
the make-up box,
also in 1/2 and 1
lb. cans, by all
first-class drug-
gists and dealers
in make-up.

Sample Free on Request
McKESSON & ROBBINS, 91 Fulton St., New York

A COMEDY RIOT BERT SAVOY AND JAY BRENNAN in "ALONG THE RIALTO"

THIS WEEK (Feb. 28), ALHAMBRA, NEW YORK
NEXT WEEK (March 6), KEITH'S, PROVIDENCE, R. I.

Direction Claude & Gordon Bostock

A COMEDY SCREAM

Girls from Follies 6 L O
Girls from Joyland 6 Gayety Milwaukee
Girls' Trust 6 Gayety St Louis 13 Star &
Garter Chicago
Globe Trotters 6-8 Bastable Syracuse 9-11
Lumberg Utica 13 Gayety Montreal
Golden Crook 6 Miner's Bronx New York 13
Empire Brooklyn
Gypsy Maids 6 Casino Brooklyn 13 Empire
Newark
Hasting's Big Show 6 Palace Baltimore 13

Maids of America 6 Gayety Toronto 13 Gayety
Buffalo
Manchester's Own Show 6 Gayety Washing-
ton 13 Gayety Pittsburgh
Majestic's 6 Gayety Pittsburgh 13 Star Cleve-
land
Marlon's Dave Own Show 6 Gayety Detroit 13
Gayety Toronto
Merry Rounders 6 Star & Garter Chicago 13
Gayety Detroit

Parisian Flirts 6 So Bethlehem 7 Easton 9-
11 Grand Trenton
Puss Puss 6 Gayety Boston 13 Columbia New
York
Record Breakers 6 Majestic Indianapolis
Review of 1916 6-8 Academy Fall River 9-11
Worcester Worcester
Rose Sydel's Show 6 Star Cleveland 13 Co-
lonial Columbus
Roseland Girls 6 Gayety Kansas City 13 Gay-
ety St Louis

Sporting Widows 6 Colonial Columbus 13 Em-
pire Toledo
Star & Garter 6 Casino Philadelphia 13 Pal-
ace Baltimore
Strolling Players 6 Gayety Omaha 13 Gay-
ety Kansas City
Tango Queens 6 Star Toronto
The Tempters 6 Standard St Louis
The Tourists 6 Grand Hartford 13 Jacques O
H Waterbury
Tip Top Girls 6 Trocadero Philadelphia

"VARIETY"

New York City, Nov. 8, 1907.

Joseph W. Curzon:

Dear Sir: The use of a revolving apparatus as an adjunct to an aerial "teeth" act was first brought to our attention during the engagement of the Curzon Sisters at the New York Hippodrome in the Autumn of 1906.

Very truly yours, "RUSH."

"THE SHOW WORLD"

Oct. 22, 1907.

Mr. Joseph W. Curzon,

Dear Sir: I had the pleasure of witnessing the performance of the Curzon Sisters, in the spring of 1906, when their teeth act was first produced, and to the best of my recollection the revolving apparatus utilized in this act was the first brought to our attention to be used for this purpose.

Yours very truly, WARREN A. PATRICK.

The Girls who put the Fly in "Human Butterflies"
The incomparable and internationally famous

"THE ENCORE"

6th July, 1908.

Dear Sir:

I want to congratulate you on your show. Your act is one of the best thrillers America has sent us. The novelty of the girls revolving suspended by their teeth in mid-air appealed to me as something right away from the ordinary.

Yours faithfully, ALFRED DAVIES.

GURZON SISTERS

"THE PERFORMER."

Mr. J. W. Curzon,
London Hippodrome.

Dear Mr. Curzon: I personally witnessed the act of the Curzon Sisters on June 4th, 1908, at the London Hippodrome, and it was the first time that I had ever seen a revolving apparatus used in an aerial teeth act.

Yours faithfully, C. C. BARTRAM.

ORIGINAL FLYING BUTTERFLIES

IMITATED—NEVER DUPLICATED

VARIETY'S stand on protected material is highly commendable and if co-operated with by managers will surely prove a boom as an incentive to all originators capable of creating novelties.

J. W. CURZON.

THE NEW YORK "CLIPPER"

Oct. 21, 1907.

Mr. Jos. W. Curzon,

Dear Mr. Curzon: I personally witnessed the act of the Curzon Sisters when they appeared at the New York Hippodrome in the season of 1906 and was very much impressed by the act. It was the first time I had ever seen a revolving apparatus used in conjunction with an aerial teeth act.

Very truly yours, ALBERT J. BORIE.

Majestic, Chicago—Now.

Direction FRANK EVANS

Suggests
Quality
Vaudeville

Columbia, St. Louis—Mar. 6

Gayety Washington
Hello Girls 6 Star Brooklyn
Hello Paris 6 Penn Circuit
High Life Girls 6 Gayety Brooklyn
Howe's Sam Own Show 6 Orpheum Paterson
13 Empire Hoboken
Lady Buccaneers 6 Gayety Baltimore
Liberty Girls 6 Empire Brooklyn 13 Colonial
Providence

Midnight Maidens 6 Empire Albany 13 Gayety
Boston
Military Maids 6 Olympic New York
Million Dollar Belle Gayety Buffalo 13 L O
20-22 Bastable Syracuse 23-25 Lumberg
Utica
Mischief Makers 6 Star St Paul
Monte Carlo Girls 6 Englewood Chicago

Rosey Posey Girls 6 Casino Boston 13 Grand
Hartford
September Morning Glories 6 Savoy Hamil-
ton Ont
Smiling Beauties 6 Columbia Chicago 13-15
Berchel Des Moines
Social Maids 6 Empire Toledo 13 Columbia
Chicago

20th Century Maids 6 L O 13-15 Bastable
Syracuse 16-18 Lumberg Utica
U S Beauties 6 Century Kansas City
Watson Wrothe Show 6-8 Berchel Des Moines
13 Gayety Omaha
White Pat Show 6-8 Park Youngtown 9-11
Grand O H Akron
Winners The 6 Columbia Grand Rapids
Yankee Doodle Girls 6 Cadillac Detroit

Frank Morrell

Bob Hall

Matt Keefe

Three Big Headliners who are Featuring CHARLES K. HARRIS' Sensational Song Hit

"ALL I WANT IS A COTTAGE, SOME ROSES AND YOU"

A song with just a tinge of Irish Melody that is as sparkling and rippling as a silvery stream. Write for this beautiful ballad at once.

Arranged for quartette. Orchestrations in any key

CHAS. K. HARRIS, Columbia Theatre Bldg. 47th Street and Broadway, N. Y. City
MEYER COHEN, Gen. Mgr.

CREATING A FURORE

At KEITH'S PALACE THEATRE THIS WEEK (Feb. 28)

MELVILLE ELLIS and IRENE BORDONI

BOOKED SOLID.

PIERCE and ROSLYN

in "A WHIRL OF MELODY"

Meeting with Phenomenal Success in England. Playing all the leading Variety Halls. Now Starring on our Second Tour, Meas Empires, Ltd., Topping and Bottoming all bills.

Re-Engaged for 3 Consecutive Tours
Booked up to 1918

Opening at the Alhambra, Paris, Feb. 25, for a fortnight engagement. SAILING FOR
SOUTH AFRICA MARCH 11, 1918, AS STAR FEATURE ACT FOR I. V. T. A.
Best regards to all friends in America

Communications to
Our Agent, GEORGE FOSTER, London

BACK ON THE JOB!—WHO? Will Rossiter With Some Real "Hits"

"MORNING, NOON AND NIGHT"

GREATEST STORY MARCH BALLAD OF THE YEAR! GREATEST HIGH-CLASS ENCORE GETTER SINCE THE "ROSBY"
WHEN NORTHERN EYES of BLUE YOU'RE the DAWN of a PERFECT DAY
(SURRENDERED TO THE SOUTHERN GRAY) "PUBLISHED IN 6 KEYS FOR ALL INSTRUMENTS!"

"I GUESS I'LL SOON BE BACK IN DIXIELAND" the "CHOO-CHOO DIXIE" SONG!

"IRELAND I HEAR YOU CALLING" "SUCCESSOR TO 'A LITTLE BIT OF HEAVEN'" "THE IRISH BLUES" GREAT

"YOU CAN'T MEND A BROKEN HEART" SHELTON BROOK'S "LOVELAND DAYS" THAT CATCHY

"IN TIME OF PEACE PREPARE FOR WAR" THE MOST UP-TO-DATE SONG OF THEM ALL

"AT THE CAKE-WALK JUBILEE" FULL OF "PEP" "IN THE EVENING" A VERY BRILLIANT SOPRANO SOLO

SHELTON BROOK'S SENSATIONAL "HIT" PROP. COPIES FOR RECENT PROGRAM ORCH. "HITS" 11 & Piano, 15 cts. EACH

"WALKIN' THE DOG" "THE CHICAGO PUBLISHER" 136 West Lake Street, CHICAGO, ILLINOIS

"DOWN HOME RAG" "THE JELLY-ROLL BLUES" "A BUNCH OF BLUES" "THE JELLY-ROLL BLUES" "WALKIN' THE DOG" "MINDANAO" (the Moro dance) "IN TIME OF PEACE PREPARE FOR WAR" "A PERFECT NIGHT" a Miniature Waltz - Sensational

VERA DE BASSINI

"The Italian Nightingale"
Loew Circuit

Collins Milt
Conolly Mrs
Convin Josephine (C)
Cook Joe
Copland Nick
Costello John L
Cowan Rosemore (C)
Crampton M F
Curtin Jack

Edwards Ruth (C)
Ekardt J D Mrs
Ellis Loretta
Elliott Billy
Elliott Wm
Ellis & Ellsworth
Elmer Lily (C)
Escardo Iris
Evans Mr C
Evans Sammy
Everett Wm (C)
Exalla & Abbott

D
Diamond Eugene (C)
Damerel George (C)
Daly Bob (C)
Dallenbaugh F S
Dane Bessie
Daly Mr & Mrs (P)
Darcy Joe (C)
Davis F
Davis Lester A
Davis Warren (C)
Day D E (C)
Dayton Geo

Del Rio Mona
Deimar Fay (C)
De Mar Grace (C)
DeMarest Wm
Deming Harry (C)
DeVary Vera
De Vries Henry (C)
Dickenson Harry
Dinehart A (C)
Dixon Joseph Mrs
Dodd Jennie (C)
Dodd Jimmie
Doll Chas Mrs (C)
Donegan Thos
Dooley Trio (C)
Dooling Julia
Duffy Dick
Duffy Margaret
Dych Van E (C)

Fairchild Lola
First Barney
Fitzgerald Mrs M
Ford Annetta (C)
Ford Leo
Frankino & Violetta
(C)
Friedell F
Friek H & Toolin

G
George Edwin (C)
George & George (P)
George Geo M
Germaine Florrie (C)
Gibson Hardy
Goodwin D H
Gordon Jean
Gorman Jack
Gray Mary
Grey Clarice
Grey D & M (C)
Griffin Mrs G
Griggs Valeria (C)

H
Hall Blanche

LETTERS

Where C follows name, letter is in
Variety's Chicago office.

Where S P 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 regis-
tered mail.

Adams Eugene Alken Ed
Alber C L Miss

Albertson Lillian
Allen Sario (C)
Allman Jack Mrs
Almond Tom (C)
Anthony Jack Mrs
Aroe Otto
Armstrong Prof (C)
Armstrong Will
Austin Peggy

Barnes & West

Barrett Leolio (C)
Batchelder Alice M
Bauler Henry
Beane George (C)
Bennett Polly
Bentley John (C)
Bernaditti Miss (C)
Bidwell Byron
Bimboe T (C)
Bordley C T
Bowen Clarence (C)
Boyle Billy

Braham Nat
Breen Harry
Brinkman Ernest
Brooke & Harris
Brown & Jackson (P)
Buchanan Lorraine
Burkhardt A
Burnett Rexford
Burns Frankie Miss
Burns Joe
Burt Jack
Butler Geo (P)
Byman Yorka (C)

C
Cadiste Grace (C)
Calahan Marie
Calkin N Miss
Callahan Chuck
Cantwell John
Carbone Mrs M
Carney Don (C)
Cary J T
Carlton F Miss
Carlyle Pearl
Carmen Chas B
Carr Alexander
Cathcart Wm
Challender Katherine
Chambers Lizzie
Chenleish Girls
Chin Tun Jr (C)
Clayton Fred
Cliffe Genevieve
Clifford & Douglas

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

Working Steadily
Eastern United Time

THREE FLOOD BROTHERS

GYMNASTICAL MERRY MAKERS

Direction,
MAX HART

3
PEOPLE
3

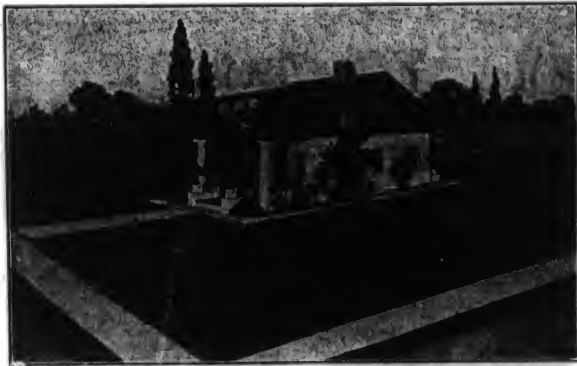
JACK DAKOTA CO.

3
PEOPLE
3

Address
52 North Hirst Street
Philadelphia, Pa.

will return to vaudeville in a high class MILITARY sharpshooting novelty—a positive
novelty of distinction, surpassing all acts of its kind. Handsomely dressed, in front
of a velvet drop, Miss Dakota making five changes. Up to the minute with the war
atmosphere. AN ACT OF REAL SENSATION FOR BIG TIME.

WANTED
A GOOD
REPRESENTATIVE



Mr. and Mrs. Performer

after
20 to 40
Weeks' Work
Then What?

Back to the Hot,
Crowded City
Or

BEAUTIFUL CLEARBROOK PARK

ISLIP LONG ISLAND EAST ISLIP

Into a Cool, Comfortable Bungalow of Your Own

A COLONY FOR THE BEST IN THE PROFESSION

One Hour from Broadway—20 Cts. Commutation—Bathing, Boating, Fishing
Can We Start Your Home Now? Little Cash Easy Terms

Write for Information

Carleton Estates, 185 Madison Ave., New York City

REMOVED TO LARGER QUARTERS

The Marcus Loew Booking Agency

NOW LOCATED AT

176 TREMONT STREET, BOSTON, MASS.

Greater Facilities for Handling New England Business

STANDARD ACTS
ALWAYS WANTED

FRED MARD0, Mgr

VAUDEVILLE ACTS

WRITE
OR
WIRE

J. H. ALOZ

Montreal, Can.
Orpheum Theatre Bldg.

Pauline Cooke

GAIETY THEATRE BLDG.

(Room 608)

New York City

CAN ALWAYS PLACE GOOD COMEDY ACTS

Matfield Fannie
Hamilton Clifton (C)
Hamilton Lottie
Händler Oscar
Händler Matt
Hergott J.
Hursey's Pets (C)
Hursey Bill
Hillyear Evelyn
Hobson Florence M
(C)
Hodges Jimmy (C)
Hughes Frank C
Hugo Frederick
Hunt Bessie
Hurley Mrs H
Hyde Arthur D
Myland G & H (C)

I
Ivling Margaret

J
Jannett Gus
Jacques Thos B
Jeffers C H
Jefferson Mr
Jennings Fred
Jewel Vivian (C)
Joffa Tom
Jonathan
Jones Earle
Jones Francis

K
Kali David (C)
Kallulubi Geo (C)
Kartell (C)
Keane Richard (C)
Keane Mrs M
Kellor Wm (C)
Kelly Mrs Eugene
Kelly Tommy

Kennedy Harold
Kerr Charlie
Kett J Ward (C)
Kimball & Kenneth
(C)
King Mrs J
King Maile (C)
Klein Maury (C)
Kin-Kad Billy (C)
Kolb Matt B
Krouse Lew

L
LaCroix Dorothy
Lambert & Fredericks
Langford Myrtle
LaPearl Roy
LaRue Ethel
LaToy Harry
Lawrence Harry (C)
Layden Harry
Lazare Sam
Leavitt Geo (C)
Leighton Blanche
Leonard & Louie (C)
Leonard & Whitney
Leslie Miss Jean
Lester Pauline
Lewis Al
Lindon Edna B
Lithbridge D
Lockhart F (C)
London Jack
Loop Ed
Lohse & Sterling
Lorraine Lillian
Lus Paul (C)
Lydy Ruth
Lynch Anna
Lynch S J

M
Mack James
Macks Aerial

Madison Chas (C)
Manning Gloria S
Marie & Travette
Marshall Selma
Martin Fred
Martin George R
Martin & Gennett (C)
Mason Billie
May Evelyn
May Sophie
May Louise (C)
Mayo Vivian
McBride Harry P
McDonald A
McDonald George
McKnight Hugh
McMahon Jack (C)
Melville & Lawrence
Meehan Fred R
Mewler Marie
Moe Charles E
Monde Ray
Montgomery Bessie
Montgomery Wm (C)
Mooney Wm
Moore Billy K (C)
Moore & StClair
Moore Tom & E (C)
Morse Edlie (C)
Mortimer George
Morton James J
Morton & Fairfield
Morton Mildred
Mouche Ben
Munroe Ned (C)
Murray Francis
Murray Joseph
Myer Ruby

N
Neldrett Stanley J
Neil-on Maura
Nicholas Sisters (C)

O
Oakley Harry H
O'Leary Frank
O'Mara Burney
Omesa Gretchen (C)
Osborne Mae
Ovando Domingo

P
Palette Babbie
Pardeau Bessie

Parker Kittle (C)
Pelot Anna
Pelletier Dora (C)
Petro Francis
Pierce & Knoll (C)
Pierlot & Scofield (C)
Pivano General
Poe Coyin (C)
Potter Louis (C)
Prior Harry
Prince John

R
Rafael Dave
Rambler Gloria
Randall Ruth
Raymond Dolly
Raymond & Henry
Reading Fred (C)
Reagan Marie
Reinold Bernard (C)
Ripley Raymond
Roberts Rae
Rogers Miss B
Rogers Willie
Roman Hughie H
Rose Amelia (C)
Rose Edward (C)
Rose David
Rose Frank
Rose & Marton (C)
Rose Albert
Rousby B
Roy Joe
Royal Jack
Rudd Joe A
Russell Dan
Ryan Caroline (P)

S
Savoy Lurille
Sawyer Della
Schaefer Bros (C)
Schmidt Harry (C)
Sedley Harry
Selbini Lalla (C)
Senior Henry C
Shannon Irene
Shack Nat
Shapiro Francis
Sheas Evana
Sheets Billie
Sheldon Bettina
Siefert Harry
Sig Franz Violet (C)
Sigman Harry

In the January 21st issue of VARIETY we inserted an advertisement calling attention to our new double act and stating we believed it was

Twice As Good

as the former Frank Parish single turn that has played the first-class circuits all over the world. By this means, and through the untiring efforts of our representative, FRANK EVANS, we have been working steadily.

NOW

we are coming into New York, appearing at the
FLATBUSH, NEXT WEEK
(March 6)

Let us once more repeat that

**"Nothing Succeeds
Like Success"**

I have enlarged my act because I wanted to advance. I believe I have done so. I don't ask you to take my word for it; let me show it to you.

FRANK PARISH and PERU

Eccentric Concertina Dancers and Jumping Marvels

12 Minutes in "ONE"

This sensational act is under the direction of

FRANK EVANS

**MEYER'S
15¢
MAKE-UP**

DANCES

PANTOMIME

PRODUCTION

IMPERIAL RUSSIAN BALLET

FIRST SCHOOL IN AMERICA

THEODORE KOSLOFF

145 West 43rd St.

STUDIO

Bryant 2875

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Booking Manager

Mr. Schenck Personally Interviews Artists Daily
Between 11 and 1

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building

New York City

H. B. MARINELLI Ltd.

Managers and Promoters

1465 BROADWAY NEW YORK

ARTISTS desiring information about the International Theatrical profession in general, kindly give us a call.

ARTISTS desirous of placing their Management in our hands can BE CERTAIN of success.

THOUSANDS of UNKNOWN Artists have been made famous by us

and

HUNDREDS have become

WORLD STARS and RECORD BREAKERS

through our world-wide experience.

Call or Phone to

H. B. MARINELLI, Ltd.

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Acts
EXECUTIVE OFFICES, ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first class acts. Communicate by wire or letter.

95% of all performers going to Europe make their steamship arrangements through us. The following have:
Hanson and Hanson, Fredy Hackin, Hart and Johnson, Howard Bros., Hong Fong, Joe Hart, The Hassans, Joe Helsey, Hartla and Grohs, Sam Hearn, Haviland and Thornton, Edmund Hayes and Co., Ed Hawley and Co., Chas. Howe and Co., James Hussey.

PAUL TAUSIG & SON, 104 E. 14th St., New York City
German Savings Bank Bldg. Telephone Stuyvesant 1300

FULLER'S THEATRES AND VAUDEVILLE, Ltd.

Governing Director, Ben. J. Fuller

Are you going to put the coming summer in touring Australia? You can if you have a suitable offering.

BEN J. FULLER'S AMERICAN BOOKING MANAGER,
ROY D. MURPHY

Will arrange it. Write him, 11th floor, Western Vaudeville Managers' Association, Majestic Theatre Bldg., Chicago, Ill.

Harry Rickard's Tivoli Theatres

LTD.
AUSTRALIA
Capital \$1,250,000

And AFFILIATED CIRCUITS, INDIA and AFRICA
Combined Capital, \$3,000,000

HUGH McINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney
Head Office: TIVOLI THEATRE, SYDNEY-AUSTRALIA
NEW YORK OFFICES: 311 Strand Theatre Bldg.

AMALGAMATED Vaudeville Agency

B. S. MOSS, President and General Director
BOOKING A CIRCUIT OF THIRTY FIRST CLASS THEATRES SITUATED IN THE EAST

Artists and Acts of every description suitable for vaudeville, can secure long engagements by BOOKING DIRECT with us. Send in your open time.

Offices:—Columbia Theatre Building—TIMES SQUARE, NEW YORK—Telephone Bryant 9200

McMAHON & DEE CIRCUIT

305 Washington Street BUFFALO, N. Y.
CHAS. W. McMAHON MATTHEW DEE BRUCE FOWLER CLARA IRVIN J. R. FREMONT
WANT Acts of all kinds. Name too big. MANAGERS communicate

Norine Carman's

**Headlining
PANTAGES
CIRCUIT**

Minstrels

**Now in Our
8th Year**

NOTICE

I didn't think that I was going to work this week, but at 1.30 on Monday afternoon I was called on the 'phone and sent to the Prospect Theatre in Brooklyn and am opening the intermission on the bill playing there. Have you ever tried opening intermission? If not—well, just try it, that's all.

BERT HANLON

Vaudeville's Rare Comedian

Direction, **HARRY WEBER**

GEORGE O'BRIEN, Sponsor

HOUDINI

ORPHEUM CIRCUIT

NEXT WEEK (MARCH 6)

PALACE, CHICAGO

BOOKED SOLID BY
PETE MACK
AND
TOM POWELL
INTERSTATE CIRCUIT

THREE CHUMS

In "A FEW MOMENTS AT THE CLUB"

THIS WEEK (Mar. 6)
MAJESTIC THEATRE
HOUSTON, TEXAS
MUSIC AND LYRICS BY
JOHN S. BLACK

Simmons & Simmons
Simonds Hed
Smiletta Daisy
Smith Helen

Snow Mrs Bert
Solis Bros
Solis Margarita
Spencer Lionel P

Stewart Cal (C)
Stiert Mrs P
Stockton Louise
Sutherland Jessie
Sutton Harry (C)
Swift Thomas
Swor & Westbrook (C)
Sylvester Evelyn

Thompson Fred M (C)
Thorn Olive (C)
Thursty Dave
Timmins Billy
Toomer H B (C)
Tribble Andrew
Tully Mae (C)
Tully May
Twins Fay
Tyson Miss B

T
Tahns S (C)
Tally Harry
Tempe S
Terry Mrs Nelly
Tetsiward Jap (C)

V
Valli Muriel
Valli & Valli
Van Mr

Van Billy B
Vean Sam
Verden Lew (C)
Vert Hazel (C)
Vierra G W
Vincent Al
Vincent Helen (C)
Violinsky
Villarrael Bennita

W
Wade J P
Waldo Grace
Walsh Bus (C)
Walters Harry (C)

Ward & Howell
Warner Kerman
Warner May
Warren Fred
Warren Sybil (C)
Waters Selma
Watts & Lucas (C)
Weber Chas
Wentworth Lola
Werner Fred
Western Billy (C)
Weston Irene (C)
Weston Willie (C)
Whelan Minnie
Whinney Ed

White Jean
Wlossner & Reoser (C)
Wilkes Ruth
Wilkins & Wilkins
Williams Hattie (C)
Williams Maude
Willie & Royal
Window Muriel
Winton Lloyd
Winton Margaret
Wohman Dave
Wollerscheid Leonora
Wood Britt
Woodbridge Stewart
Wright Richard (C)

Y
York Miss Jule
Yoshi Bros
Young Harvey
Young Jean (C)
Yung Joseph

Z
Zabinos
Zanone Marie
Zartons
Zelays Alfonso
Zell H (C)
Zoyerra (C)

George Harada

WORLD'S FAMOUS CYCLIST
Direction, **PETE MACK**

VALERIE BERGERE AND HER COMPANY PRESENT

The Dainty Japanese Comedy "Little Cherry Blossom"
By **STEPHEN G. CHAMPLIN**

BOOKED SOLID

Prospect Theatre, Brooklyn, This Week (Feb. 28).



SAM SHANNON PRESENTS PAUL GORDEN

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

CANARY GENE HUGHES and JO PAIGE SMITH CAGE
PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BRIMSON
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.")

DESSIE
REMPEL

New appearing
in "CHEATERS"
A New Act in Preparation

HARRIET
REMPEL

Seen in a
NEW ACT
By GEO. V. HOBART



CLAUDE GOLDING and CLARA KEATING

Still a big success as added attraction, consecutively
since last August, on Loew Circuit.
DeKalb Theatre, Brooklyn (March 2-5)

HELENE DAVIS

In Eleven Minutes of Daintiness called
"PAST AND PRESENT"

Direction, HARRY WEBER

PLAYING U. B. O. TIME

"The Knotted Knobman"

Jimmy
Fletcher

says:

Position is every-
thing in life, but
it cannot drive
this nail through
the floor.

Direction
Mark Levy



Mike and Mary
booked solid with
Frank Ward

"Watch My
Fingers"
Direction
Jesse Freeman

FRISCO

Last Sunday
second appearance
Winter Garden,
New York.
Next appearance
Sunday, March 12,
also making records
for the Edison
Phonograph Co.



THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

ALF NEMO

Australian Nut Comedian
Touring with WEBER AND FIELDS

PIETRO

PIANO ACCORDIONIST

ORPHEUM CIRCUIT

Signed for Six Years with
VICTROLA COMPANY

MAYME REMINGTON

AND COMPANY
New Act. Booked Solid U. B. O.



HIS MAJESTY'S THEATRE

Wellington, N. Z.

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 (March 6), BIRMINGHAM AND NASHVILLE

Booked solid United Time by MAX E. HAYES

ROXY

LA ROCCA

Working on the Atlantic this week

BUCK PIELERT and SCOFIELD ABBIE

(MR. AND MRS. BUCK PIELERT)

IN THEIR ORIGINAL "HELPING HUBBY"

This Week (Feb. 28), Auditorium Astoria, N. Y. Direction, MAX GORDON
Next Week (March 6), Coliseum, New York

HARVEY and DE VORA TRIO

Playing U. B. O. Time



BREAKING RECORDS
EVERYWHERE

**Catherine
Crawford**
AND HER
Fashion
Girls

BOOKED SOLID

Direction Arthur Pearson



MAY and KILDUFF
IN A CHARACTER
COMEDY SKIT.
"A LIMB OF THE LAW"
by Lew Sully
IN ONE

Augusta Glosé

KEITH CIRCUIT

Original Pianologue Girl



**LADY
SEN
MEI**

This Week (Feb. 28)
Majestic, Chicago

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

Landing Lady with
VICTOR MORLEY CO.
Next Week (Mar. 6), Orpheum, Kansas City

ALFREDO

Address Care VARIETY, London

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

16th Week at Churchill's
Direction, BILLY CURTIS

Returning to America soon with a new
and novel opening poster for Chalkology,
New Wardrobe, and a lot of ideas.

Edward Marshall

CHALKOLOGIST

Direction ALF. T. WILTON
Address Orpheum, San Francisco



Sam Barton
THE SILENT
TRAMP
Orpheum Circuit

WM. O'CLARE Girls

Successfully Headlining All Eastern Programs

Address VARIETY, New York

MANAGERS' NOTICE

The World's Renowned Chimpanzee

"MAXIMILLIAN THE GREAT"

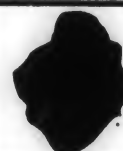
is now under the exclusive management
of its Owner and Trainer

FRED DANIELS

For bookings communicate with
EPSTIN & GOLDBERG, Putnam Building New York Phone Bryant 7000

HOLDEN and GRAHAM

Versatile Novelty in a few of the W
Varieties.



**ELAINE
ARNDT**
Ingenue Prima Donna
With
W. B. Friedlander's
"TICKETS
PLEASE"



A couple of siffles

**JIM
FOLEY and O'NEIL**

HARRY WEBER OFFICE



AMETA

Parisian
Mirror
Dancer

Feb. 28
Keith's, Lowell
Mar. 6
Keith's, Providence
Mar. 13
Palace, New York



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



ALICE COLE

The Girl
Tenor

Sings the prettiest
songs and wears
the prettiest
clothes imaginable.
Direction MARK LEVY.

Flying Werntz Duo
ORPHEUM CIRCUIT.

Rae and Wyn

Next Week
(March 6)
Empress,
Cincinnati





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

We Are Always Working

Which may be due to a good agent, or advertising.

But I think it's due to several hours' daily practice while other folks are still in bed.

M^CINTOSH

AND HIS

"MUSICAL MAIDS"

Victor Morley

in "A Regular Army Man"

Next Week (Mar. 6), Orpheum, Kansas City

Direction, FRANK EVANS



BILLY LLOYD and GEORGE BRITT

In "A Mixture of Vaudeville." By Ned Dandy

Feb. 28 Prospect, Brooklyn

March 13 Keith's, Lowell

March 20 Keith's, Portland, Me.

March 27 Keith's Boston

Direction, HARRY FITZGERALD



IN FIGURING THE COST OF MARRIAGE COMPARE YOUR FIGURES WITH THE GIRLS' FIGURES

BILLY BEARD

"The Party from the South"

BERTIE FORD

Dancing a la Tanguy 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. 28), Orpheum, Montreal.



K C

KENNETH CASEY

"The Vitagraph Boy"

Direction, JOE PINCUS

Pat Casey Agency



HAZEL MORAN

I promised to mention all of my friends over here in this ad: Eddie Marshall, Mary Elizabeth, Betty Dean, Walter Weems, George Welch, Jim and Marian Harkins, Nolan and Nolan, Coy de Trichy, Walter James, Jack LaVier, Nadje, El Cleve and wife, Mr. and Mrs. Link Plummer, Morris Golden, Lee Harrison and Dave Jones, and HUGH D. MCINTOSH. There, now, how's that?

HAZEL MORAN

THE GIRL FROM THE PLAINS

Max Ford June Irma

DANCERS SUPREME



LIFE'S MYSTERIES

WHY DOES A CERTAIN FEMALE "WIRE-WALKER" CRITICIZE "VARIETY'S" BACK PAGE COMEDIANS' FOR PLAYING AUSTRALIA?

KNOCKING IS A VERY BAD HABIT "MISS" A-LA —

WALTER WEEMS, TOURING THE EARTH.

Back again in America after five pleasant months in Australia touring the Rickard's Circuit.

JIM and MARIAN HARKINS

P. S. Friends! Kindly drop us a line, care of Norman Jefferies, Real Estate Trust Building, Philadelphia, Pa.

We don't knock them off their seats (that's insulting), but we do entertain them.

Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)

THE FAYNES

A CLASSY, FLASHY PAIR

Representative, JACK FLYNN.

MABEL ELAINE



Direction Messrs. SHUBERT

"TOWN TOPICS"

EN TOUR



MARIE HART

America's Most Versatile Artist in Vaudeville.



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.

PAUL RAHN

Artistic Character Singer and Light Comedian "Morrie Garden Revue" HOTEL PLANTERS, CHICAGO Indefinite

Educated Roosters

Orpheum Circuit Direction MORRIS & FEIL



D'LEIR

DEXTEROUS YOUNG MASTER ACCORDIONIST

4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN

The most sensational success of the season

Next Week (March 6), Lyric, Birmingham

Direction HARRY WEBER Address VARIETY, New York

Advice to beginners: "How to be a Contortionist." Eat winter cucumbers. FRED (HANK) HARRY (ZEKE)

FENTON and GREEN

(AND CAT?) IN "MAGIC PILLS" Fully Copyrighted

GARCINETTI BROTHERS

Now Interstate Circuit

NEXT WEEK (Mar. 6), MAJESTIC, DALLAS



EDDIE BORDEN

BACK WITH FRED AND TOM HAYDN NEXT WEEK (March 6), MARYLAND, BALTIMORE

ROGER GRAY and CO.

ENTERTAINING WITH SONG, DANCE AND JEST. GOOD IN COMICAL AND ALSO GOOD IN SAD

William Barrows
Lillian Ludlow
Marion Milnor

Direction, MAX HART

Walter L. Catlett

PRINCIPAL COMEDIAN WITH OLIVER MOROSCO'S
"SO LONG LETTY" CO. Now at the **OLYMPIC THEATRE, CHICAGO**

CHICAGO "TRIBUNE"
 By PERCY HAMMOND

The evening was not without its mitigating circumstances, among which was Mr. Walter Catlett, a comic comedian who seemed to be a combination of Charles Chaplin and the chatty Mr. Ed Wynn, who performed in the "Follies." This young man went through the show like a streak of lightning, playing one of the adventurous husbands, a tonsorial sort of chap with many funny lines and a wealth of expression and "business" to accompany them. It was not difficult for him to dominate the proceedings, for, aside from Miss Charlotte Greenwood, a lady with arms and legs like a semaphore, the cast was somewhat obituarial.

THE CHICAGO "AMERICAN"
 By THE OPTIMIST

'SO LONG LETTY,' NEW MOROSCO SHOW, IS HIT

"So Long Letty" made a real hit with its opening performance at the Olympic Theatre last night, and after that is said, why paint the Lily? Very well, if you insist, you shall be told all about the latest Morosco offering.

As broad as it is long, "So Long Letty" is all wool and a yard wide when it comes right down to what a musical entertainment ought to be. It is filled with pretty music, pretty girls, gorgeous costumes, clever singers and dancers, comedians and comediennees. It is as comic as a comedy should be and more musical than some grand operas, which isn't criticism but truth.

Incidentally those present received that thrill which some first nighters seek through their entire lives and never get—the sudden leap into fame of one whose name appears way down in the list of those taking part. Walter Catlett is the name of the young man to whom those present last night will ever feel grateful. He didn't save the show so much as he made it. Without him in the cast it is hard to imagine just how successful the comedy would have been.

THE CHICAGO "EXAMINER"
 By ASHTON STEVENS

These households are now a couple of street cars, made fast to the shore of Ocean Beach, Cal., and reformed and tortured with all the inconveniences of a bungalow. In the hideously painted one at our left dwells the long and comic Charlotte Greenwood, married to the dulcet Sydney Grant and feeding him on tinned things and chatter of the afternoon dance. He wears a pair of shot-gun-barrel trousers, evidently inherited from Mr. Morosco's Jay D. Barnes, and is always hungry.

In the equally atrocious car on our right you will behold the portly Mae Boley suffering wedded infelicity with the fresh but irresistible Walter Catlett, and providing him with three fine squares per every day he is home to eat them. He wears clothes that require no libretto and less orchestration, and incidentally puts a great deal of the show up his tricky sleeve and walks away with it.

How well these four play their parts and how well the parts have been written for them you will surmise when I tell you that toward the tail of the first act all music ceases for a period of more than thirty minutes and this half hour is the richest in the whole proceedings.

"So Long Letty"

A NEW STAR MADE IN A NIGHT
 By RICHARD HENRY LITTLE

The always easily pleased first night's audience—especially when the first night is on Sunday—saw more than the opening performance of "So Long, Letty" at the Olympic last night.

The spectators had the felicity of seeing what they have often read about, but which few had probably ever seen, the making of a star in a single night.

At fifteen minutes after 8 o'clock last evening Walter Catlett was numbered merely among those present in the cast of "So Long, Letty," the featured players being Charlotte Greenwood and Sydney Grant. At the end of the first act he was made Mr. Catlett. Charlotte Greenwood and the Cameron Sisters, two lovely dancers, were extremely material features in making "So Long, Letty" what is known in stage parlance as a knockout.

It was the most successful premier that the local stage has seen this season.

There are several lines in the piece that reflect not so much the western coast where "So Long, Letty" was born, but rather the Barbary Coast of San Francisco, and which Mr. Morosco would do well to eliminate, as the plot itself is a reasonably strong dose of the extremely unconventional.

But for Mr. Catlett and Miss Greenwood we give thanks.

Miss Greenwood does the slangy, nasal lady clown with much better taste and discrimination than any others of the sisterhood do, and held her own even against the motorlike rise of young Mr. Catlett, and in her last song—which had for its central thought something to the effect that if the married men treat their country the same as they treat their wives, heaven help the U. S. A.—she simply stopped the show while the audience laughed and applauded until it was exhausted.

Most of the performance is given by Miss Greenwood, Mr. Catlett, May Boley and Mr. Grant. Miss Boley is quite amusing and did everything entrusted to her in a manner that could hardly be improved upon, and Mr. Grant, as an insignificant husband, was fully that.

Jack Henderson, Burrell Barbaretta, Frances Cameron, Frances McHenry and the other members of the cast only wandered on now and then to do vaudeville specialties which had very slight connection with the plot, but which they did most commendably.

The lines written by Mr. Morosco himself are not madly exciting. "When I married Letty she was so thin that every time she swallowed olives she rattled like a dice box," is a fair sample. The fact that Miss Greenwood and Mr. Catlett said things like this and kept the audience roaring with delight proves how extremely clever they are.

CHICAGO SUNDAY "TRIBUNE"
 PLAY BILLS OF THE WEEK

Powers—"Van Der Decken," with David Warfield. Sixth and final week. John Drew, in "The Chief" follows, March 6.

Little—"The Charity That Began at Home," with Mr. and Mrs. Browne and their company. Fifth week.

Illinois—"Chin-Chin," with Montgomery and Stone. Fifth week.

Olympic—"So Long, Letty!" It possesses a good comic actor in Walter Catlett. Third week.

Garrick—"Experience." Tenth week.

THE CHICAGO "DAILY NEWS"
 By AMY LESLIE

"SO LONG LETTY" IS HEARD AT OLYMPIC

Praise for the Others

Right in line with Miss Greenwood came Walter Catlett, who played the part Charles Cherry did so politely in the melodious farce. He has vivid personality, happy humor and a tremendous vitality and gimp.

THE CHICAGO "POST"
 By CHARLES COLLINS

Walter Catlett and Sydney Grant as the two husbands, however, make most of the fun, in scenes adroitly played with much comic detail. Mr. Catlett really appropriates the honors of the performance, tho he would be better if he were not so unflinching in his industry. He is a skillful comedian, with a genuine method of characterization.

CHICAGO "JOURNAL"
 By O. L. HALL

"So Long Letty," New Musical Comedy, Makes Good Impression at the Olympic; Walter Catlett Quickly Wins Favor:

Exactly four years ago a farce, novel in idea and gay of nature was in performance at Powers Theatre, under the title of "His Neighbor's Wife." It came back to town last night as "So Long, Letty," as much changed in aspect and at heart as in its title. It is now what we call a musical comedy—that is, it has songs and dances and figures in it—and in its new anchorage at the Olympic it behaves in the giddy fashion of a good song and dance entertainment.

Among the other things it does is to allow Walter Catlett, a trans-Cordilleran comedian, to justify his California reputation. This he does by running away with the show, as the theatrical tradesmen say. He is an original and inventive comedian of singular, but not abnormal, individuality, and his unflinching comic conduct in this musicalized farce leads one to forgive and makes one forget his unhappy participation in the sad ceremony or grim jest at the La Salle on the few nights when "The Lady We Love" was meeting its wretched death. He is an unflinching joy in "So Long, Letty," a wise comedian knowing what to do and when and how to do it, comic in looks, in movement, and in his manner of saying what the librettists have set down for him to say. The show came here starless, but it had a star before the first act was done, and Walter Catlett was that luminary's name.

This apt comedian does not make his way into favor because of lack of competition. Otherwise starless though the cast may be, it is not talentless. The show is graced by a fine ensemble which no individual success can disturb.

Indeed, though the farce has been beaten into a froth, as any farce should be when tunes are put into it, it is now acted much better than when it was "His Neighbor's Wife." Sidney Grant and Charlotte Greenwood, in possession of some special billing in the programme, now have the parts which were played in "His Neighbor's Wife" by Charles Cherry and Edna Goodrich, and Catlett and May Boley succeed to the parts formerly taken by Reginald Mason and Alice John. The best acting in the performance of four years ago was by Mason. How well the play was first acted I do not know, for before it was "His Neighbor's Wife" it was "The Neighbor's Wife," with Arthur Byron and Pamela Gaythorne, as one couple and with Fred Tilden, I believe, as half of the other couple.

Having already come upon words of admiration for Walter Catlett you may now like to hear, before it is too late, of the others. How do they do? Quite well. As the slattern wife, May Boley acts better by far than one has reason to expect of a singing and dancing person.



WALTER L. CATLETT

CHICAGO SUNDAY "EXAMINER"

While they came here starless, local critics and theatregoers have discovered and acclaimed funmaking stars in Charlotte Greenwood, Walter Catlett and May Boley.

M "MY MOTHER'S ROSARY" M

(MEYER-LEWIS)

The sweetest ballad ever penned. It tops the current list of songs and will live for years and years

M "MY MOTHER'S ROSARY" M

It can fit snugly into any repertoire and makes an ideal feature song. Thousands of headline and feature acts have declared it to be their greatest song

"MY MOTHER'S ROSARY"

It doesn't require a wonderful voice, for the number is a guarantee in itself, but with a voice it has no comparison

"MY MOTHER'S ROSARY"

Will go on and on for years and years, for it carries that delicate combination of the classic and popular number and the melody is of the specie that lingers and lingers

"MY MOTHER'S ROSARY"

It looms up as the masterpiece of that clever duo, Meyer and Lewis, and it surely is the greatest ballad we have ever handled. We cannot even think of one sufficiently strong to follow it. Get it now while it is in its prime

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47th ST. AND BROADWAY, NEW YORK

CHICAGO
81-83-85 Randolph St.

PHILADELPHIA
1021 Chestnut Street

BOSTON
220 Tremont Street

FRANK CLARK
Chicago Manager

MAX WINSLOW
New York Manager

M
Y
M
O
T
H
E
R
'
S
R
O
S
A
R
Y

M
Y
M
O
T
H
E
R
'
S
R
O
S
A
R
Y

TEN CENTS

VARIETY

VOL. XLII, No. 2

NEW YORK CITY, FRIDAY, MARCH 10, 1916

PRICE TEN CENTS



ROSCOE ARBUCKLE

(The "Fatty" of the Films)

ANNOUNCES

To the Professional Public

That he has taken much pleasure in placing his playing engagements for the future, whether upon the screen or the speaking stage under the direction of

MAX HART

To further emphasize this business connection I wish to say that upon the expiration of my present contract (now exclusively with the Keystone) Mr. Hart will have the sole right to entertain and enter into negotiations for my film services and on the speaking stage.

Business communications should be addressed to Mr. Hart at the Palace Theatre Building, New York City.

Sincerely yours,

ROSCOE ARBUCKLE

VARIETY

VOL. XLII, No. 2

NEW YORK CITY, FRIDAY, MARCH 10, 1916

Copyright, 1916
By VARIETY, Inc.

PRICE TEN CENTS

GERMANS-AUSTRIANS WARNED CANADA WILL INTERNE THEM

**Canadian Commissioner of Immigration Issues Proclamation,
Perhaps Directed at Professionals. Also Gives Notice
Englishmen May Freely Enter and Leave Do-
minion, Without Fear of Conscription.**

Winnipeg, Can., March 8.

A decidedly important crisis arrives this week when the Dominion Commissioner of Immigration announced his office would not permit any German or Austrian artists to play in Canada and that all subjects of those countries were subject to internment should they venture across the border line.

In this instance the United States government is powerless.

English actors are advised through the Immigration Commissioner's office that no danger of Conscription exists in so far as their appearance in Canada is concerned and English subjects can travel freely throughout the Dominion without interference. The Commissioner requested publicity for his proclamation.

ALICE NEILSEN NEXT SEASON.

Commencing Oct. 2 next and for 30 weeks thereafter vaudeville has secured Alice Neilsen, the operatic prima donna.

Miss Neilsen is to appear alone, excepting a pianist, in a repertoire of numbers that will display her voice, while she will collect \$2,500 weekly for doing it, under an arrangement made by her representative, Max Hayes.

GARDEN'S SUNDAY RIOT.

What amounted to little less than a riot happened at the Winter Garden last Sunday night during its vaudeville performance. Six of the acts were either hissed off the stage or drowned out so effectually the curtain had to be rung down on them, and several people are reported to have left the theatre, demanding the return of their

money at the box office, which was given to them.

To extricate themselves from the dilemma the riotous audience was fast placing it in, the management sent out a hurried call for Al Jolson, who had not been billed to appear at the Garden last Sunday. Mr. Jolson was said to have been located in the 81st Street theatre. He left there for the Winter Garden, doing a turn before the show ended.

Most of the disturbance was caused by occupants of the balcony, although the orchestra seat holders audibly disapproved of the quality of the Sunday entertainment the Shuberts were presenting.

The Winter Garden since it began advertising its Sunday bills has been either hasty or careless in compiling the list of entertainers. About all the well known names on the playing pay roll of the Shuberts would be listed, and when the gathering arrived, it has been forced to sit through a long routine of emergency acts, culled from anywhere. In addition the Garden usually finds it convenient to repeat many acts each Sunday, especially those "Shubert acts" that do not have to be paid for the extra performance on that day, and with the hope of keeping the Sunday salary list well down, the Winter Garden is careful to secure for its "emergency acts" those that charge but little.

At one time Jolson volunteered his services, at the Shuberts' request, for Sunday performances, without pay, but later is said to have demanded and received \$300 for each Sunday show he gave in a Shubert theatre.

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

RATS EQUITY ALLIANCE.

Today (Friday) at the Hotel Astor is reported the time and place for the governing board of the Actors' Equity Association to meet regarding a proposed working alliance of that association with the White Rats.

A proposal along these lines is understood to have been pending for several weeks.

Chicago, March 8.

The Actors' Equity Association is holding a meeting Friday afternoon (March 10) in the Hotel Sherman.

The meeting is one of a series to be held simultaneously in New York, Chicago, Philadelphia, Boston and Los Angeles to stimulate further interest in the Association.

Among those expected to make speeches here are John Drew, Howard Kyle, David Warfield, Charles A. Stevenson and others.

JOSE COLLINS SAILING?

A story this week said Jose Collins might sail Saturday for London, to appear in a production over there.

Miss Collins lately finished a feature picture in Cuba, and was thinking of entering vaudeville over here, in a turn with Maurice Farkoa.

It is stated that Miss Collins is to appear in "Sweethearts" in London at Daly's theatre.

MORE "LETTY" CUTS.

Chicago, March 8.

The Chief of the Morals Board, Funkhousen, has ordered several additional cuts in the performance of "So Long Letty."

Immediately after the opening performance the Chief of Police warned the manager of the show cuts would have to be made. The management held the objectionable lines in the show until they received a second warning.

HIGH-BROW MOONLIGHTS.

Chicago, March 8.

The Clifford Deveraux Company, an organization along the lines of the Ben Greet Players, has planned moonlight highbrowed performances for college audiences in this territory next summer.

White Rats News

will be found on
Pages 14-15

"MAP" ENDING SEASON?

Boston, March 8.

It is reported Klaw & Erlanger's "Around the Map" will close its season when ending the present engagement at the Colonial. The show is now in its second week and expected to remain six in all, though having the Lenten season now confronting it.

The "Map" may remain here the full scheduled time if business holds up and provided Charles Dillingham does not conclude to forward his "Stop, Look, Listen" piece from the Globe, New York, to the Colonial before the six weeks are ended.

Its reported the Dillingham show mentioned will be in Boston early in April.

CHANGES "SCOUTS" TITLE.

Gus Hill has changed the title of his musical comedy, "The Boy Scouts" to "Mamma's Baby Boy," throwing away a large quantity of printing.

The change was necessitated by the poor attendance, due to the impression in each town the attraction was merely a benefit for the local branch of the boy scouts.

Even some of the newspapers fell into the error and when notified of it accused Hill of commercializing the scouts.

"PETER RABBIT" AT CENTURY.

"Peter Rabbit," the child fantasy Jack Mason produced about Christmas time with considerable eclat at the Lexington Avenue Opera House, will be revived around Easter for a week at the Century, Mr. Mason again superintending.

LOVE LETTER RECORD.

Cincinnati, March 8.

John Bard, acrobat, at the Empress last week, proudly admits he has written 3,920 love letters to his wife since they were married, March 1, 1900. That makes one a day.

A TIMELY WARNING

By MARTIN BECK

Columns of valuable space in theatrical trade papers are being consumed by flamboyant statements of leaders of organizations which purport to protect and to better the conditions of the actor. Whether these organizations, as they are at present conducted, really accomplish anything is a matter for conjecture, but as to the controversies themselves there can never be any question. They are merely boomerangs recoiling to the detriment rather than the betterment of the artist. To self-respecting players they are a constant source of irritation and annoyance.

Many of the alleged leaders, especially the more rampant, are disappointed actors who put forth the preposterous claim that they have been discriminated against, whereas the fact of the matter is their failure is due to their lack of talent, their antiluvian acts or their general incompetence.

From the remarkable arguments solemnly set forth by the self-styled chieftains, the layman is puzzled to determine whether acting is a trade or a profession and whether an actor is a laborer or an artist.

Commercially speaking, an actor is a merchant with something to sell. All merchants strive to improve the quality of the goods they have for sale and all merchants' clubs seek to improve the conditions under which the goods are sold. Each cloak and suit house rivals the other in attempting to produce the latest designs and the finest materials for the eyes of the buyers. The managers are the buyers and the public is the consumer. The buyers merely reflect the wishes of the purchasing public and if the buyer does not think he can sell the article and give satisfaction to the public, he is under no moral obligation to buy from the merchant. Nor is there any logical reason why he should do so.

Successful merchants do not form societies for the express purpose of antagonizing the buyers of their wares. The merchant uses all his art, all his skill, and all his energy towards constantly creating novelties that will interest and hold the buyer's patronage. The actor-merchant, who is not trained in a business world, might learn to avoid pitfalls if he would only give a little study to the commercial field.

Artists do not realize the risk of conducting theatres where a tremendous amount of capital is involved. They do not stop to think that the manager has to pit his judgment against the fickleness of the theatre-going public. The artist has a point of view of his own, to which, of course, he is entitled. But he must also not forget to respect the manager's point of view. By reflecting and sound reasoning the artist must come to realize that the managers have tried to be as fair and liberal as conditions have permitted under all circumstances. But, of course, it would not pay the salaried organizers and agitators, with their glib-tongued oratory, to think at all of the manager's side.

The agitators say it is time for the artists to do something. We agree with them. It is. One of the things they should do is to use their magnificent club house for a place where they can rest, read, entertain and exchange ideas that would be helpful and beneficial to the whole profession. There could be set aside a portion of it to be used to produce and stage new offerings and the managers could be invited there to see them. At the present time they are merely hotbeds of dissension where disgruntled actors gather and air imaginary grievances. Were the actor to spend the same energy in keeping his offering up-to-date that he does in giving utterances to belligerent and bombastic speeches, inciting his auditors to rise and slay the Managerial Bogey Man, he would be so busy working he would not have time to nurse hallucinations.

The spirit of the actors' meetings and their closer alliance with labor unions can only terminate disastrously. The managers can always keep their theatres open by organizing their own producing departments, or can protect their investments by exhibiting motion pictures in the magnificent theatres that we built as monuments to our confidence in the high art of vaudeville. Many actors have grown independent playing these same theatres, and now, if the plans of their salaried organizers and agitators were to be successful, they would undertake to run the manager's business for him. Nothing more preposterous than this could be conceived.

In face of all this hostile and unreasonable agitation it is rather difficult for managers to do things which are worth while for vaudeville. For instance, it has long been a cherished ambition of mine to set aside a building for the exclusive use of the actor, where scene painters, costumers, property makers and other artisans of the theatre would be placed at his disposal for the development of acts. But the cries of the agonized agitators discourage any such departure as this.

My associates and myself are always open to argument and we would warmly welcome any movement or plan of co-operation whereby there could be obtained a better understanding between the artist who plays in our theatres and the managers, but our business is with the artist and not with any organization. The manner in which one vaudeville organization is being conducted only tends to widen the gulf each day. We are not booking organizations and we are booking acts.

However, if the artist feels that he needs an intermediary he should at least do us the courtesy to send men of intelligence whose reasoning powers are sufficiently developed to cope with a situation so important to them. Then

LONDON'S BEST REVUE.

London, Feb. 25.

From a Broadway standpoint "Bric-a-Brac" at the Palace is London's best revue, and the only one here now that could be lifted bodily into a New York theatre.

Gertie Millar, Teddy Gerard and Gwendoline Broaden are the principal women. Miss Millar, ever charming, leads most of the musical numbers, scoring best in "Jack in the Box," during which she has the 16 Palace Girls behind her. The girls, all good dancers, are dressed in black and white striped clown suits, with wild looking red wigs. The music is catchy.

Almost startling is Miss Gerard when singing "I See You're Back Again." It is one of her two numbers, and for it she has a waist cut to the waist line in the back, showing everything possible. It starts a buzz all over the house.

In the number Miss Gerard is assisted by 10 chorus men, none under 40 years of age. The young chorus men of other days have joined the army over here, leaving the elderly ones to compose the male merry merry.

The two leading comedians, Messrs. Playfair and Trey, have "The Pessimist" and "The Optimist" for their best number and put it over to a solid hit.

The show is really entertaining and is doing capacity business, with two matinees weekly.

"LONG-LEGS" IN LONDON.

London, March 8.

It's expected before long "Daddy Longlegs" may be produced over here by A. H. Woods and Henry Miller, in association.

It is said if that happens Renee Kelly, who went to the States from this town and is now out over your way in one of the "Longlegs" companies, will return to play the principal role in the English production.

NICE MUSICAL PLAY.

London, March 8.

"My Lady Faule" was produced at the Shaftesbury March 1. It is a delightful musical play with good music, beautifully staged.

"JERRY" POOR FARCE.

London, March 8.

"Jerry" was produced at the Duke of York's March 2. It is a poor farce. William Ashley is the author.

SAILINGS.

San Francisco, March 8.

Feb. 29 (From San Francisco for Australia) Jack Martin, Corrigan and Vivian (Ventura).

(For Australia from San Francisco), March 21; Cardo and Noll (Sonoma).

MAUD ALLAN ILL.

Maud Allan, the classical dancer, who created a great vogue for herself abroad some four or five years ago with her conception of the dance "Salome" is critically ill in the German Hospital in New York. Late Tuesday night the hospital doctors stated that her condition was most grave.

Miss Allan was removed from her apartments in the Hotel Seymour, where she was suddenly taken ill Monday morning. At the hospital it was discovered she was suffering from an acute attack of appendicitis and an operation was necessary immediately.

VIOLINIST WORKS PASSAGE.

San Francisco, March 8.

The freighter, "St. Louis," from Australia, upon arriving in San Francisco March 1 brought back over Gilbert Moreux, a noted Belgian violinist. He had worked his way as an able bodied seaman from the other side of the Pacific.

Moreux gave as his reason that he desired to leave Australia regardless of means, as he had met with indifferent success there.

LONDON'S NEW YORK OFFICE.

An office lately established on West 42d street by William J. Wilson and Arthur Voegtlin is to all effects, it is said, a branch in New York for the Moss' Empires, London, as represented upon the revue production end over there by Albert de Courville.

This office is believed to have been established by Messrs. Wilson and Voegtlin through an understanding with Mr. de Courville that may lead to a revival of huge productions over here under de Courville's immediate supervision.

HATTIE WILLIAMS "BREAKING IN."

"The Army Widow," by Grace Livingston Furniss, is the sketch that will introduce Hattie Williams to vaudeville. Miss Williams is "breaking it in" around New York this week.

they would secure more satisfactory results than bigoted agitators to whom harmony means the loss of a job, and who could be in vaudeville if they were as capable actors as they are agitators.

Among the very men who have designated themselves as leaders (but who are in reality misleaders) are some who have never accomplished anything for themselves in their chosen profession. Still, they are the ones in authority and nobody apparently has the temerity to challenge their qualifications to direct the destinies of their more successful confreres. At the same time, when it comes to the crucial moment, we doubt if the artist with ambition will ever allow themselves to be guided by those who make a business of agitating.

The managers have to give the public what they want. If the public preference is for dancing, that is what we give them; if singing is the craze, the public gets it. But does the actor keep abreast of the fashions in vaudeville? No, he sits around his club house playing checkers or listening to the paid agitators whose very existence depends on agitating, and sends his agent to the booking office to submit the same old act each year. And then he expects the managers will greet him with open arms and raise his salary each season.

The foregoing is submitted as a timely warning to the vaudeville artist.

Martin Beck.

VAUDEVILLE MANAGERS' ASS'N DECIDE ON PUBLICITY CAMPAIGN

Special Meeting of Vaudeville Managers' Protective Association Committee Called Tuesday Following Reported Possible Trouble at Winnipeg Orpheum. General Meeting Today.

At a meeting of the Organization Committee (as it is called) of the Vaudeville Managers' Protective Association Tuesday, it decided upon a campaign of publicity from the managers' viewpoint, to offset the announced policy of the White Rats for a "closed shop" in variety theatres.

No information could be secured by a VARIETY representative as to the length or extent of the publicity campaign the Association intends waging, nor were details given out by any member of the Committee other than that a general meeting of the Association will be held today (Friday).

The first announcement on behalf of the Association was sent VARIETY in the form of a double-page advertisement. It appears in this issue.

Outside speculation as to the cause of Tuesday's special meeting said that it came about through a report reaching the Orpheum Circuit headquarters in New York late last week from its Orpheum theatre, Winnipeg, manager to the effect he had been informed that unless every act on the Orpheum's (Winnipeg) bill Monday held a White Rat card the musicians and stage hands would leave the theatre.

At the White Rats Monday, it was said nothing was known there of any report, nor had the person on the 'phone at the White Rats any knowledge of an impending crisis at Winnipeg, he said.

Later Martin Beck, general manager of the Orpheum Circuit, confirmed that his office has received such advices from Winnipeg. Mr. Beck stated he had notified his Winnipeg manager that upon any one in the theatre "walking out" through an act failing to hold a White Rat card the manager was to close the theatre to vaudeville and continue with a feature film policy.

Nothing developed during Monday as far as Winnipeg was concerned. Tuesday it was said around the Palace theatre building that upon asking for a more detailed account of the first report the Orpheum Circuit had been advised some union man of the house staff of the Winnipeg Orpheum had volunteered the information regarding the forthcoming Monday trouble and that was conveyed to the house manager. Another story was not definite whether the union man was of the house staff or merely happened to be near the stage door at the time.

Some weeks ago it looked as though union trouble might break out at Pan-tages, Winnipeg, and it did to the extent of the musicians going on strike while the stage hands threatened to leave, but shortly afterward the trouble

was adjusted and the theatre resumed its regular way without any performance having been interfered with.

HOLTZ SUING SHUBERTS.

Through his attorney, Abraham L. Berman, Lou Holtz has commenced an action against the Shuberts to recover \$2,500, alleging breach of contract.

Holtz states he held a positive contract for twenty weeks with "A Whirl of the World," fourteen of which he played at the Winter Garden, New York, in that production. The contract also read for the run of the piece for the season, and as the show is apt to be in harness for forty weeks, Holtz is suing for the full time. He was persuaded to remain in New York when the "Whirl" show left on the alleged promise of the Shuberts to use him in "Robinson Crusoe, Jr." as understudy for Al Jolson.

BOBBY WATSON LOCATED.

Chicago, March 8.

Bobby Watson, formerly with Charles Howard and Co., has been appearing around here with Kitty Flynn in a two-act. He left the Hotel Grant yesterday, bound for New York.

A "Bobby Watson," held in New York for murder last week, who gave his vocation as an actor, caused the Bobby Watson referred to in the Chicago wire to be located.

REVIVING "BELLE OF NEW YORK."

Negotiations have about been concluded for George W. Lederer to resume in May the management of the Casino, his former famous stamping ground, for a series of revivals of his former Casino successes.

The first production will be "The Belle of New York," with as many of the original cast as are available.

This piece was produced at that house in 1898 and has played off and on both in America and in England, besides several continental presentations. It was probably the most successful musical comedy ever shown over here.

Before the revival gets to the foots, a lawsuit is probable with Doris Kenyon, a Paragon film star, hitherto comparatively unknown to the regular stage, as the impetus. Found by Maurice Tourneur in a small role in "Princess Pat," and forthwith filmnapped, under a three years' contract to Paragon, Miss Kenyon last week signed with Lederer for the Edna May role of the Salvation girl, and, backed by Lederer and the Shuberts maintains her right to play in films in the daytime and in the talking or singing drama nights, her Lederer contract not calling for matinees. Like Edna May, Miss Kenyon hails from Syracuse.

MANTELL IN SKETCH.

A vaudeville debut will mark the entrance of Robert B. Mantell into vaudeville, about May 1, under the guidance of Max Hayes.

Mr. Mantell is now engaged in picture work. His variety essay will be by the way of a playlet, using four people.

BOHM VERY LOW.

Not much hope was held out Wednesday for the recovery of Frank Bohm, the agent, who was then confined in the Red Cross hospital, where he had been unconscious since Sunday, the day of his removal there.

SCHENCK'S EXCITEMENT ROUTE.

A route full of excitement for a dull or lively winter was discovered by Joseph M. Schenck during his southern tour of three weeks, ending last Monday when Mr. Schenck returned to the booking desk of the Loew Circuit.

Havana and Palm Beach are the main stops on the Schenck vacation list. Mr. Schenck says Havana thinks it is under reform rule, but he's satisfied with the city, and skips lightly from the Cuban town to tell of Palm Beach.

Mr. Schenck relates he heard a great deal about Monte Carlo but never saw it, and after getting on the inside of the Florida winter resort he doesn't care to see the European gaming ground. In Palm Beach, says Mr. Schenck, there is a society routine and one must be in on it, also carry a complete wardrobe.

In the morning from 11 to one it's swimming, then a brief spell of dancing on the hotel veranda, then lunch, then golf, riding, anything athletic excepting small time golf (croquet), and about five they dance again, up to dinner, and afterward loll about until it's due for the visitors to make their nightly contribution to the Bradley Beach Casino, run by the Bradley Brothers, one of whom outfitted Dr. Cook for his North Pole flop. Mr. Schenck ventured a guess that after this season Mr. Bradley would be able to buy the North and the South Poles, if he can find some one to land them.

The Casino is the house of chance at Palm Beach. Any kind of a game that runs into big money may be had, but everything else must be paid for in cash—food, drinks or tea. It's the first gaming place he has ever been in, says Mr. Schenck, where they tax you for water, and the prices for all else have been based on the presumption every one in the house is winning.

Joe looks towards Heaven when he mentions the women one may see at the Casino, and shuts his eyes when opining what some of their clothes must have cost.

But Mr. Schenck is strong for Palm Beach, and says if he can arrange to have a strong sun shining every day next winter he will induce his brother Nick to join him in making Palisades Park another Palm Beach for New York in cold weather.

"There's more money running the bank at Palm Beach," says Mr. Schenck, "than there is in playing pinochle at the Friars'."

RINGLING'S "CINDERELLA."

Chicago, March 8.

The Ringling Brothers' Circus will open at the Coliseum April 15.

Its big feature will be a "Cinderella" spectacle. Engagement to last 15 days, the show starting its road tour May 1.

RHODA ROYAL SICK.

Chicago, March 8.

Rhoda Royal, the circusman, is very ill here at the Grand Pacific Hotel.

SHADES OF NIGHT



JOHNNY DOOLEY AND YVETTE RUGEL

After completing a nine months' tour of the Orpheum Circuit, where next to closing was our constant position; opened at the Palace, New York, this week (March 6), and following such headliners as Irene Franklin, Dolly Sisters, Albert Whelan, Maurice and Florence Walton and Geo. Sidney. Our spot was changed from 7 to 8 (next to closing).

Compelled to refuse many offers for both moving pictures and productions, as we are booked solid until May 1 and on May 8 sail for London to open for Alfred Butt at Shaftesbury Ave. Palace and Revue to follow.

Direction, H. BART McHUGH.

WHEN A VOTE IS NOT A VOTE

By J. C. NUGENT

Turning the pages of last week's *VARIETY* containing my suggestion to standard acts to join the White Rats and then vote against the "Closed Shop" idea so as to make permanent membership in it a possible position to the artist who is dependent upon the integrity of signature, I find the published official ballot for the coming election offers no opposing candidate and no choice but to vote for Mr. Mountford and the said "Closed Shop" or to not vote at all.

I oppose the "Closed Shop," as I have said because under it the artist is divided between his duty to his lodge of affiliation and the integrity of his signature. It has been said that the present contract does not bind the manager, so why should it bind the actor? This is such a gross exaggeration as to show that an issue is being made of something too remote for the importance given it, but I must admit that there are a percentage of irresponsible managers who refuse to be bound by their contracts and who cancel and close acts illegally. I have met two cases of such in 16 years of steady work in all kinds of houses. I am in favor of a legally deposited fund to carry such cases into court, and if necessary, to the Supreme Court of the United States until a test case is made and a precedent obtained which will do more to obviate such conditions than all the inflammatory agitation in the world, particularly as the proceedings from day to day would naturally be published in the trade papers, and the publicity itself would crush out the evil.

The present contract is legal enough if it is taken up high enough. We already have to support the expense of the government of the United States, and I believe in using it instead of trying to build up a better government of our own. If this condition is thought so tremendously acute and so immediately important, and if there are ten other acts who are playing two-a-day houses and have played them for the past two years, who agree with me in this, I will deposit \$100.00 with *VARIETY* at once to start such a fund and will advance \$400.00 more for one year to such of them as have not the ready money, if they desire it. If nine other such acts will do this, we have already \$10,000.00, and 100 such acts will make the nucleus for a formidable fund.

It has also been said that an organization without the Union Shop is not an army, but an undisciplined mob. I don't want an army and I don't want to be disciplined, and I am no part of a mob. Mobs and armies presuppose force, which, like diplomacy, is useless unless backed by justice. I am not interested in the way things shall be enforced—I am interested in knowing what is to be enforced.

Many people have said they do not understand what I mean, perhaps they can understand this: I am an American producing artist and a tax-paying citizen. I claim that as a bona-fide artist, I am a legitimate institution and have a right to exist on my merits without the protection of labor unions or the favoritism of managers.

If a sufficient percentage of the public want to see me—are willing to pay enough for the privilege—some manager will always be sufficiently anxious to get his share of the amount that he will engage me. When I am no longer able to give the public full value for that amount, I don't want to stay in the game by any one's toleration or permission.

When I am sent contracts that don't suit me, I don't sign them. When I sign them and they are sent back reading differently than when I sign them, I wire in a cancellation. When the under-strappers try to "pull" anything on me, I go over them to the heads, in plain words, and have always gotten reply in words equally plain, as well as exact justice.

I never saw Mr. Keith, Mr. Proctor or Mr. Albee in my life, have not spoken ten words to any of the heads in 16 years and have had no direct or indirect understanding with them or with Mr. Mountford or with anybody else. My agent submits my contracts to me before I agree to them and gets his legitimate percentage, and nothing else, and will continue under that plan if he continues for me. When I meet him socially we do not talk business, and when we talk business we are not meeting socially. So it may faintly appear that after 16 years of the hardest legitimate battling any artist in the game has had to put up with, I am not going to fall at this juncture for graft, favoritism, or being tied hand and foot by a labor affiliation, or an order which has concluded that I am incompetent to handle my own business and which wishes to trade me to managers like a sack of fertilizer.

The "Closed Shop" idea, if enforced, must divide the theatres into three classes, the "Closed Shop," in which no one can be employed without a paid-up card; the "Open Shop," in which one may work happily with or without cards, and, in natural retaliation, the "No Card" theatre, in which card carriers will not be employed at all.

Then, doubtless, will come the merry war of black-list and boycott, during which the manager will doubtless lose money, which, incidentally, he will never miss, the salaried officer and incompetent enthusiast will cheer, but, to those who do not wish to waste time talking rot, it must appear that meanwhile the artist must live and that only those that have something extremely marketable to sell will have anything to live upon. I don't think the "Closed Shop" idea will give it to them, but under any conditions those who have gold dollars' worth talent may rest assured that some one will always give a hundred cents for it.

So, it is the protective fund or the "Closed Shop." If Mr. Mountford were

personally under discussion, which he is not, it could be truly said that it is no fault of his that no one of opposed ideas could be found to run against him. It could be said as truly, however, that no such opponent could or would preface their candidacy by recruiting a majority of their own voters at \$5.00 a head and thus automatically insure election. It is a clever bit of electioneering, perhaps, but if, as it seems to me, it is merely a veiled defeat of the general will, it will defeat itself.

I fear, with much regret, that Mr. Mountford is going to waste a second great opportunity to be of worthy service to the American artist. He appears to be too intelligent to become obsessed of the idea that letter is greater than spirit, or form greater than fact, and must certainly realize that being elected by a number, a majority of whom are supers, "stuges," spear-carriers, skaters, dramatic people, circus people and others outside of vaudeville, can give him no right to dictate the affairs of that class of acts which make the bread and butter and beefsteak of the established vaudeville profession. The acts which produce and make good, not for once around, but year after year.

He may say, "Why didn't they come in and vote?" Perhaps after hearing his "Closed Shop" policies they did not feel enough interest in the matter to do so and knew of no reason why they should so concern themselves. Mr. Mountford was handed to us out of the air without our knowledge, let alone our consent, by an abrupt announcement of the Board with the information that he had been given carte blanche to "go as far as he liked" to reorganize the order. By silence, by reluctant or instant consent and by co-operation, he was given every chance by performers, managers and the press. Up to this time he has done splendidly. Now, he is going too far, and unless the good sense in and out of the order makes a halt at this juncture, he will overreach himself and thus will be destroyed for this generation at least, the artist's last dream of effectual organization in America.

Which will be a burning shame. We have never needed an organization as much as we need it now. We have never had as good a chance to cement it and hold it together, but so far as vaudeville is concerned, it must be for vaudeville artists, of vaudeville artists and by vaudeville artists. Unless Mr. Mountford can sincerely change his attitude on this point, I can see but one hope, either Mr. Fogarty (if he can be induced to return) or one of the president candidates for president must declare against the "Closed Shop" and in favor of the protective fund (or something better for the same object) and must then demand with clear-cut ultimatum that the office of president be returned to its original prestige and power of HEAD, rather than figure head, by the Order.

J. C. Nugent.

ONLY ONE FRANCHISE.

Chicago, March 8.

"The Western Vaudeville Managers' Association will not under any condition issue more than one booking franchise to any one city," spoke Mort H. Singer, general manager of the W. V. M. A., regarding the recent franchise conflict with Joplin and Kansas City, Kan., interests. "The policy of the association as first laid out re franchises will be respected so long as I have any connections with it," he continued.

Baker & Gubel, of Kansas City, wanted franchises for Topeka, St. Joe and Springfield, Mo. They have been getting acts for K. C. and Joplin through the W. V. M. A., but went after the other towns through the claim that some one gave them permission to enter this territory already covered by the association. The W. V. M. A. refused to grant either Baker or Gubel the franchises desired. All the book-ling as I have any connection with and Joplin.

W. V. M. A. GETS THREE.

Chicago, March 8.

The Ellis and Apollo theatres, formerly strongholds on the old Hamburger string and more recently booked through the Webster office, have been added to the Family Dept. of the Western Vaudeville Managers' Association. Commencing March 13, both houses will play a four-act show booked by Walter Downey. Three splits weekly will be the policy.

The Orpheum, Hammond, Ind., will be listed on the W. V. M. A. roster commencing May 1

W. V. M. A. SUSPENDS AGENT.

Chicago, March 8.

Irving Yates, representing the Lew Goldberg office, was suspended by the Western Vaudeville Managers' Association this week and barred from the floor. The cause of his disbarment was the misrepresentation of an act he booked with Dick Hoffman, who supplies the programs for the Orpheum, Racine, Wis.

TANGUAY BACK IN VAUDE?

Detroit, March 8.

If Eva Tanguay leaves "The Girl Who Smiles" at the end of the local engagement this Saturday, as per her notice to the management last week, she may return to vaudeville.

It is reported Miss Tanguay has an offer to open on the big time March 20. She has received an offer of \$2,500 a week to play the Miles Circuit and a moving picture proposition of \$5,000 a week for one year.

Buffalo, March 8.

When the Eva Tanguay show was here the end of last week Miss Tanguay gave out an interview regarding her departure from the company, in which she said the difference between playing 20 minutes each twice daily in vaudeville and being continually at the theatre and on the stage during an entire performance was telling on her.

Miss Tanguay added the doctors had lately informed her she had diabetes and would not live over six months. She didn't believe them, Miss Tanguay said.

STATEMENT OF JAS. WM. FITZPATRICK.

In view of the fact that the statement of my attitude on the policies of the Order which appeared in last week's VARIETY was curtailed for lack of space and because some misunderstanding has arisen as a result, I wish to remove any doubts that may exist in the minds of the members of the Organization.

There is no disagreement between Mr. Mountford and myself on any matter of policy or means to be used.

We are agreed on the principle of the Closed Shop, equitable contract and limiting of commissions.

We are agreed that the only means to be taken are the one he specifically defines in the Constitution, which are "All legal and legitimate means."

We are agreed that the principles of justice and honest dealing must be enforced without discrimination in all relations between manager and actor.

I am not opposed nor have I ever been opposed to Mr. Mountford in any matter pertaining to the good of the Organization.

I deplore the introduction of the religious and racial issue into the campaign by anyone working against me or for me.

I repudiate absolutely any such tactics now and always.

Anyone who votes for me will do so because they are convinced that I stand first, last and always for the Good of the Order. If they are not so convinced they must vote against me.

The Good of the Order is what I seek. I shall make no appeal on personal grounds.

James William Fitzpatrick.

SATISFACTORY ARBITRATION.

Chicago, March 8.

With Joseph Birnes in charge of the local White Rats branch, things have assumed a rather busy aspect in the past several days, one the first cases to come under his supervision as an organization employee being the recent cancellation matter in which the Russell Minstrels complained against the Hippodrome management, the act being retired from the Hip bill after the Monday performances.

The turn was booked into the Hip through Harry Spingold. After the initial day's work it received word through its agent the house would play the act for the full week provided it would cut \$50 or it would pay a full day's salary and accept a receipt in full with the cancellation.

The Rats were notified and after a preliminary argument it was decided to place the affair in arbitration. Joe Birnes acted for the act with Tom Carmody officiating for the theatre, the two arbiters asking Mark Vance (VARIETY's Chicago representative), to assume the neutral seat on the board.

After reviewing the testimony on both principals the committee of three decided \$75 would be a just settlement. Both parties accepted the decision and accordingly closed the matter.

Members of Russell's Minstrels are seeking Russell. There were six men in the act.

SHADES OF NIGHT

CORRECT COPY OF OFFICIAL BALLOT

(If you fail to receive a copy of this ballot, this form may be used)

For the Election of International Officers and 21 Members of the International Board

of the
WHITE RATS ACTORS' UNION OF AMERICA, INC.
And
ASSOCIATED ACTRESSES OF AMERICA

February 28, 1916

Place a cross (X) opposite the names of the candidates for whom you wish to vote. Sign your name and number in the space provided. Fold the paper so that only your name and number shows and then place it in an envelope addressed:

OFFICIAL BALLOT
White Rats Actors' Union of America
227 West 46th Street
New York City

and mail it so as to reach that office not later than **12 midnight of the 31st of March.**

All ballots arriving after that time and date will be destroyed.

Make no other marks on the envelope. Either pen or pencil will do. Ink is preferable.

INTERNATIONAL PRESIDENT

(One to be elected)

ESMONDE, EDWARD |
FITZPATRICK, JAMES WILLIAM |

INTERNATIONAL VICE-PRESIDENT

(One to be elected)

CLARKE, EDWARD |
CRONIN, TIM |

INTERNATIONAL EXECUTIVE AND SECRETARY-TREASURER

(One to be elected)

MOUNTFORD, HARRY |

INTERNATIONAL BOARD

(21 to be elected)

(You can vote for less than 21 but must not vote for more than 21)

ARCHER, EDWARD |
BABCOCK, THEODORE |
BARNES, MAC M. |
BEECHER, WILL S. |
BELL, JOHNNY |
BENWAY, A. P. |
BIRNES, JOE |
BONOMOR, SIMON |
BRANDEL, FRANZ |
CARR, ERNEST |
COLEMAN, HARRY |
CONLEY, WILL P. |
CONNORS, BARRY |
DEAN, CLIFF |
DELMORE, GEORGE E. |
DOLAN, JAMES F. |
DYLLYN, J. BERNARD |
FORD, BERT |
FOYER, EDDIE |

FREY, HENRY |
GREENFIELD, J. |
HAY, IRVING |
HERBERT, FRANK |
HILL, JOHN P. |
HODGE, ROBERT H. |
HOLMES, VIRGIL V. |
KINGSBURY, GEORGE W. |
LORELLA, COLIE |
LYNCH, DICK |
MACK, JOSEPH P. |
MARCO, JIM |
McCREE, JUNIE |
McNAMEE, JOHN |
MORTON, SAM |
NIBLO, FRED |
NORTH, FRANK |
PEMBERTON, HENRY W. |
PLAY, JEWEL |
QUINN, PAUL |
REYNOLDS, MAX |
RUSSELL, THOMAS P. |
SCHULTZE, MAX |
SEARJEANT, GEORGE W. |
SMITH, WILL C. |
SOMERS, MARTIN A. |
STANTON, FRED R. |
STEINERT, OTTO |
TALLMAN, FRED M. |
VASS, VICTOR V. |
VEAUX, CLYDE |
WARNER, ALBERT |
WAYNE, CHAS. |
WHALEN, GEOFFREY L. |
WHYTE, GORDON |
WILLIAMS, ARTHUR |
WILLIAMS, TONY |
WORMWOOD, V. P. |

REFERENDUM VOTE

Place a cross (X) in space under YES or NO as you wish to vote.

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?

YES	NO
YES	NO

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?

YES	NO

NAME

REGISTER NO.

(Which will be found on the bottom left hand corner of your card)

STATEMENT OF EDWARD ESMONDE.

In placing a further and perhaps more detailed statement before the members of the W. R. A. U. and A. A. A., with regard to my position, I hope it will be taken more as an answer to the many inquiries I have had than as any bait to catch votes.

I think my record in the Organization is pretty well-known. I have occupied repeatedly every chair in the Lodge. I have served on every class of committee that the Organization has had need of: social, fraternal, legislative and militant.

Amongst some of the less scrupulous of my opponents in this electoral campaign, much has been attempted to be made out of an apparent contradiction in my attitude towards Mr. Mountford in 1911 and my position now.

In 1911 I was one of the few men who went to Mr. Mountford and asked him not to leave; to withdraw his resignation and to take things as they were, and I was one of the committee who went to Mr. Mountford this last time and asked him to return.

The wonderful results which he has achieved, more wonderful than the average actor has any idea of, reflects great credit on the judgment of that committee and on myself, and I may say I stand shoulder to shoulder with him in his campaign to protect the actor and the actor's rights.

I am in favor of the Union Shop, because I believe that, without that, any victory that we may win will be useless. I am in favor of it, also, because I think every actor should contribute to his Protection Organization the same as any man must pay taxes in support of the police of the town in which he resides.

I am in favor of one rate of commission paid by all, so that no favoritism could be shown, and naturally, like all honest men, I am in favor of an equitable contract.

I believe in arbitration between managers and ourselves, because we understand the theatrical business better than any lawyers or any judge, and, furthermore, because it reduces the cost of such proceedings.

I am committed to this, as it is the policy of the Organization, and not only because it is that policy shall I fight for it but because I believe in it.

This is a democratic organization with universal suffrage, with the referendum vote and with votes for women; in fact, the most progressive organization in the United States of America, and if elected I shall endeavor to keep this organization in the forefront of all movements of a similar nature for the benefit of the workers and artists of this country.

The coming two years, I believe, will be two of the most critical years in the history of show business in the United States and in accepting this nomination I was fully conscious of the risk, the danger and the arduous duties which the position entails, but I here publicly go on record as stating that I am in the fight until the end.

The end will be victory, though the more we are determined and the stronger we are, the less will be the danger and the quicker the triumph.

I have been largely instrumental in the framing of the new constitution, and naturally, because of that, I understand it thoroughly, and I shall carry it out both in the spirit and the letter.

Edward Esmonde.

BURLESQUE'S BEST SEASON ON "CLEAN SHOW" PLANK

Columbia and American Association Circuits Experiencing Prosperity Under Rigid Ruling of Entertainment Only. Ohio Cities Illustration of Columbia's Drastic Clean-Up Policy. Lewd \$2 Musical Comedies Have Opened Public's Eyes to Mildness of Real Burlesque.

The Columbia Amusement Co. and the American Association, the two burlesque operators of the largest circuits playing that class of attraction, admit this season thus far has been a good one for patronage.

While the principal factors in the direction of this popular form of amusement merely make the admission, managers playing their circuits go farther and say the present is the most profitable season burlesque has had for the past five years, if not longer.

Curiously enough, last season was burlesque's worst for the same length of time, and it was during last spring the Columbia Co. as the parent head of all burlesque decided upon drastic measures to improve the quality of the shows playing its houses. Whether the current reports of profitable business are coincidental with the expurgation of undesirable material from burlesque performances may be a matter of opinion, but there can hardly, nor is there any doubt in the minds of those who follow the burlesque field that the impression created throughout the country by the vigorous attitude taken by the Columbia officials against unclean performances has had a most wholesome effect, both upon the general public and the shows.

This may perhaps be best exemplified by a couple of new towns playing a split week added to the American wheel some weeks ago. They are Youngstown and Akron, Ohio. Neither of these cities intimately knew burlesque and consequently it's more than probable that in the past their inhabitants harbored the customary opinion of that sort of performance, which had been handed down from the olden days. Yet, following the Columbia crusade that was made definite and spread country-wide in its publicity, Youngstown and Akron, from the outset of the American Association attractions playing there, commenced to give what has been looked upon by burlesque managers as abnormal returns for the size of the respective cities. What seems to be more to the point, both towns have denoted their dislike of ordinary shows by allowing the receipts to drop down at a point where the criticism is unmistakable, although again picking up the next week if the show is "right."

The Columbia, New York, the principal burlesque theatre of the country, reflects the general condition of burlesque. The Columbia has increased its weekly gross at least \$1,000 over last season, on an average, and is just now on a stride that guarantees any show a certain amount at the box office.

The Columbia and Association officials, who are thorough showmen, do

not claim all of their attractions are good shows, though wishing that were so. It's a condition impossible of creation at the commencement of the travel, but the attractions are weeded out, improved and worked up until by the middle of the season the list of shows presents a high percentage of merit on the whole. Those that fall below feel it at the box office, and it is usually from managers of these under the standard of productions on the burlesque wheels this season that the complaints of "business no better" are heard.

With the season's balance sheet to be analyzed shortly, it is more than likely burlesque managers attached to the principal circuits will find that next season their restrictions will be more confined than ever, for the balance sheet will tell more plainly than aught else could that "clean burlesque pays." The Columbia executives have struggled for it a long time, they have allowed their managers in the past to adopt other methods as a test, only to return to their original conviction, that burlesque patrons prefer the straight burlesque entertainment that means a matinee as well as a night attendance, which permits the theatre to do business all the time, without depending altogether upon a male clientele.

The abuse in the newspapers of \$2 musical comedies the past season for being lewd performances has helped burlesque, as it has also enlightened many who thought burlesque often overstepped the limit. Those found that burlesque at its worst is better than these \$2 musical comedies at their best, and that present-day burlesque in comparison with the vulgarity of the raw suggestiveness in putrid \$2 musical shows otherwise is a parlor entertainment.

GUE AND HAW.

Miss Don Fung Gue and Harry, professionally styled "The Children of Buddha," are one of the feature attractions at Keith's Palace theatre this week with their repertoire of American songs and dances.

The Gue-Haw offering was staged by William H. Osterfeld of San Francisco and carries one of the most pretentious Oriental settings ever presented in vaudeville.

Oriental costumes are used exclusively and the wardrobe consists of enough changes to permit new clothes at every performance.

Miss Gue possesses two of the smallest feet on exhibition and is noted for her gracefulness in dancing. She also composes the songs for the number.

WHY I RESIGNED

By CHARLES LEONARD FLETCHER

I have been requested by the officers of the White Rats of America to attend a meeting, at my convenience, to explain my reasons for resigning from the organization.

I prefer stating them publicly through VARIETY; its far-reaching circulation prompts me to use its columns for the expression of my views.

The factor that precipitated my decision to resign will, I honestly believe, sooner or later prove a serious handicap to the ultimate success of the society as an organization, whatever its policies may be.

Shortly after joining the order, I discovered the members were dominated by the administrative (Mountford) opinion, and any attempt to consolidate an individual sentiment was immediately smothered. Discordant notes must not be sounded like conservatism.

In other words, I was given to understand that the organization had pledged itself to a radical policy, and any member who expressed a sentiment that was exceptional or inharmonious would be considered a traitor, and be treated as such. I could hardly believe that this spirit of monarchical rule could really exist. I proved it did exist, to my fullest satisfaction, by undertaking, in friendly argument, with personal friends who were red-hot radicals, to listen to a conservative point of view.

After hearing my views, they immediately declared that anyone who could not or did not agree with their viewpoint must have some ulterior or selfish motive. In other words, "If you do not agree with us, you are a parasite. Anyone, within or without the order, who is not with us body and soul, is a parasite!"

I am not so insensitive or impervious to insult that I can endure with equanimity such a gross assault upon my intelligence.

That is why I resigned.

In a democratic community such as we of the theatrical world live in we have, I hope, reached that degree of enlightenment where there is bound to be a tremendous individuality of opinion. Any determining force that tends to repress diversity and contrariety of opinion, or to constrain it along any one dominating line, is going to meet with disaster. It will prove its own undoing sooner or later. And that "determining force," which is trying to shackle the vaudeville profession with the impractical "closed-shop" policy, should be condemned by every performer who lives and has his being in our theatrical democracy.

I have given it my personal condemnation by tendering my resignation. Others may know of and can suggest a more potent form of manifesting their disapproval. I selected my own way, and shall abide by it, and expect my resignation to be accepted.

The present spokesman of the organization has bluffed the vaudeville profession too long and often to expect it to take his word that he now holds aces.

"You can lead a fool to opportunity, but you can't make him think," says Herbert Kaufman, the 1916 philosopher.

Now is the time for the vaudeville actor to do some tall thinking for him-

self, and he sets himself down a fool if he neglects to study the present situation and its problems at every angle.

If you hear an eloquent, sensational speechmaker with a propensity for epiphetals, catch phrases and exaggerated action, make a violent attack upon vaudeville institutions, is it not a silly thing for you to do to get up and shout, "Hooray! Down with the tyrants!" etc? Are you not on the safer side if you exercise a little moderate reason?

Stop and think! Do your own thinking. If you are an enthusiastic thinker, you can then shout, "Hooray!" to your own conclusions.

Kaufman says, "A distracted mind cannot concentrate."

Do not allow your mind to be distracted by the temporary excitement and hysterical enthusiasm of a mob of malcontents, who are led, or rather misled, by individuals whose sole purpose and business it is to stir up strife.

Who are these malcontents who shout the loudest when the agitator pours out his venomous eloquence? Look them over. You will see for yourself that this disgruntled army is largely composed of performers whose offerings have grown stale and threadbare with too long usage. They are men who lack the initiative and enterprise to keep up with the times.

Even if we have the "closed shop," this class of performers cannot secure work, unless they wake up and present new material. The closed shop does not and cannot mean that managers will be compelled by the union to book acts they do not want and cannot possibly use.

If the union performer happens to be a circus clown or acrobat, who is compelled to lay off during the winter season, can he expect the union to supply him with work? The promoters of the closed shop policy are teaching him to expect this.

Peace with honor to every inhabitant of our vaudeville world is possible.

War is a very unpopular institution nowadays. Anybody who starts one will find himself in a very unenviable position before its finish.

Fellow performers: think it over! Let us have peace. Start a campaign of thinking and self-improvement. Only the laggard and slacker wants war.

Charles Leonard Fletcher.

PROTEST "PLEASURE" SHOW.

Cincinnati, March 8.

The advertisements for "The World of Pleasure" at the Lyric next week drew a protest from the Rev. John Herget, Baptist minister, who was joined by Catholics in complaining to the postal authorities against the publicity methods of the show's management (Shuberts).

Postoffice Inspector Henry replied there has been no violation of any mail regulation.

A complaint was also filed this week against the feature films, "The Serpent" and "Forbidden Fruit." Dr. Herget asserted certain eliminations ordered by the censors from the films were not attended to.

VARIETY

Trade Mark Registered

Published Weekly by
VARIETY, Inc.

SIME, SILVERMAN, President

Times Square New York

CHICAGO Majestic Theatre Bldg.
SAN FRANCISCO Pantages Theatre Bldg.
LONDON 18 Charing Cross Road
PARIS 66 bis Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issue must reach
New York office by Wednesday nine p. m.
Advertisements by mail should be accom-
panied by remittances.

SUBSCRIPTION

Annual \$4
Foreign 5
Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XLII. No. 2

Clark and Hamilton open an Or-
pheum Circuit tour March 26.

Cecil Kohlhaas has been added to the
Poli stock in Washington.

Jean Reece has joined the Roma
Reade stock in Ottawa.

William Raynor is managing B. S.
Moss' Prospect.

Sherwood and Willison have joined
the Fields Minstrels.

Nance O'Neil expects to return to
vaudeville after finishing her picture
engagements.

The Flatbush (Brooklyn), playing
Keith vaudeville is to adopt a musical
show policy for the summer.

The Sheedy Agency will book five
acts to play twice daily into the Dar-
ling theater, Gloversville, N. Y.

Gaby Badney has been installed as
orchestra leader at Loew's National.
He was formerly at the Boulevard.

Jos. Jefferson and Co. are playing the
small time under the direction of Thal-
heimer & Sofranski.

Pauline Pomeranz, of the Frank
Bohm office, is engaged to wed a non-
professional.

Next week is called "March Carni-
val" at the Bushwick, Brooklyn, where
12 acts will compose the program.

Frank White, of the Orpheum Book-
ing staff, is ill in the Polyclinic Hos-
pital.

J. J. Shubert left Saturday for a trip
to the Coast which is to last four
weeks.

The Brooklyn Auto Show opened
Wednesday night at the 23rd Regiment
Armory.

Nora Bayes will reopen in vaudeville
March 20 at Keith's, Washington, play-
ing the Palace, New York, the follow-
ing week.

Eddie Mack is back. The famous
Broadway tailor returned to New York
yesterday after having spent a month
at French Lick and Louisville.

Harry Dellon of the T. B. Harms
organization is doing some boosting for
his catalog in the vicinity of Bos-
ton.

Leo Moser, who broke his shoulder
blade while in rehearsal a few months
ago with the Carl Engen Troupe, has
recovered.

Swan Wood is leaving the "Ballet
Divertissement," to be replaced by
Dottie King, lately arrived here from
abroad.

Phil Kornheiser left for Chicago this
week and will spend several days in
that section in the interests of the Feist
concern.

The City opera house, Watertown,
N. Y., is playing five acts on a split
week booked through Bill Delaney of
the Split Time Department, U. B. O.

Florence Weber has been placed un-
der contract by John Cort for next sea-
son. Miss Weber is to be featured in
a new musical comedy which Mr. Cort
is to produce.

Three of Swan's crocodiles died in
Hoboken last week of cold. The
O'Loughlin dog act lost three of its
animals while recently at the Colonial,
New York. It is believed the dogs
were poisoned.

Lynn Overman, who has been ap-
pearing in vaudeville in "The Highest
Bidder," is to retire from that sketch to
join the Keith stock in Providence.
His place may be taken by Elmer
Thompson.

Clay Clement has replaced Homer
Barton as leading man at the Elsmere
in the Bronx. Barton is installed in a
similar capacity with the Blaney stock
in Bridgeport replacing Pell Trenton
there.

Alberta Mocre (formerly Moore and
Young), expects to return home short-
ly for a visit. Miss Moore is at Saran-
ac, N. Y. She weighed 113 pounds
upon arriving in the woods and now
makes the scales go to 149.

Eddie Cook, the advance agent, was
discharged from the Eye and Ear Hos-
pital on Monday of this week after an
operation on his right eye. The opera-
tion, a most serious one, was success-
ful.

Elizabeth Cutty (Mrs. Ben Belclair)
is recovering from an operation per-
formed last week and will shortly be
about once more. The Belclair
Brothers have received a route of 35
weeks on the U. B. O. for next season.

D. F. Hennessy of the Split Time
Department in the United Booking Of-
fices is in Hot Springs, Va., for a week
or so longer. Mr. Hennessy left New
York to escape the cold and snow. He
arrived at Hot Springs in a blizzard
with five inches of snow on the ground.

Fred Miller is taking over the man-
agement of one of the companies of
"A Pair of Sixes." The show is the
western one which is playing in St.
Louis next week. H. H. Frazee and Mr.
Miller came to an arrangement regard-
ing the company this week.

The Bijou, Orange, N. J., a Feiber &
Shea house, will have vaudeville sup-
plied to it each Wednesday (one day
only) by Dick Kearney of the firm's
booking department. The Orange date
will be the finish of the first half that
starts at New Brunswick, N. J.

The Griswold theatre (Proctor's),
Troy, N. Y. manager sent in a report
of his bill for March 2-4 to the United
Booking Offices. His remarks on Har-
rington and Ford contained a combina-
tion of sentences that unintentionally
furnished much amusement to the U.
B. O. men who read the report.

The Academy, Hagerstown, Md., will
open March 20 with a vaudeville pro-
gram booked by Paul Dempsey of the
U. B. O. Split Time Department. The
new Academy replaces the former
house in that town, burned down sev-
eral months ago. It is owned and man-
aged by Chas. W. Boyer.

The Royal Alexandria at Lachine,
Que., has been taken over by M. B.
Slesinger, manager of the Theatre
Francais, Montreal. The house will
play pop vaudeville and pictures. The
Theatre Francais, playing seven acts,
reduced its prices Monday to 5-10
afternoon and 10-20 night.

Maine this winter has been peculiarly
set against its vaudeville bills. Some-
thing has happened up there every
Monday, Thursday and Saturday since
the cold weather started. Harvey Wat-
kins believes it's a job. His Keith
houses at Bangor, Portland and Lewis-
ton have been especially hard hit.

James Leonard trained at Fleisch-
man's in the Catskills for twenty-five
days before he could regain his voice,
lost while playing in Brooklyn some
weeks. Jim says Brooklyn is his jinx.
While exercising James developed a
right swing that at his weight, 185,
makes him eligible for the heavies who
want to whip Willard.

Sam Blair, the western promoter who
spent several seasons in Australia and
Honolulu, has accepted a berth with
the Shuberts and will handle the ad-
vance work for John Drew during his
Milwaukee engagement. After attend-
ing to the opening arrangements Blair will
return to New York to assume charge
of a department in the Shuberts main
office.

Ray Myers and Jack Henry have
framed to see the Willard-Moran fight
through becoming part of the band that
will furnish music for that little jokey
affair. Mr. Henry is going to play the
cornet in the musical troupe, and has
rung Ray in to bang the cymbals. He
has placed Ray in rehearsal. Now the
couple are worrying whether the band
is to play inside or outside Madison
Square Garden the night of the fight.

TOMMY'S TATTLES.

By Thomas J. Gray.



The Harvard
faculty dropped
some of the stu-
dents for being
back in studies.
That's bad news
for the musical
comedies booked
for Boston.

College for ac-
robats in Ger-
many has discontinued on account of
the war. Can you imagine how hard
it is going to be 20 years from now
for the managers to get an opening or
closing act?

There is a stable not far from Times
square where most of the animal acts
board their animals while they're lay-
ing off. It must be a great sight for
the stable men to see all the "clown
dogs" rehearsing their funny stuff.

Not that it is going to make any
difference with anyone, but we admit
we are with and for President Wilson.
Anyone who can keep the spotlight
on himself when two fellows like
Roosevelt and Bryan are fighting for
it deserves a lot of credit.

If the price of gasoline keeps ad-
vancing the actor summer auto owners
will probably invest in a pair of rub-
ber heels and tell themselves that af-
ter all walking is the best exercise.

What becomes of—

The lithographs that were made for
shows that fail?

People that start in show business
with "School Acts"?

Wrist watches when a chorus man
lays off?

Acrobats who do talking acts?

Music publishers' "New Song Sen-
sations"?

Prima Donnas who go in vaudeville?

College boys who write plays?

Song pluggers?

You know when your act is good.
(Surely no one can deceive you.)

But what good does that do you,
If managers won't believe you?

Some one has introduced a bill in
the Legislature to aid the critics. It
must have been an awful shock to
some of the critics to know they need-
ed help.

If some one would introduce a bill
to help the authors—but what is an
author? A prize will be given to the
most senseless answer.

Those little chorus girls who save
their money and buy furs do not seem
to mind all our latest snow storms at
all.

See another German ship escaped
the English Fleet. Do you suppose
those British sailors spend their time
reading Kipling's works, or are they
busy talking about Charlie Chaplin's
salary?

Some times a walk will earn more
for you than a talk.

HOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Wave of Prosperous Theatrical Business Unabated. "Cohan Revue" Steps Into Front Place Among Season's Big Hits. "The Boomerang" Playing Since August, Adding Extra Matinee This Week.

The Broadway theatres have not let down on their prosperous run and it is not expected that Lent will seriously interfere with the receipts. In fact Lent is not the bugaboo of former years to theatrical managers, excepting those in New England and the south.

The heavy snowfall Monday dented business in the early part of this week, but Monday and Tuesday of last week, with no visible reason, showed a decided decline for those two days. Even the Punch and Judy, holding but 299 seats (and a hit), did not have capacity that Monday night.

VARIETY's monthly estimate of box office takings follows:

"Cohan Revue" (Astor). Doing \$13,500 weekly, all the house can pack in. Called the most brilliant revue ever written in this country. Strangers in New York who see it agree with Broadway's opinion before watching the original plays burlesqued in it. The Astor has hurt all the other musical comedy houses. \$2.50 top Saturday night.

"Common Clay" (Republic). Did \$7,200 last week, seemingly acceptable to the management.

Grace George (Playhouse). Averaging \$7,000 weekly. Miss George is rehearsing another play to be produced about April 10.

"Potash and Perlmutter" (Lyric). Around \$7,300 last week, but will stick out the month, perhaps remain longer.

"Hit the Trail Holiday" (Fred Niblo) (Harris). Around \$6,200 last week, not bad for change of theatre and to present location from Astor at middle of run. Cut rates helping.

"Fair and Warmer" (Eltinge). \$12,200 last week, capacity. Sell out continually.

"House of Glass" (Candler). \$6,400 last week, after long run.

"Margaret Schiller" (Elsie Ferguson) (Amsterdam). About \$8,500 last week. Drop not unexpected. Cut rate aid invoked. Will move to Empire Feb. 20 or so.

"Sybil" (Liberty). This three-star musical show sloping off somewhat from complete capacity. Did \$13,300 last week, with "Pom Pom" opening against it. \$2.50 top Saturday night.

"The Pride of Race" (Robert Hilliard) (Elliott). About \$5,100 last week.

"Just a Woman" (48th St.). Over \$7,000 last week. Little heard of show. Cut rate agencies doing business for house.

"Pay Day" (Cort). \$6,300 last week and looks like \$4,500 this week. Show moving to Booth next week. "The Blue Envelope" at Cort Monday.

"Katinka" (44th St.). Around \$7,000 last week. Plenty cut rate tickets.

"Stop, Look, Listen!" (Gaby Deslys) (Globe). Reported \$14,000 last week, high estimate. Cut rate offices handling balcony and gallery, this helping orchestra. Show losing money \$2.50 top Saturday night. Reported leaving Globe April 1 or 8 for Boston.

"Pom Pom" (Cohan). Started off well, getting \$12,000 last week, its first.

"Eratwhile Susan" (Mrs. Fiske) (Gaiety). About \$6,000 last week.

"The Boomerang" (Belasco). With this season's longest Broadway run to credit "The Boomerang," playing to complete capacity all the time, is adding an extra matinee this week which will send the gross over \$14,000.

"The Great Lover" (Longacre). Dropping off from its capacity record for quite a while. Did about \$9,500 last week.

"Unchastened Woman" (39th St.). \$5,000 last week, having held to this gait for a month. Going out in two weeks.

"Very Good Eddy" (Princess). \$6,000, big for capacity, though top prices are \$2.50 and \$3.

"The Blue Paradise" (Casino). Still moving along to \$7,500 weekly with good run behind it. Mostly cut rates.

"The Road to Mandalay" (Park). Did about \$3,500 last week, its first. House gets first monies up to \$1,250, amounting to practically rent for theatre. Cut rate offices sold \$400 worth of Saturday matinee tickets for it.

Washington Square Players (Bandbox). Preparing to move. Has been successful experiment in publicity. Company goes to Chicago.

Maude Adams (Empire). Closing with "Little Minister." Miss Adams has no complaint against New York engagement.



LONDON

With its close to ten millions of people knows little of the street car.

The above bus (of which London has about 20,000) does all the work, and incidentally carries many ads.

FRANK VAN HOVEN, whose success at the ALHAMBRA, in "NOW'S THE TIME," has been phenomenal, was lucky enough to get this great advertisement.

During his engagement in Amsterdam, Holland, he will do his entire act in the language of the land, as he will also do in Paris.

"Alone At Last" (Shubert), \$6,100. Will move in a couple of weeks.

"Robinson Crusoe, Jr." (Al Jolson) (Winter Garden). Doing the usual Jolson business, Al Jolson carrying the show and the box office on his shoulders. Management grasping this opportunity to rehabilitate Garden in the minds of the general public through character of performance now given there.

"The Melody of Youth" (Fulton). Doing a little something.

"The Cinderella Man" (Hudson). Not reaching early predictions but doing real well. About \$10,000 last week.

"The Greatest Nation" (Booth). To be succeeded by "Pay Day." Current attraction seldom heard of.

"The Fear Market" (Comedy). About \$4,000 last week. Strong effort to excite interest in this play of a blackmailing society paper. Topic of interest to society only.

James K. Hackett ("Macbeth") (Criterion). Did very well until Mr. Hackett was threatened with pneumonia when theatre closed (last Saturday) temporarily. Hackett's "Macbeth" attracted largely from the common people. Reopens March 16 with "Merry Wives of Windsor."

"Treasure Island" (Punch and Judy). Filling small house always.

"The Heart of Wetona" (Lyceum). Opened last week and left good impression, but that's about all.

Hippodrome ("Hip Hip Hooryay"). Same old pace, \$52,000 last week. House securing a world of publicity through ice ballet.

Chicago, March 8.

Box office takings at Chicago legitimate theatres are estimated as follows:

"Chin Chin" (Illinois). \$21,000 last week. \$23,800 Washington Birthday week (house record). House practically sold out in advance until April 15. Hurting everything else in town.

"Pair Silk Stockings" (Princess). Over \$6,300 last week.

"Experience" (Garrick). Around \$14,000 last week, running below that amount this week, with usual number of performances. The week "Experience" gave 13 shows (matinee daily excepting Sunday); gross was \$20,500.

"So Long Letty" (Olympic). Reported over \$12,000 last week, but corrected figures seem to be about \$8,500 then, with \$11,000 the previous week.

"His Majesty Bunker Bean" (Cort). Around \$5,000 last week, \$6,200 week before. Show has had quite a run and is shortly leaving.

John Drew (Power's). Expected to do about \$8,500 this week. David Warfield left Power's Saturday after unsuccessful engagement. \$5,500 final week.

"Town Topics" (Chicago). Opened Sunday to about \$1,700 and did \$1,200 Monday night. Provided business continues at that ratio, will do about \$12,000 on week. "Ruggles of Red Gap" left the Chicago (formerly American) Saturday, doing under four for fourth week.

"Rio Grand" (Blackstone). Being well papered with money returns discouraging. "Ohio Lady" closed last Saturday at Blackstone, after getting less than \$4,000 on the week.

"Jane O'Day of Broadway" (Blanche Ring) (Olympic). Got \$7,500 last week, show's second, after drawing \$9,200 opening week, playing to \$1.50 scale.

MELODRAMATIC REVIVAL.

Next season promises to bring forth a number of melodramatic revivals. The road managers report the one and two-night stands ready for the old-fashioned melodrama. This is understood to have come about through the failure of melodramatic pictures to furnish any sort of satisfactory entertainment.

The managers believe a revival of some of the pieces of ten years ago presented at 50 cents top should prove satisfactory investments.

Owners of the playing rights of several of the old pieces have been approached of late by prospect buyers.

THREE IN ONE.

E. A. Weil's production of "The Co-Respondent" is to again see the light. Interested with the original producer will be Edw. Lyons and the Shuberts. The latter acquired their interest last week and the Ames office started to assemble a cast for the production Monday.

DILLINGHAM'S CENTURY.

It has been stated this week Charles Dillingham is to take active possession at the Century, May 1. It has also been variously reported Mr. Dillingham is suffering from a slight cold and while he does not feel well enough to come down to his office, he is about daily and in conference with his general manager Bruce Edwards, according to the statements at the theatre.

The Gaby show, which is due in Boston the first week in April, will leave the Globe dark as far as indications point at present.

William J. Wilson stated Wednesday he had addressed Mr. Kahn on the matter of the Century on that day and asked for a definite answer in regard to the house. If Dillingham has the Century it is probable Albert de Courville's representative will close immediately for either the 44th Street theatre or Casino for his principal. It seems the former is looked upon as the most favorable location at present.

MARDI GRAS OVER.

New Orleans, March 8.

The Mardi Gras festivities close this week. The crowds have been the largest in the history of the town.

The celebration this year resolved itself into a riotous revel of amusement eclipsing anything before.

CAMPEAU BREAKS RIBS.

Chicago, March 8.

Frank Campeau broke three ribs at the opening of Augustus Thomas' "Rio Grande" at the Blackstone. In spite of his injuries he is appearing in the cast.

AMONG OTHER THINGS --- ---

By ALAN DALE



On the opening night of "The Road to Mandalay," at the Park theatre, Miss Leola Lucy sang her part from a rolling chair. The "plot" had evidently used the chair before the curtain rose, and had rolled itself away to regions unknown. In the case of poor Miss Lucy, it may be said that a rolling star gathers no moss.

"Every person living has within him not a story but a scenario, and every person living realizes it."—Evening Paper. That isn't quite true. I don't realize it. If I did, much as I dislike operations, I should go to a hospital and insist upon the removal of the scenario. I couldn't bear to drag it around.

Assemblyman Goldstein, in Albany, wants to amend the civil rights law, so that no critic can be denied admission to a theatre on account of "any orderly public utterance." That is very sweet and simple, but what is an "orderly public utterance?" What is the line that divides it from a "disorderly utterance?" That's where the shoe pinches.

Maurice, the dancer, doesn't want to be called "moosoo" or "monsoor" any more. He is anxious to be a plain "mister," and even goes so far as to allude to his wife as "missis." This is, of course, extremely important. Mr. Maurice's English is so academic that one couldn't possibly suspect him of having been born abroad.

At a movie rehearsal the other day, the star and the leading man were supposed to pass each other on the steps of the house. He lifted his hat. She bowed. The director (or stage manager) was indignant. "You mustn't take off your hat," he said to the actor angrily. "Why not?" queried the star, furious. "Even in pictures, one must be decent. Surely any man would lift his hat to a lady as he passed her." "You forget," roared the director, "that this man is supposed to be your husband."

"The Heart of Wetona" might aptly be described as a play in three auricles and four ventricles. It suffers a good deal from cardiac disturbance, and the plot, I am sure, has hardening of the arteries.

The only actor who has stepped into the critic-manager controversy seems to be Mr. Brandon Tynan. The cynical may say that this is press-work for "The Melody of Youth." I happen to know differently. I was on the same steamer as Mr. Tynan two years ago, coming from England, and on that oc-

casion he expressed the same ideas. That was long before the explosion had occurred.

It is advertised as "a distinguished testimonial to William Winter." Why not tack the adjective on to Mr. Winter, instead of to the testimonial? Or why not make it "a distinguished testimonial to the even more distinguished William Winter?"

The "make-up" men on the dailies evidently think even less of dramatic critics than do theatrical managers. I read a review in an evening paper the other day, interrupted by a lovely article entitled "Dandruff makes hair fall out." It may have been intended for 'comic relief.' Who shall say?

The Comedie Francaise is to come to New York, and Manhattan is also to have its "permanent Italian theatre." If these succeed, I should say that in time we might expect an exclusively American theatre. There are enough Americans in New York City—unless I am mistaken—to make an American theatre rather interesting. However, let the Comedie Francaise and the Italian theatre establish themselves first.

A weekly paper publishes a list of plays "to which you can take your wife or sister." There seems to be a lurking inference that other plays exist to which you can take some other fellow's wife or sister. Possibly that list would be the more interesting, and surely it might be published in a parallel column.

"My children," writes an anxious mother to a newspaper doctor, "aged three months and five years, have had since birth a peculiar movement of the eyes from side to side. Is it curable?"

I should like to know the "history" of this case. Was the mother ever in the chorus? Was she a "show girl" before marriage? Those "peculiar movements" are most suspicious.

The poor, pretty, pleasant, little Garrick Theatre is to pass away, and will soon be nothing but a "memory." One recalls "Ned" Harrigan, and Richard Mansfield and Mrs. Leslie Carter, and one feels a bit doleful. Still, there are a few theatres left, and it would be foolish to repine. In the case of theatres, it isn't always the fittest that survive, but the "farthest up town."

Sir Herbert Tree points out that he has omitted all that part of Shakespeare's "Henry VIII" which deals with the political beginnings of the Reformation. Say, wouldn't it be a great idea for some daring actor, on this tercentenary occasion, to produce one of Shakespeare's plays without monkeying? And it would be so new!

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

NEW SHOWS IN CHICAGO.

Chicago, March 8.

Three new shows have come to town and of them "Town Topics," opening Sunday night at the Chicago theatre, hopes to stay the longest. "Town Topics" got away flying and the critics said many complimentary things. What the result will be depends wholly upon the drawing strength of the revue to a house that's removed from the pale of Chicago's theatrical loop.

"Rio Grande," a new war piece by Augustus Thomas, started at the Blackstone Sunday, announcing, however, that it was here for "two weeks only." Most of the reviewers went to the Blackstone premiere and the criticisms were for the most part laudatory.

"The Chief," which has John Drew as its star, opened Monday night at Powers'. Some of the newspaper reviews yesterday did not seem to think very well of the piece, although Drew was praised for his usually good performance.

SHOWS IN NEW ORLEANS.

New Orleans, March 8.

Margaret Illington in "The Lie" attracting capacity business at the Tulane.

Triangle pictures doing well at the Triangle.

Stock burlesque at the Dauphine is in a slump.

Paramount pictures doing fairly at the Crescent.

KARL DIETZ MISSING.

Cincinnati, March 8.

Much mystery is attached to the disappearance from Cincinnati of Karl Dietz, director of the Little Playhouse Company. Dietz went away, presumably because of his failure to make the Little Playhouse a paying proposition. Mrs. Dietz has gone to Chicago to investigate stories connecting her husband with a woman of that city.

According to Mrs. Dietz all debts contracted by the couple will be paid. Harold Heaton, a member of the company, is the new director of the Little Playhouse. Mrs. Martin says the policy will remain unchanged.

GEO. B. COX IMPROVING.

Cincinnati, March 8.

George B. Cox is improving. He is able to speak, after being stricken with paralysis last week, when Dr. E. W. Walker held out little hope for his recovery. Mr. Cox's right side is paralyzed. He had a similar attack several years ago which left him lame.

Cox is largely interested in the Shubert theatrical enterprises. Joseph Rhinock, who represents the Cox theatrical interests, including moving picture ventures, came here from New York and is at the sick man's bedside.

SONG IN RING SHOW.

Chicago, March 8.

Blanche Ring has interpolated a Waterson, Berlin and Snyder song in "Jane O'Day of Broadway," at Cohan's Grand here. The Ring show is to be succeeded on May 30, by May Irwin in "33 Washington Square."

OBITUARY.

Jean Mounet-Sully, famous French tragedian and head of the Comedie Francaise, died in Paris, March 3, aged 75. For years he was a member of Mme. Bernhardt's company, and later was regarded as the greatest actor France owned.

R. C. White, an actor and playwright, died recently in his 84th year. He is survived by a son, Dick Leoni (Leoni and Leoni) and a daughter, Mrs. Laura Wolf, owner of the Elm theatre, San Luis Obispo, Cal.

Alfred Witzzenhausen died at Reese Hospital, Chicago, March 7, of complication of diseases. He was treasurer of several Chicago theatres and at one time with the Barnum-Bailey ticket selling staff.

Ollie Metz Bates, professionally known as Ollie Sherwood (Billy Morris and the Sherwood Sisters), died March 5 at the home of her parents in New York of pneumonia.

Warren Smalley Van Dore, manager of the Pathe Freres studio in Bound Brook, N. J., died in his home in that town March 5. He was 48 years old.

Mme. Mario Diro Marlon, a former grand opera singer, died in Chicago March 3, aged 64, of pleurisy. Thirty years ago she was a member of the Metropolitan Grand Opera Co.

Nicholas Larkin, Sr., father of Nick, Jr. (Clipper Comedy 4), and Frank Larkin (Evelyn and Larkin) died recently after falling down a flight of stairs fracturing his skull.

Henry Shannon, father of Frank Winfield (part owner of the "Broadway Girls") died recently in St. Mary's Hospital, Detroit, from burns sustained in a fire.

Frank Wright, age 45, died Feb. 25 at the Homeopathic Hospital, Buffalo, N. Y. A widow, Hattie Wright, survives. The deceased was a singing comedian.

Robert K. Moore picture operator at the Fulton, Brooklyn, died March 1 at his home in Brooklyn. He was 36 years old.

Walter Wade, proprietor of an entertainment bureau bearing his name, died March 2 at his home in Richmond Hill, L. I. He was in his 64th year.

Frank Wright (Frank and Hattie Wright, and formerly of Sheridan and Wright) died Feb. 25 in Buffalo. He was 45 years old.

CHARLES M. HOYT ARRESTED. Jamestown, N. Y., March 6.

Charles M. Hoyt is in the toils in Erie, Pa., charged with securing money under false pretenses in organizing the Hoyt Stake Company. He made several amateurs pass over \$100 each, but overreached himself when he signed two professionals. The arrest followed.

WITH THE WOMEN

By The Skirt.

Ben Welch in his burlesque show has surrounded himself with impossible men. An awful Frenchman and a tiresome fat man, also a fresh boy, make this show very tiresome. Mr. Welch, who might have purposely selected the cast, and the three women principals are life savers. The best work is done by Minnie Harrison. Miss Harrison has a unique way of dressing quite above burlesque. Most of her costumes have bloomer foundations. One white net dress was underdressed in white bloomers with tight anklets of brilliants. A coat of mauve chiffon was banded in white fox. A clown costume was of yellow with blue spots. An odd costume was with one bloomer leg in white and the other black. A dress hooped at the knees was of blue net banded in pink ribbon. Minerva Clark is a pretty blonde who wears her soubret costumes well. A pretty dress of pink satin had a velvet bodice. Another was of tiny ruffles wired and edged in pink. A stately blonde is Florence Rother. Her prettiest costume was of blue satin and net with a dolero of blue velvet. Another good looking dress was of yellow satin and a tunic of brilliants. The chorus girls were gowned in the first scene in pretty blue, pink, yellow and green taffetas. A striking costume was of salmon and mauve made in clown fashion. Good looking were dresses made of very short lace petticoats with purple bodices.

Standing room seems to be the regular order at the Colonial. At least that was so Tuesday night. Ten acts on the bill this week brings the closing time to after eleven o'clock. Dressing honors are divided between Elsie Pilcer, Adele Rowland and the woman of Sherman and Utry. This latter girl was wise in her selection of a dressmaker, for her two gowns were works of art. The first dress was of tulle of all the shades of mauve. A tulle scarf of yellow added just the correct effect. A silver lace dress was made in draped flounces and had a touch of blue and cerise tulle. Miss Pilcer devoted most of her time to changing her gowns. She makes her entrance through a hedge of wistaria wearing a hooped dress of green and silver, also a Watteau hat. In affecting the Gaby style of dressing this Miss isn't wise, for the long clinging gowns and the huge head-dresses are ridiculous on a young girl. Three of these nightmares are worn, but it is in the short dancing dresses that Miss Pilcer looks like the sweet girl she is. A gold and cerise dancing dress was decorated in poppies. Frances Nordstrom was sensibly dressed in a mauve silk flowered in purple. The short waist was of lace. Miss Rowland's first dress was of mauve tulle over silver. The petticoats were piped in cerise.

Many hooped dresses at the Palace this week. The Dolly Sisters Irene Franklin and Florence Walton all wore

the same style dresses—hooped at the hips. Difficult to say which was the prettiest. The Dolly Sisters first wore the green dresses they danced in their first week at the Palace. New gowns worn by them were of orange chiffon over gold. Large hats of the same colors also. Florence Walton fairly dazzled the eye in a dress of solid gold. Her second change was in a deep shade of pink satin, decorated in tiny ruffles and flowers of chiffon. A head dress covering Miss Walton's high forehead would remove the severe look this dancer carries. Irene Franklin (making her entrance down the aisle) had on a simple grey dress made with a pink vest and a full tucked skirt. A hooped dress was of white net with a draped ruffle of silver lace. The bodice was very tight, of a pretty shade of blue. In the Geo. Sidney and Co.'s impossible sketch, was a young girl with a wealth of red curls. She tried to do a Madge Kennedy, but it was only a try. A neat pink tulle dress on her looked girlish.

Mme. Rosenberg (or Sophie, as she is called by her customers) has opened a new shop at 161 West 44th street. The show room is done in ivory wood, with carpets and hangings of mauve. The

many lamps are covered in rose silk, making a delightful color scheme. Mme. Sophie has added a hat department to her establishment and headgear of every description is on view. In electrically lighted show cases gowns for evening and street wear stand out prominently in their elegance. A visit might be made to this shop by the women of the stage who wish to be dressed in the latest and proper fashion.

A sketch at the American Tuesday called "Playmates" will appeal to the gallery, due to an amusing bit with the boxing gloves. The mother in this sketch was well dressed in a black satin gown. The woman of Cecil, Eldred and Carr was overdressed in the first dance. Her second costume was in better taste. Gold satin bloomers were worn under a Russian coat in the same color, banded in blue. Margaret Ford has a freak voice of good quality. Miss Ford was gowned in a white net combined with crystal with linings of different shades.

Marguerite Clark is a darling in the feature "Out of the Drifts." Miss Clark, with her hair in curls, wore the correct costume of a shepherdess of the Alps. William Courtleigh, Jr., has come on as an actor and does some clever playing in this picture. The snow scenes were realistic, but a few did look

suspiciously like salt. One scene was a supper party, as vulgar as the law allowed.

Mme. Petrova in "The Soul Market" is once more an unhappy wife, only this time it was a dream. Petrova wore a shimmering metallic gown, made in close fitting lines, draped over one arm. A large hat worn makes one wonder why Petrova effects hats with evening clothes. A cloak, seemingly of mole-skin trimmed in skunk was scrumptuous. The settings of this picture were tawdry.

A prettier story than "To Have and To Hold" couldn't have been chosen for Mae Murray to film star in. In the costumes of an early period Miss Murray looked fetching, but as the simple maiden in colonial cap and surplised frock she was captivating. The realistic settings made it difficult to believe it was but a picture play.

Mildred Gregory in "According to Law" isn't up to the standard of picture heroines. In this cheap dime novel feature picture she was surrounded by equally uninteresting people. Only one gown worn by Miss Gregory was worthy of note. It was of black velvet and jet.

"Rupert of Hentzau" misfires as a picture. There are a few good looking court scenes and a regular fire. Jane Gail isn't the Gibson type the book calls for. Instead she looked on the screen like a man doing female impersonation. Miss Gail didn't dress the part as well as a queen should.

Fanny Ward in "For the Defense" is herself, but the story is impossible as a feature film. Miss Ward dresses simply, which her role called for. The serge one-piece dress is worn throughout most of the scenes. The final reel is done in a lace negligee.

"Mary Page" (or Edna Mayo) in the latest episode is wearing a large black hat with a feathered ornament. As a chorus girl Miss Mayo loses some of her coldness and seems more human. A soubret costume of black sequins showed to advantage.

Pauline Cook, who has opened her agency office in the Gaiety Building, is going to introduce the English idea of having tea every afternoon at four. Friends who drop in will be treated to Orange Pekoe and cake.

Mollie King, in "The Code of the Mountains," was seen in several pretty screen poses, but no acting was required. The picture was mainly a series of battles between Americans and Filipinos.

"The Price of Happiness" is a film story with a moral. Mary Boland as the wife of a cobbler was charming. Miss Boland was gowned in one scene in an evening dress of black net.

"The Black List" with Blanche Sweet is an interesting photoplay. Miss Sweet as a coal miner's daughter had plenty of opportunity for emotional work which she did very well.



TAMEO KAJIYAMA

Who is looked solid on the U. B. O. under the direction of HARRY WEBER, gives an amazing exhibition of MIND CONCENTRATION, entitled "MULTI-MENTALITY," in which he simultaneously reads, writes, listens and answers questions while mentally adding figures of great length and extracting cube root of any cubic number below one million.

DR. HUGO MUNSTERBERG, the ultimate psychological authority of HARVARD, said in a demonstration in his private office: "It is the remarkable application of the extraordinary use of combined motor impulses which enables him to perform these unusual feats."

CABARETS

Charlie Dore, once famed throughout Harlem as the presiding mixologist at the Alamo, a late hour oasis on West 125th street, has forever severed his cabaret ties to don the vestments of a plain clothes "copper." Dore is in charge of a squad of gumshoe principals employed by the New York Central railroad. To make the position more picturesque, the once modest Dore has equipped himself with all the implements of his calling and journeys forth nightly through his former haunts looking like a walking arsenal.

Les Copeland and Jim Sheedy, who recently purchased the third parlor on Seventh avenue, formerly owned by one Butler who accumulated a commercial reputation by guiding the auto that carried Harry Thaw from Matteawan to freedom, held a formal opening at their new stand Wednesday. Printed invitations were mailed to every one who had ever been associated with a small "souse."

Coyne, the boy soprano who has been appearing in the cabaret at Rector's, closed there Sunday night owing to the restaurant people fearing the Gerry Society or the Department of Licenses might cause them trouble. The boy is 12 years old. There are several child entertainers who would like to secure cabaret work, but are prevented from doing so by the Gerry.

The authorities of New Haven, Conn., are keeping a close watch over the local cabarets in order that no infringements will be made on the stringent rules governing cabaret performances. The law prohibits entertainers from mingling with the guests, obliging them to confine their work exclusively to the stage or platform. Short skirts also come under the ban.

Hahn's Cafe on 59th street (off the Circle) opened Saturday night with Countess von Miller, L. Remeny Young, Irving Gluckson, August Lehman and Howard Trafton in its cabaret.

Cabaret reform and one o'clock closing are being dinned into the ears of Chicago from day to day. Committees from the Windy City council are hearing testimony and some definite action will be taken.

James and Agnes Du Vea, who thrilled the populace a year ago by dancing on top of the Union Central skyscraper, 34 stories high, Cincinnati, are terpsichoreing at the Bismarck Cafe.

Cincinnati officials have started a movement to license local cabarets, in an effort to aid a financially embarrassed administration.

Elsa Ward, in the Churchill cabaret for three years, has ended her engagement there.

Anna Harrah and Steve Mulroy, roller skaters formerly in vaudeville, opened at Pabst (125th street) March 6.

Healy's laid a new dance floor last week.

Fyscher's is being directed at present by Harry Berry.

The Strand Roof Garden will close March 18.

DETROIT'S MAYOR FIRM.

Detroit, March 8. Wednesday last week Mayor Marx summoned Sam Levy, manager of the Cadillac, to appear before him on complaints against the immoral and indecent show presented at that house by "The Winners" (American Burlesque Association). Levy was out of town, but his assistant, Isadore Seidenberg, responded.

The mayor did not mince words in commanding the instant elimination of the objectionable features. When Seidenberg protested he was unaware that there had been cause for complaint, remarking, "I guess those comedians may have sneaked something over," the mayor replied. "Yes; and the first thing you know those comedians will sneak your license away. You clean up, and do it right away. If you don't you will get what the Folly got!"

Mayor Marx some time ago revoked the license of the Folly and the house has remained closed ever since.

Levy's representative gave the required promise.

Commenting on the above, an official of the Columbia Amusement Co. said: "So far as we are concerned, we have ceased worrying about indecent burlesque. By every means at our command we have persistently endeavored to wipe it out. Aside from the satisfaction of having achieved a desirable thing for the stage and of making the business we are engaged in irrefragable, we have found a hearty public response to clean burlesque that has very materially increased our receipts.

"At the few isolated points where our influence has been unavailing the authorities have stepped in and finished the work so effectively there is today not an objectionable burlesque performance being given on any stage in America so far as we have been able to discover."

FRISCO RATS IN FEDERATION.

San Francisco, March 8. Monday the White Rats branch local No. 12 was admitted to the Theatrical Federation and a delegate representing the Rats seated.

The Federation is composed of theatre musicians and stage hands.

Niblo-Charlotte, March Leaders.

The grand march of the White Rats' ball, which takes place March 16 at Amsterdam Hall, will be led by Fred Niblo, ex-big chief of the organization, and Charlotte, the ice-skater.

SCRAPPY PALACE BILL.

The usual brotherly-sisterly atmosphere was entirely absent from the Palace stage gathering this week, the dove of sublime peace having exited via the private elevator as the trio of current headliners were ushered in to occupy the incandescents.

The simultaneous booking of Franklin and Green, Maurice and Walton and the Dolly Sisters (heldover) precipitated a miniature battle when the fact became public and according to report the Palace management was visited daily last week by emissaries of the two new headliners who came in quest of information as to how their clients were to be treated in the matter of billing.

Monday night a catastrophe was narrowly averted when Miss Walton, after completing a series of bows, approached the footlights and informally introduced Charlie Chaplin to the audience, the screen comic occupying a seat in a stage box. It was understood this little by-play had been arranged in advance and a number of "rail birds" were perched in the rear of the orchestra to note the effect. Immediately following the announcement of Chaplin's presence, the lights were flashed for Franklin and Green, and what was expected to result by many a disastrous torrent of applause simmered down to a series of neck bends until the excitement had subsided. The gallery, however, emphasized their exceptions to the new Franklin-Green opening and broke up the dialog in several spots with "cliqued" applause, although this was a natural interruption and not premeditated as claimed by some.

Miss Franklin claims Mr. Chaplin called at her dressing room after the Monday night occurrence and expressed his regret through having been made a victim of the Maurice-Walton scheme. Miss Franklin also charged the Maurice-Walton combination had "planted" a chorus boy clique in the gallery for each performance, and although Miss Franklin refrained from any accusation, it appears Maurice and Walton insisted that they appear on the program ahead of Miss Franklin. Accordingly the second part of the show was opened by the dancers with the singer immediately following.

The Dolly Sisters closed the first part, and when the opposition did their turns the Dollys were usually in the wings to catch any stray remarks. Some of Miss Franklin's brief speeches during her entrance through the audience (where she did the same bit of business with Will Philbrick she had done in "Hands Up") might have been improperly construed by Maurice and Walton had they deemed fit to look for trouble from that direction.

Miss Franklin and Miss Walton were as peaceful as two bulldogs while they were with "Hands Up." It was one continual scrap and Miss Walton capped it by giving out an interview in Baltimore wherein she quite frankly expressed her opinion of Miss Franklin.

Maurice and Walton are held over at the Palace for next week. By Wednesday the betting was all the teams would finish out their present Palace week.

IN AND OUT.

Weber, Dolan and Frazer replaced Friend and Downing at the Empress, St. Louis, this week. The latter act left the Kedzie show Saturday and their place was taken by Sullivan and Myers. Friend and Downing have gone to New York, owing to the serious illness of one of the boys' mother.

Senator Francis Murphy walked out of the Globe, Kansas City, Monday morning. It's reported Murphy objected to a salary cut and will bring suit against the house management.

The Watson Sisters, Kitty and Fanny, missed the train at Indianapolis early Sunday morning, which they were to take for Cincinnati, to fill a vacancy at Keith's there caused by the illness of Charles Olcott. Joe Mullin, the Indianapolis Speedway driver, took the girls to Cincinnati in his car, making it just in time for them to erase the mud before appearing at the matinee.

Through Homer B. Mason (Mason and Keeler) injuring his ankle in Providence Saturday, the sketch team were obliged to remain out of the Palace, New York, program for this week. Geo. Sidney and Co. stepped in.

Corcoran and Dingle could not open at Keith's, Portland, Me., Monday through Tom Corcoran losing his voice. Miller and Vincent are there instead.

Burns and Lynn were out of the Colonial, New York, program this week through one of the boys having an abscess of the ear. Sherman and Uttry replaced them.

Dacey and Chase, booked for their first Chicago showing at the Academy, the last half of last week, cancelled, owing to one of the boys being ill.

Al Lydell is out of "Jane O'Day From Broadway" at the Olympic, Chicago, this week, owing to illness.

MUTUAL PRODUCERS ASS'N.

The Mutual Burlesque Producers' Association, Inc., is the title of a new organization composed of all the franchise holders in the American Burlesque Association. It was incorporated last week. The members of the new association were each taxed \$100 which paid for a share in the organization.

The idea of the M. B. P. A. is to further a mutual understanding between the members of the wheel, to build a fund for protection against any third wheel opposition and to establish an arrangement whereby a weak show can be strengthened from a central point. Only American Association franchise owners are eligible and while a membership is not compulsory, the wheel's show owners are all listed on the roster of the Mutual concern.

The officers elected at the first meeting are: T. W. Dinkins, president; Harry Hastings, first vice president; Mike Kelly, second vice president; Tom Sullivan, secretary, and Charles Franklyn, treasurer.

The first share was purchased by Henry P. Dixon.

Don't
Forget!!

Next
Thursday
Night

The Masque
and Civic
BALL

Amsterdam
Opera House
44th Street
and 9th Avenue.
Dancing at 9 P. M.
Grand March
at 12:30 A. M.
Wonderful
decorations,
special orchestra.

TICKETS,
including
hat check,
admitting lady
or gentleman,
ONE DOLLAR.

Box seats,
Two Dollars.
From any member
of the Organization,
at International
Headquarters,
or at the door.

**NEXT
THURSDAY
MARCH 16,**

Amsterdam
Opera House,
44th Street
and 9th Avenue.

Remember!

Killing by Kindness—

Compliments are usually paid one by one's friends, and by the wisest men are dodged, avoided and shunned to the best of their ability, for one can as easily be stifled by flattery and flower petals as by poisonous gas.

But when a compliment comes from one's opponents, and when it is an indirect compliment and not intended, then one has a legitimate right to feel pleased.

It is true I have some reputation as an organizer, but never was such a compliment paid to me on that score as the fact that I have reorganized the Vaudeville Managers' Protective Association.

In an evidently inspired article which appeared on page 5 of "Variety" last week, it was distinctly stated that the Vaudeville Managers' Protective Association had been dormant, and that it was Mountford who had caused these special meetings.

From reports which reach me, the number present at the meetings has been grossly exaggerated. Suffice it to say that, at the first meeting held two weeks ago, to the best of my knowledge there were only present three members of the V. M. P. A., and all those, members of the United Booking Office.

It is also an exaggeration to state that many managers were present at the other meetings, the majority being agents.

But this I do know: that the policy laid down by these three or four men was that the actors should be PROMISED all they wanted, and THAT THE ATTACK SHOULD BE CENTERED ON MOUNTFORD PERSONALLY.

Again I thank them for the compliment.

The first public step in the fight (I shall revert in a moment to the first private step) was taken when there was published in the New York papers and in "Variety" a statement that the managers were out to attack the Mountford methods.

Now, what are the Mountford methods?

First, Going around the country, addressing actors in an endeavor to get new members. What is there wrong about this? If there is anything wrong, immoral or indecent about this, then Mr. Goodman is equally guilty in going to Boston and addressing a meeting in the United Booking Office Agency there to get new members.

Second, Writing argumentative articles, based on facts, in the professional press. I cannot say in this they imitate me, because they do not argue; they simply make a lot of statements, which I regret to say, in most instances, **are not based on facts.**

Third, The teaching of discipline and obedience to our members. This the United Booking Office has been practicing for many years, ruling with an iron hand and disciplining everyone who fell within the circle of their displeasure, and enforcing implicit obedience not alone in the sphere of their operations but wherever possible outside.

These are my methods, so it cannot be the methods they object to, and the wise, intelligent actor who can read between the lines and see underneath the surface, will soon perceive the real phase of the campaign (these attacks on me personally) developing.

There will be lies, probably not direct and outspoken but by **innuendo and insinuation,** circulated about me.

My personal character, creed, race and habits undoubtedly will be EXAGGERATED, LABELLED and MISREPRESENTED.

Willing tools will either be found, hired or frightened into this dirty work.

Men, women, agents, managers, and **EVEN SOME ACTORS** will be encouraged, suborned and terrified into engaging in this miserable piece of business.

Each man or woman will have his particular weakness pandered to.

The ambitious playwright will be told that the U. B. O. will consider and produce his plays or sketches.

Some actors with bad acts will be promised routes on the United.

Agents will be told they will lose their booking connection unless they join in these vile attacks.

Managers will be informed that their business will be ruined unless they come to the rescue of the Vaudeville Managers' Protective Association.

One or more women (more is the pity) will be sent out to attempt to blackmail and intimidate me, **and it is a curious coincidence that the first attempt was made the day after the first meeting of the Vaudeville Managers' Protective Association.**

A Warning

I shall be called "autocratic," "domineering," "czar-like," "selfish," "grafter," "thief;" told that I am only working to get a salary; that I am ruining the profession; **THAT I AM RUINING THE RATS;** and **THAT THE ONLY SALVATION FOR THE THEATRICAL PROFESSION WILL BE TO GET RID OF ME.**

And then the final offer will come:

"WE WILL GIVE YOU ALL YOU WANT IF YOU WILL GET RID OF MOUNTFORD."

This is the plan of campaign. **It was the plan that succeeded before,** and they expect it will succeed again.

BUT THIS TIME IT IS GOING TO FAIL.

Surely the actor has not forgotten the good contract that was printed in "Variety" two weeks before I resigned in 1911 with the promise from the United Booking Office that this was the contract that was about to be issued to actors.

Where is that contract now? **THAT PUBLICATION IN "VARIETY" WAS ITS FIRST AND LAST APPEARANCE.**

The U. B. O. wants (and foolishly they tell us in last week's "Variety" in the same article) **"No trouble with the Rats,"** for they say, "During the period Mountford was not active with that Organization, following his departure from it, we had no trouble with the Rats."

"True, and pity 'tis, 'tis true."

The U. B. O. did then what they liked, and no one gave them any trouble. In the middle of the week they announced that salaries on Saturday would be 25% or 33 1-3% less than the contract called for—and the Rats made no trouble.

That's the kind of Organization the U. B. O. wants.

I say this, and say it modestly and without egotism, that if I had been in my present position, THOSE SALARIES WOULD NOT HAVE BEEN CUT.

"During the period Mountford was not active with that Organization" they invented and brought into being the buying agent, the selling agent and the managerial agent, all three necessary to get one engagement—**THE ONLY COUNTRY IN THE WORLD WHERE IT REQUIRES THREE MEN TO GET ANOTHER MAN A JOB.**

Again I say, sooner than let this come about I would in the fight have smashed this Organization into smithereens, for, if we had been defeated, conditions could be no worse than they are today.

"During the time Mountford was not active with that Organization" **four and five shows per day have become prevalent.** During the same period, actors have commenced, without protest from this Organization, to **WORK TWO OR MORE THEATRES PER DAY,** thus keeping other actors out of work, and, if they only knew it, **reducing their own salaries, and INTRODUCING INTO THIS COUNTRY THE DAMNABLE "TURN" SYSTEM OF LONDON.**

No wonder the managers want an Organization with which they will have no trouble, and no wonder that they say in the same article, "We would welcome a friendly association of artists," of course their definition of the word "friendly" being "an association with which they could do as they liked."

But this is beside the point.

THIS ARTICLE IS WRITTEN TO WARN THE ACTORS OF WHAT IS TO BE ATTEMPTED, and this is the last time I shall refer to any personal attacks on me.

If the actor of America swallows this stuff once more, and doesn't judge me by results instead of personal attacks from my opponents, then what the U. B. O. has done to him in the past will be **just a sample, a mere taste, of what they will do to him in the future.**

Judge me not by what I am, or by what is said about me, or by what I have been, or by my personality.

Judge me by what I have done for the actor, what I am doing for the actor, and what I can do for the actor.

JUDGE ME BY THE FINAL TEST OF ALL HUMAN ENDEAVOR—RESULTS.

Harry Mountford

1916 International ELECTION

For

International President, International Vice-President, International Executive and Secretary-Treasurer and 21 Members of International Board

(All ballots must be received at International Headquarters by midnight Mar. 31.)

All to Serve Until June 17, 1918

The ballots have now been printed and are now in the mail, addressed to every member of this Organization whose address we have.

If you do not receive a ballot by mail together with a return envelope, it is because we have not your correct address; therefore, drop us a postal with an address which will always find you, so that all official communications from this Organization can reach you by first class mail.

Ballots can also be obtained at International Headquarters, 22 West 46th Street, New York City, and the

Chicago offices, 411 Tacoma Building.

(Joe Birnes)

St. Louis office, 604 Carleton Building.

(Geo. W. Searjeant)

Boston office, 665 Washington Street.

(Geoffrey L. Whalen)

San Francisco office, Continental Hotel.

(Barry Connors)

Winnipeg office, 701 Lindsay Building. (H. Hayes)

Cleveland office, 1447 West 112th Street.

(Jack McInerney)

Detroit office, Miles Theatre. (Harry Lohott)

Albany office, 467 Broadway. (R. L. Horst)

Hebrew office, No. 1 and No. 2 108 Second Ave., New York City.

Hebrew office, No. 5, 257 Grand Street, New York City.

Hebrew office, No. 7, 606 Reed Street, Philadelphia, Pa.

German office, No. 1, 12 St. Marks Place, New York City.

Cyclist Union of Newark, No. 14, 70 Arcade Terrace, So. Orange, N. J.

Personal Notice

I have received many letters asking me to endorse some candidates for the International Election or to express my personal preference as to the proper man to vote for.

I have answered none of these letters, and do not intend to do so, as I shall take no side in the question of voting or counselling how to vote in this election.

The only request I have to make to the members is that they will not omit to vote "Yes" in the spaces provided in the referendum votes, as the passing of these resolutions is necessary, in my opinion, to a successful campaign in behalf of the Organizations of which I have the honor to be The International Executive.

HARRY MOUNTFORD.

Will the gentlemen who wrote me an anonymous letter signed "A White Rat in Heart and Soul" kindly communicate his name and address to me privately and in strict confidence?

There is an important letter at International Headquarters for Harry Emerson. Please send address.

Will Harrington Reynolds also please communicate his address here immediately?

In Affectionate Memory of
J. (Slivers) Oakley
W. R. A. U. No. 554
Died Mar. 7, 1916
Our sincere sympathy is extended to his family and relatives

BILLS NEXT WEEK (MARCH 13)

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-Consignee-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; "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)
Joan Sawyer Co
Hattie Williams Co
Maurice & Walton
Belle Baker
Henry Lewis
Orin & Dooley
Kirk & Fogarty
Lucy Gillette
(One to fill)
COLONIAL (ubu)
Oxford Trio
Primrose & Co
4 Maykows
Olen Allison
Mack Walker Co
Daniels & Conrad
Rives & Harrison
"Reg Business Man"
Jack Wilson
International Girls
ALHAMBRA (ubu)
Dequen Clifton
Herene Davis
F Nordstrom Co
Connolly & Weirlich
"Reducing Parlor"
Mosconi Bros
Lester Sisters
Julian Rose
Merle & Delmar
ROYAL (ubu)
(Request Week)
Roser's Pets
Foley & O'Neill
Eddie Carr Co
Volinsky
Raymond & Caverly
Merrill & Otto
Anna Chandler
Ken & Green
Henry Lewis
Richards & Brandt
WIST ST (ubu)
Ascot Bros
Renair & Ward
"What Happened Ruth"
Hager & Goodwin
(One to fill)
2d half
Raymond & Caverly
Gallagher & Martin
Alan Brooks Co
Savoy & Brennan
Chas Ahearn Tr
PROCTOR'S 125TH
Katherine Calvert
Long Cotton Co
Edmunds & Ford
Tom Nawn Co
Kelly & Pollock
"Dandelion"
2d half
Countess Beaumont Co
Hoban Trio
Joan Moore
Howard & White
Cunningham & Marion
Victor's Melange
PROCTOR'S 58TH
Harry Thriller
Hill & Hill
Windsor Trio
Hoban Trio
"The Orchard"
Cunningham & Marion
Al Raynor's Dogs
2d half
Bartlett & Lefavor
McGowan & Gorden
Eile & Hamden
"Might Have Beens"
Exposition Four
Werner's Horses
Catherine Calvert
AMERICAN (loew)
Swain's Cockatoos
Lottie Collins
Corlaine Snell Co
Mack & Maybelle
Chas Case
(Three to fill)
2d half
Maxim Bros
Fiddler & Shelton
Geo & Lily Garden
"Case for Sherlock"
Clark & McCullough
(Four to fill)
LINCOLN (loew)
McCormack & Irving
Fenton & Green
Black & White Revue
Sandy Shaw
Selbini & Grovini
(One to fill)
2d half
Hilden & Heron
O'Brien & Havel
Harry Cutler
Pipifax & Panlo
7TH AVE (loew)
Geo & Lily Garden
Dr Roy Raceford
Dorothy Burton Co
Clark & McCullough
(Four to fill)
2d half
4 Harmonists
Donnelly & Dorothy
"Sword of Fear"

Margaret Ford
Gormley & Caffery
(Three to fill)
GREGLEY (loew)
Jimmie Fletcher
4 Harmonists
Donnelly & Dorothy
"Case for Sherlock"
Denny & Boyle
Max's Arabs
(One to fill)
2d half
Milani 3
"Romance of World"
Eddie Roberts
Eldred & Carr
(Three to fill)
DELANEY (loew)
Roeber & Gibson
Ben & Hazel Mann
Clara Hill
Hager & Wolford
"Fighter & Boss"
Marline Band
(Two to fill)
2d half
Little Caruso
Walter Elliott Co
Sid Lewis
Navarro & Mareena
(Four to fill)
NATIONAL (loew)
Navarro & Mareena
Cummings & Gladding
Burke Toohy Co
Ethel Roberts
(One to fill)
2d half
Dotson
Dorothy Burton Co
Rockwell & Wood
Max's Arabs
(Two to fill)
ORPHEUM (loew)
Bauers & Saunders
Milani 5
O'Brien & Havel
Sid Lewis
(Two to fill)
2d half
Selbini & Grovini
Edmonds & Leedom
Haynes & Montgomery
Beatrice Morgan Co
Denny & Boyle
CHAS CASE
HOLLEVAR (loew)
Wm Morris
Lamar & Herron
Moretti Opera Co
Ed Dowling
"Romance of World"
2d half
Jimmie Fletcher
Hendrix & Padula
"Fighter & Boss"
Cummings & Gladding
Marline Band
PLAZA (loew)
Delmore & Kilgard
Roadside Singers
Jordan & Zeno
(Two to fill)
2d half
Frankie James
"Chauncey Monroe Co"
(Three to fill)
Brooklyn
ORPHEUM (ubu)
Floriot & Scofield
Cate Bros
Albert Whelan
Mixon
Valerie Bergere Co
Chas Howard Co
Ruth St Denis Co
Hussey & Boyle
Howard's Ponies
PROSPECT (ubu)
Juggling Normans
Pierella & Fralio
Lineroft & Broske
Lelpal
Morton & Glass
Hall & West
Mason Keeler Co
Josie Heather Co
Olympia Deval Co
RUSHWICK (ubu)
(March Carnival)
Vera Sabina Co
Aubrey & Riche
B Bouncer's Circus
Harry L Mason
Pleer & Douglas
Pekin Mysteries
H. Morrell Co
Winner Walter Co
Hk City 4
Cronin's Merry Men
Kramer & Morton
"Lady Godiva's Ride"
FLATBUSH (ubu)
Leander & Co
Polk & Mason
Mr and Mrs Kelo
Edwin Holt Co
Britt Wood
Clara Morton Co
(Two to fill)

BIJOU (loew)
Chief Eagle Horse
Haynes & Montgomery
Dawson L & Covert
Beatrice Morgan Co
Low Cooper
Donnelly & Dorothy
(One to fill)
2d half
Downs & Gomez
"Gray & Old Rose"
Mack & Maybelle
Joe Jefferson Co
Hop Al
(One to fill)
DE KALB (loew)
Dave Wellington
Hendrix & Padula
Robinson & M. Shano
"Sword of Fear"
Harry Cutler
C. Eldred & Carr
Crummy & Cross
Largay & Snee
"The System"
(Two to fill)
PALACE (loew)
Golding & Keating
Navarro & Mareena
Ward & Howell
Edward Abeles Co
(One to fill)
2d half
Murphy & Lachmar
Ed Dowling
"Trained Nurses"
(Two to fill)
FULTON (loew)
Joe Jefferson Co
Rockwell & Wood
Maxim Bros
(Three to fill)
2d half
Clara Hill
Burke Toohy Co
Smith & Kaufman
(Three to fill)
WARWICK (loew)
Frankie James
K Langdon & Wheeler
"Trained Nurses"
(One to fill)
2d half
Bauers & Saunders
Frank Terry
"Belles of Bar Harbor"
(One to fill)
BAY RIDGE (loew)
Lamar & Herron
Anderson & Evans
Murphy & Lachmar
Little Caruso
Frank Terry
Pipifax & Panlo
2d half
Julia Edwards
Robinson & M. Shano
Dawson L & Covert
Edward Abeles Co
Sandy Shaw
Julia Edwards
Albany, N. Y.
PROCTOR'S
Pasquale & Marlo
White Trio
Belle Ruthland
Kay Bush & Robinson
W. Williams & Matkan
"The Master Move"
Clifford & Mack
Albri's Bears
2d half
Neary & Miller
Eldred & Carr
Katherine McConnell
Velde Trio
Klein Bros
Terry & Fijl Girls
Fentell & Stark
Allentown, Pa.
ORPHEUM (ubu)
Paulham 3
Woolsey & Mohr
Dorothy De Schell Co
Bell & Grede
Maryland Singers
2d half
Allen & Francis
"At the Party"
Kate Watson
Tschang Tung Tr
(One to fill)
Alton, Ill.
HIP (wva)
Jarvis & Harrison
2d half
Ben Smith
Altoona, Pa.
ORPHEUM (ubu)
La Peava
Daniels & Walters
Hallwright & Bates
Rosa Roma
Pauline
2d half
Musical Comets
Geo Hall
Clara Howard
Pauline
(One to fill)

Amsterdam, N. Y.
LYCEUM (ubu)
Nelusco & Hurley
Sander Bros
4 Entertainers
2d half
Lecroly & Dixon
5 Cantons
Donnell
Ann Arbor, Mich.
MAJESTIC (ubu)
Trevel's Dogs
Dunn & Dean
Countess Van Doren
Brooks & Bowen
Hanlon Bros Co
2d half
Hoyer Stock Co
Atlanta, Ga.
FORSYTH (ubu)
4 Readings
Low Hawkins
"Ladies' Club"
Dooley & Sales
Craig Campbell Co
Marx Bros Co
Auburn, N. Y.
AUDITORIUM (ubu)
Dixon & Baker
O. Sylvester
Force & Williams
5 Cantons
2d half
Johnson & Dean
Usher Trio
Hodger & Sowell
Nelson Brown Co
Austin
MAJESTIC (inter)
(13-14)
Guzman Trio
Fagan & White
Reine Davies
Three Chums
"Telephone Tangle"
Joe Whitehead
Dan Sheeman Circus
Baltimore
HIP (loew)
Gulran & Neill
Stanley & LeBack
James & Fealy
Wm O'Clare Girls
Roy L Royce
Billy Hall Co
Maude Tiffany
3 Bobs
Hager, Me.
BIJOU (ubu)
(Lewiston split)
1st half
Magic Tea Kettle
Chas Wilson
R. H. Holge Co
Howard Sil
"Acropolis Girls"
Bottle Creek, Mich.
BIJOU (ubu)
Evans & Sister
Bert Kinney
Ed Blondell Co
Trova
Ward Bell & Ward
2d half
B Rauth & Brown
Bert Howard
Carter
Richards & Kyle
Carter
Binghamton, N. Y.
STONE O H (ubu)
Evelyn & Co
Brown, Harris & B
Princess Victoria
2d half
Napoli Trio
Bud & Neil Helm
Odas Troupe
Binghamton, Ala.
LYRIC (ubu)
Hanley & Murray
Chas R Sweet
Pyrn & Langdon
Ray Samuels
"School Playgroup"
2d half
Thieson's Dogs
Adams & Gilbert
Colonial Belles
Medlin Watts & T
"School Playgroup"
Boston
KEITH'S (ubu)
The Schmians
Frank Mullane
Bert Levy
Ethel Hopkins
Alan Dinehart Co
Morrissey & Hackett
Webster & Fields
Ryan & Tierney
Al
ORPHEUM (loew)
Collier & DeWilde
Nieman & Kennedy
Tom Waters
"Springtime"
Ollie White
Flo Irwin Co
Captain Harnet & Son
Prevost & Brown

2d half
Roberts & Roeder
"Old Time Hallows'en"
C H O'Donnell Co
Low Cooper
Jack & Foris
(Three to fill)
GLOBE (loew)
Rose Berry
(Five to fill)
2d half
Nieman & Kennedy
Ollie White
Sid Rose
Elsie LaBergere
(Two to fill)
ST JAMES (loew)
Elsie LaBergere
Fargay & Snee
McDonald & Rowland
Pearl Bros & Burns
"Old Time Hallows'en"
2d half
Reckless Trio
Flo Irwin Co
Capt Barnett & Son
"Springtime"
(One to fill)
Brandon, Can.
GRAND (wva)
Dor Holland
Belle Harchus Co
Marion Willard
Alfretta Sisters
Bridgeport, Conn.
POLI'S (ubu)
Azard Bros
Miller & Vincent
"Bank half Million"
3 Lyses
Green Family
(One to fill)
2d half
Cahill C & Goss
Steindell Bros
William Sisto
Ching Wba Four
(One to fill)
PLAZA (ubu)
The Ozars
Stoddard & Hynes
Sol Burns
"Maid of Mist"
2d half
Hector
Lizard & Dale
(Two to fill)
Rafale
SHEA'S (ubu)
McIntyre & Heath
Elliott & Bordon
"Highest Bidder"
Norton & Lee
Whitfield & Ireland
Roy Harrah Co
Sylvester & Vance
OLYMPIC (sun)
Harry Coleman
Universal Trio
Musical Kings
Malvern Comiques
"Toy Town Revue"
Butte
EMPIRE (wva)
Ross & Weiss
Loretta & Adele
Miller & Rainey
Great Salvador Co
2d half
Butter Porter & B
Dixon & Dixon
Al Weston
St Clair Troupe
EMPERESS (sec & abc)
John Higgins
Novelty Trio
West & Boyd
Kalma
Low Wells
Sam Curtis Girls
Calgary
GRAND (orph)
Fannie Price
Vanderbilt & Moore
Mme Crohson Ohman
Le Grohs
Pietro
Catherine Powell
"Saint & Sinner"
PANTAGES (m)
Joe Fanton Co
James J Morton
Mrs B Fitzsimmons
Sunset Six
Reddington & Grant
Gordon Eldrid Co
Canton, O.
LYCEUM (ubu)
Harris & Noel
"Girls of Orient"
Willard
3 Mori Bros
(One to fill)
Cedar Rapids, Ia.
MAJESTIC (wva)
"Little Miss Mix-up"
2d half
Lillian Sieger
E. F. Hawley Co
James Thompson Co
Adair & Adelphi
Harry B Lester
M. V. V. & Mosher
Champaign, Ill.
ORPHEUM (wva)
Laypo & Benjamin
"Sorority Girls"
John & Mae Burke
Arthur Rigby
(One to fill)
2d half
"Tango Shop"
Charleston, S. C.
VICTORIA (ubu)
Martin & Maxmilian
Lockett & Waldron
Elsie Gilbert Girls
Gaston Palmer
(One to fill)

2d half
King & King
Mary Melville
Billy Ellwood
(Two to fill)
Cleveland
Chattanooga, Tenn.
MAJESTIC (ubu)
(3 Acts Each Half)
Sid & Sil
Penell & Fairfax
"Society Buds"
(Two to fill)
2d half
Horton & Clark
Al Herman
"Society Buds"
Chicago
MAJESTIC (orph)
Mercedes
C Gilligwater Co
C Morton & Moore
Gauthier-Devi Co
Kathleen Clifford
Comfort & King
Nolan & Winter
Moore & Haeger
Powder & Chapman
PALACE (orph)
Julia Dean Co
Halligan & Sykes
Victor Morley Co
"Crabberies"
Everett's Jinks
3 Leighton
Lightner & Alex
Weber Dolan & F
5 Statues
WILSON (wva)
Coates Crackerjacks
John Geiger
James Grady Co
Spencer & Williams
2d half
Tojetti & Bennett
Louis Graeme
Elliott & Mullen
Santos & Hayes
Sherman Van & Hy
WINDSOR (wva)
"G Little Wives"
2d half
"The Cabaret Girls"
KEDZIE (wva)
Manola
Elliott & Mullen
Fred Sosma
2d half
The Lamplins
Libonatti
Straight & Loom Bros
5 Belmonts
ACADEMY (wva)
The Lamplins
Willings & Jordan
(Three to fill)
2d half
Lulu Coates Co
Dunbar & Turner
(Three to fill)
AMERICAN (wva)
Santos & Hayes
Florence Bell Co
Sherman Van & Hy
(Two to fill)
2d half
Adolph
Jim Town Junction"
Hazel Kirk 3
5 Martelli
(One to fill)
LINCOLN (wva)
Adolph
Jules Espallay Co
Hazel Kirk 3
The Gaudschmidt
(One to fill)
2d half
Kashner Sisters
Bertie Fowler
(Three to fill)
AVENUE (wva)
Elks Trio
Remington Sisters
Harry B Lester Co
Cummin & Seabam
2d half
"Prince of To-Night"
McVICKERS (loew)
Knapp & Cornelia
"Heart of Chicago"
"Princess Maida"
Frank Rogers
(Five to fill)
GRAND (m)
Musical Storys
Clinton & Rooney
Jurgling Rannans
Buster & Bally
Happy Harrison Co
2d half
Pierost & Goulet
Marie Dreams
Princess Ka
Buster & Bally
CROWN (m)
Herbert Mortimer
D & S Leving
Aerial Vivian
Al Lawrence
Bobker Troupe
2d half
St Juliens
Mr & Mrs Denver
Musical Storys
M. V. V. & Mosher
Posta Five
Lamont's Birds
Cincinnati
KEITH'S (ubu)
Burdella Paterson
Quigley & Fitzgerald
Wm. Armstrong Co.
Chas. O'Leary
Harry Berenford Co
D'Amour & Douglas
EMPERESS (scabc)
Neffsky Troupe
Casting Cannibels

Rubin's Dogs
Riley & O'Neill
Kerr & Burton
Royal Hawaiians
Cleveland
KEITH'S (ubu)
Bertish
Brennan & Allen
Madden & Ford
Sarah Padden Co.
Ernest Hall
Chas. Grapewin
Lillian Shaw
Great Leon
MILES (loew)
O'Neill & Gallagher
Marie Hart
Harrison & Green
"Ships pass in Night"
Neil McKinley
"Cheyenne Days"
PRICILLA (sun)
Gypsy Meredith Co
Willie Zimmerman
Catherine Dean Co
Housley & Nichols
Berry & Soule
Wells N & Moore
Columbus
KEITH'S (ubu)
Heras & P. P. T.
Ernie & Ernie
Vasco
"Petti coats"
Violet Dale
Horn L. Langtry
Walter Brower
Chinko
Council Bluffs, Ia.
NICHOLS (wva)
1st half
Oakes & De Lour
Taylor & Brown
Three Rianos
Dallas
MAJESTIC (inter)
Kartell
Claudius & Scarlet
The Crisps
Fay Coleys & Fay
Hermine Shone Co
Nellie V. Nichols
Emmy's Pets
JEFFERSON (inter)
Hark Bros
Olga
(One to fill)
2d half
King & Harvey
Lewis & Norton
Lala Selbini
Davenport
MAJESTIC (wva)
Belisle
Morgan & Stuart
Symphonie Sextet
Those French Girls
(One to fill)
2d half
Von Cello
Prince & Deerie
"Forch Party"
"New Leader"
(One to fill)
Dayton, O.
KEITH'S (ubu)
Westworth, Vesta & T
Crawford & Broderick
Antwerp Girls
Joe Cook
Elsa Williams Co
Harry Cooper Co
"Song Review"
Decatur, Ill.
EMPERESS (wva)
"Sept Morn"
2d half
Laypo & Benjamin
Mumford & Thompson
"Sorority Girls"
Lillian Watson
"Toy Shop"
Denver
ORPHEUM
Nesbitt & Clifford
Celeste Conant
Bouncer's Circus
Van & Bell
Jno Gordon Co
Toney & Norman
Dyer & Faye
Des Moines
ORPHEUM (wva)
Gaylord & Lancton
Weber & Diehl
Song & Dance Revue
Kenny & Hollis
Staines Circus
"When We Grow Up"
2d half
Wilson & Aubrey
Morgan & Stuart
Comfort & King
Rock & White
The Duttons
(One to fill)
Detroit
TEMPLE (ubu)
Mary Shaw Co
Nan Halperin
Williams & Wolfus
Gen Ed Lavine
The Sharracks
Otto Gyl
Two Caratons
Alice's Pets
ORPHEUM (loew)
Wm DeHolla Co
Eddie Clark Roses
Harvey DeVora 3
John T Doyle Co
Courtney Sisters
Red Bros

MILES (scabc)
Ernest Alvo Troupe
Rae & Wynn
Granville & Mack
West & Van Sclen
Allman Loader Co
3 Joannette
COLUMBIA (sun)
The Dunningtons
Jack Eckert
"Justice"
Leon & Adeline Sis
Columbia Players
Dunhuque, Ia.
MAJESTIC (wva)
Lillian Sieger
Prince & Deerie
John B Hymer Co
Dosa
Hipp 4
2d half
Howard & Sadler
R Pollock & Rogers
Thaler's Circus
3 Vagrants
Danish
GRAND (wva)
Amoros & Mulvey
Louis London
Boudlin Bros
Eller's Animals
2d half
Francis & Partner
Waness & Palmer
Brown & Jackson
Three Bartos
Fenton, Pa.
ALEX O H (ubu)
Allen & Francis
6 Musical Misses
Kate Watson
Tschang Tung Tr
(One to fill)
2d half
Rettor Bros
Cole & Wood
Corbett Shippard & J
Oberlita Girls
(One to fill)
E. Liverpool, O.
AMERICAN (sun)
"Hawalian Romance"
Four Rubes
Royal Four
Peerless Players
Mann & Mann
2d half
Pierre Pelletier Co
Old Soldier Fiddlers
Eame Evans Co
Tate & Thisse
Don Odell
St. Louis, Ill.
EBERS (wva)
Ben Smith
Princeton & Yale
McRae & Clegg
2d half
Connors & Witt
Heath & Perry
Eam Claire, Wia.
ORPHEUM (wva)
Jim Black Duo
Avondra Prince 3
(One to fill)
2d half
Two Georges
(Two to fill)
Edmonton, Can.
PANTAGES (m)
"Tangoland"
Hyman & Miller Co
3 Hickey Bros
Sprague & McNeece
Ben Harris
Elkhart, Ind.
ORPHEUM (ubu)
1st half
Farrell & Farrell
Glady Vance
6 Castrillions
Elmira, N. Y.
MAJESTIC (ubu)
La Pilarica
Clover Leaf 3
Nelson Brown Co
2d half
Archer & Billford
Dixon & Baker
College Inn 6
Erie, Pa.
COLONIAL (ubu)
The Yodgers
Ralph Smalley
The O'Learys
Harry Gerard & Co
Anthony & McGuire
Ruth Budd
Evansville, Ind.
GRAND (wva)
Lus & Analeka
Simpon & Dean
Homer Lind Co
Eva Fay
2d half
Vernie Kaufman
Robino & Shelly
Storm & Marston
Carson & Willard
Eva Fay
Fall River, Mass.
BIJOU (loew)
C H O'Donnell Co
Weston & Leon
-Mid Rose
Jack & Foris
(Two to fill)
2d half
Tom Waters
Johnson & Deane
Arthur Havi Co
Pearl Bros & Burns
Prevost & Brown
(One to fill)

<p>Fargo, N. D. GRAND (scabab) Colin's Dogs Tom Brantford "Beauty Doctors" Housch & Lavelle 2d half Empire Comedy 4 W S Harvey H Stein & Friendly Quigg & Nickerson Fond Du Lac, Wis. IDEA (wva) Leonardi 2d half La Velle & Finney PRINCESS (wva) Doree's Belles Earl & Edwards Arnold & Florence Dr Will Davis 2d half Hipp 4 Dorothy Herman Clarence Kolomon Co Glenice & Rooney Ft. Wayne, Ind. PALACE (ubo) Doyle & Elaine "All Girl Revue" (Four to fill) 2d half Willie Hale & Bros Thornton & Corlew Hawley & Wiedie Chas Grapewin Co Kilkenny 4 Pink's Mules Ft. Worth MAJESTIC (inter) George Brown Co Willie Solar Walter V Milton Co Devine & Williams Carolina White Stuart & Donohue Maxie King Co Grand Island, Neb. MAJESTIC (wva) Swan & Swan 2d half Taylor & Brown Grand Rapids, Mich. EMPEROR (ubo) Ajax & Emilie White & Clayton McVitt, Kelly & L Wright & Dietrich "Meadow Brook Lane" Mitt Collins Foderveldt's Baboons Green Bay, Wis. ORPHEUM (wva) Kelso Bros Wilton Sisters Spencer & Williams "The Debutantes" Hamilton, Ont. THEATRE (ubo) P & A Pelot Jane & Russell Leonard & Whitney Hal & Francis Honey Boy Minstrels Hamilton, Ont. GRAND (sun) F & M Wagdel Ed & Jack Smith Montana Girls C & M Dunbar (One to fill) 2d half "Tickets Please" Hannibal, Mo. PARK (wva) Musical Kleasess McDougall & Shannon Wagner & Bruhn (Two to fill) 2d half Allen & Allen One String Karl (Three to fill) Harrisburg, Pa. MAJESTIC (ubo) Reitler Bros Lillian Ashley Corbett Sheppard & D Josefson Icelanders (One to fill) 2d half Nathano Bros Ryan & Riggs Fortune Hunters Wesley Tr (One to fill) Hartford, Conn. PALACE (ubo) Cabill C & Goss Earl & Bartlett Gertrude Long Co Walter Faw Co Dunley & Merrill Romano Frank Co 2d half Ferry Vine & Pierce Tune Keltons Leighton & Kennedy Violet McMillan "Pearls of Pekin" Hoboken, N. J. STRAND (ubo) Toan & Geneva Zorbo's Dogs Cooper Ward & Cooper Williams & Burke Mr and Mrs N Phillip Kare & Herman Koch Bros (One to fill) 2d half Diamond & Grant united & Merill Will Oakland Co</p>	<p>B & B Wheeler "The Family" (Three to fill) LYRIC (loew) Edmonas & Leedham Chauncey Monroe Co Lorry Comer (Two to fill) 2d half Dave Weillington Delmore & Kilgord Z Jordan & Zeno (Two to fill) Hershey, N. Y. SHATTUCK O B (ubo) J & J Burns Mints & Palmer Archer & Belford 2d half La Florica Clover Leaf 3 Princess Victoria Houston MAJESTIC (inter) Garcinetti Bros Lewis & McCarthy Marimba Band J & E Connelly Wilson & Lenore Walter C Kelly Schovani Troupe Indianapolis KEITH'S (ubo) Flying Martins Antrim & Vale Mr & Mrs Wiede "Tango Shop" J C Nugent Co Milo "Red Heads" LYRIC (ubo) Great Mars Pink's Mules (Three to fill) 2d half 3 Keeleys Pearl Davenport Davitt & Duvall Doyle & Elaine 3 Randalls Ithaca STAR (ubo) Napoli Troupe Odas Troupe 2d half Evelyn Dolly Brown, Harris & B Jackson, Mich. ORPHEUM (ubo) Boyer Stock Co 2d half Trevis's Dogs Lunt & Doren Countess Van Doren Brooks & Bowen Hanson Bros Co Jacksonville, Fla. ORPHEUM (ubo) (Savannah Split) 1st half Turner & Grace Henry Rudolf O'Don (Two to fill) Jamesville, Wis. APOLLO (scabab) Furt W & Sullivan Edgar & Eddie (Two to fill) Johnstown, Pa. MAJESTIC (ubo) (Sheridan Sq, Pitts. S) 1st half Great Richards Fiske & Fallon Louis Simon Co Kalamazoo, Mich. MAJESTIC (ubo) B Routh & Brown Bert Howard Carter Richards & Kyle Evans & Sister Bert Kinney Ed Blondell Co Trovato Ward Bell & Ward Kansas City, Mo. ORPHEUM Fritz Scheff McCloud & Carp Mrs Gene Hughes Co Hirschel Hendler Les Yards The Duttons Donovan & Lee GLOBE (wva) Kremka Bros One String Karl Smith & Farmer (Two to fill) 2d half Standard Bros McDougall & Shannon Danny Simmons (One to fill) Kenosha, Wis. VIRGINIAN (wva) 2d half Leroy & Mabel Hartt John Geiger (Three to fill) Knoxville, Tenn. GRAND (ubo) Barta & Clark Mr & Mrs H McDonald Tonta Paka Co 2d half Sid & Sid Repell & Fairfax Tate & Pa Co (One to fill)</p>	<p>Kokomo, Ind. SIPES (ubo) 2d half 6 Castrillions (Three to fill) Lafayette, Ind. FAMILY (ubo) The Bampinis Kilkenny & Fredericks Kilkenny Lillian Watson Pink's Mules 2d half Cummin & Seaham Kennedy & Burt Lella Shaw Co Alison Stanley Royal Gasloines Lansing, Mich. BIJOU (ubo) Powell's Minstrels Mae Curtis 2d half "Junior Revue" Lawton, Ok. UNION SQ. (ubo) (Bangor Split) 1st half Yoshi Japs Arnold & White "Munitions" Weston & Young 5 Armanis Lima, O. ORPHEUM (sun) "Tickets Please" 2d half F & M Wagdel Ed & Jack Smith C & M Dunbar Montana Girls (One to fill) Lincoln, Neb. ORPHEUM (3d 18) Lamb Bill Playing Colo Spgs 13-14 "Fashion Show" Mayo & Tally Mae Francis Tusciano Bros "Bachelor Dinner" Mack Rhoads LYRIC (wva) Parlatan Trio Finn & Finn 2d half "Musical Matinee" Swan & Swan Little Rock, Ark. MAJESTIC (inter) Bill Dooley H & A Turpin Roach & McCurdy Gerard & Clark Orville Stamm Co 2d half Gusman Trio Three Chums Heine Davies "Telephone Tangle" Bison City 4 Logansport, Ind. COLONIAL (ubo) Pearl Davenport Kennedy & Burt Royal Toku Troupe Smith 2d half "All Girl Revue" Los Angeles ORPHEUM Cordell & Gillette Grace De Mar Sam Barton Billy McDermott Sharp & Turek Smith & Austin Bessie Clayton Co HIP (scabab) Aerial Mells "Belle Isle Co" Argo Dullitz Bert Warren Karm Mr & Mrs M Murphy PANTAGES (M) "Office Girls" Gallagher & Carlin Rucker & Winifred Roy Wiggles Keegan & Ellsworth Louisville KEITH'S (ubo) Sausone & Della Adelaide & Francis Milton & DeLong Sis Natalie & Ferrari Van & Schneck Frank McIntyre Co Elinore & Williams Vallecita's Leopards Lowell, Mass. KEITH'S (ubo) Bertie Ford O'Brien & Drew "Vacuum Cleaner" Schefel & White Beaumont & Arnold Diero Jiu Jitsu Tr Madison, Wis. ORPHEUM (wva) "The Debutantes" (Four to fill) 2d half "Neptune's Daughters" Wilson & Wilson Maryon Vadle Co The Gaudschmidt (One to fill) Memphis ORPHEUM Anna Held Avon Comedy 4 Imhof Conn & C A & F Stedman Gordon Highlanders Ward & Pa Co Leo & Mae Jackson</p>	<p>Milwaukee MAJESTIC (orph) Houdini "River of Souls" McKay & Ardine Scott & Keane Laurie & Bronson Frank Helder Novelty Clintons Minneapolis ORPHEUM Eva Taylor Co Singer & Ziegler Stuart Barnes Jean Chailon Koshanara Bronson & Baldwin (GRAND wva) Wilfred Dubois Delmore & Moore Three Loretta Electrical Venus UNIQUE (scabab) "Ye Old Song Revue" Novelty 4 Hal Davis Co Foster & Foster 3 Willie Bros PALACE (wva) Rose & Ellis Green & Parker 6 Stylis Steppers Bixley & Lerner "School Days" Missoula, Mont. BIJOU (wva) Wayne & Marshall Seymour & Dupree Donita 5 Foolish Fellows 2d half Ross & Wells Cornella & Adele Miller & Rainey Great Salvadore Mt. Vernon, N. Y. PROCTOR'S Eadie & Ramsden Rogers & Wood F & E Fisher Iren Hobson Co Exposition 4 Nichols Nelson T Mack Rhoads LYRIC (wva) Wilber Sweetman Winslow Trio Sincilar & Griffiths "The Orchard" Fox & Wells Raynor's Dogs Nashville, Tenn. PRINCESS (ubo) Thieson's Dogs Adams & Gierker Medlin Watts & T Lew Dockstader Colonial Belles 2d half Hartley & Murray Mr & Mrs McDonald Ray Samuel Lew Dockstader Byron & Langdon Newark, N. J. MAJESTIC (loew) DeWar's Circus Crummy & Cross "The System" Smith 2d half (Three to fill) Los Angeles 2d half Chief Eagle Horse Golding & Keating Fenton & Green Bartley & Wolford Ridley Howell Co (Two to fill) New Haven, Conn. POLI'S (ubo) Barry & Nelson Gonne & Libsey Layton & Kennedy McConnell & Simpson Josephine Davis "Plantation Days" 2d half Azard Bros Claire & Dural Rita Gould "Banks 'n' Million" 3 Lyres Breen Family Breen BIJOU (ubo) Hector Elinor & Carlton Three Keltons Lizar & Dale (Two to fill) 2d half The Ozava Sol Burns "Pearls of Pekin" (Three to fill) New Orleans ORPHEUM Chip & Marlin Cecil Cunningham Chas Mack Co 5 Annapolis Boys Burnham & Irwin Grace Fisher 3 Types New York, Va. ACADEMY (ubo) Bros Adion Ketchum & Cheatum Salon Singers (Two to fill) No. Yakima, Wash. EMPIRE (scabab) Tate & Vaidos Henders & Mills Castling Lanya Ann Hamilton Co Grant Gardner Scharf & Ramser Oakland, Cal. ORPHEUM (Open Sun Mat) Dugan & Raymond</p>	<p>Hallen & Hunter Frankie Murphy Fitzgerald & Marshall Mirano Bros PANTAGES (m) Imperial Troupe "Cannibal Males" Frank Bush Grace McCormack Leroy & Paul Ordan, Utah PANTAGES (m) L Belmont & Lewis Gavemann's Animals K Stuart & Roberts Ray Lawrence Houman Trio Oakland, Cal., Oh. LYRIC (inter) Lala Selbini King & Harvey Lewis & Norton Bottomley Troupe (One to fill) 2d half Arneson Ammonds Allisons Laurie Ordway Huling's Seals Omaha ORPHEUM (Open Sun Mat) Emma Calve Harry Fern Co Reynolds & Donegan Emah & Alton Thurber & Madison Plavilla Helen Leach Wallin 3 Oakbrook, Wis. MAJESTIC (wva) Lowey & Lacey Sis (One to fill) 2d half Victorine & Zolar Leonardi (One to fill) Ottawa, Can. DOMINION (ubo) The Grasers J & B Smith Moore Gardner & R Emlye Sisters (One to fill) Pasadena, Man. BEST (wva) Morton Bros N & P Fagan (One to fill) 2d half Leonard & Willard Kremka Bros Smith & Farmer Philadelphia KEITH'S (ubo) Gordon & Rica Sherman & Uttry 3 Woods Chief Capoulanc Morgan Dancers Tighe & Jason Lillian Russell Lyons & Yosco F J Ardath Co BWAY (ubo) Skinner K. "Mayor & Manicure" Cartmell & Harris "Midnight Rollickers" (One to fill) GRAND (ubo) Parish & Peru P & A Astaire Una Clayton Co Santly & Norton "Wonder Act" WM PENN (ubo) Siebers & North Joe Bernard Co LARRY Russell Gorcan & Dingle Dubois Dragoons The Gladiators Pittsburgh HARRIS (ubo) Onri Queen Mab & Weis Willis & Royal Winsome Harmonists Evans Sisters Perrey La Duke Co Raymo & Hoyt Berlo DAVIS (ubo) De Lasso Brierre & King H Hayward Co Marion Weeks "Fashion Play" Ralph Hebb M & W Cutty Allen Howard Co Cedora Ruth Royle Equilla Bros SHERIDAN SQ (ubo) (Johnstown Split) 1st half Chas Thompson Pike & Calm Bernard & Earth Inez MacCauley Co Kaufman Bros Orma Darinfort Co Portland, Me. KEITH'S (ubo) Samoya Strass & Becker Herbert's Dogs Lloyd & Britt Frank North Co Rita Sylvia Neptune's Garden</p>	<p>Portland, Ore. ORPHEUM Lillian Russell The Sultans Valentine & Bell Ed Morton Clark & Verdi Warren & Conly EMPERESS (scabab) Libby & Barton Allen Tru Wm Lytle Co Burt & Layton Mills & Lockwood Strassell's Animals "Fantasy" Bachelor's Sweethearts Willi Ward Girls Maidle De Long Burns & Klassen Cavanna Duo Providence, R. I. KEITH'S (ubo) Mae's Circus Hunting & Francis Kajiyama Klass & Bernie McFarland Sisters Dooley & Rugel H Brockbank Co Howard K & Herbert Lohse & Sterling EMERY (loew) Roberts & Roeder Arthur Havil Co Vio & Lynn Johnson & Deane "Consul" & "Betty" (One to fill) 2d half Collier & DeWilde McDonald & Rowland Weston & Leon "Consul" & "Betty" (One to fill) Reading, Pa. HIPPOCRATE (ubo) The Winkles Amey Lesser Cantwell & Walker "Fashion Show" (One to fill) 2d half Paulham & L Lillian Ashley Bell & Fredo "Fashion Show" (One to fill) Regina, Can. REGINA (wva) Elona Chaine & Odor Morocco 6 (One to fill) 2d half Doc Holland Belle Barchus Co Marion & Willard Alfretta Sisters Richmond LYRIC (ubo) (Norfolk split) 1st half Florence Duo Leo Beers Innis & Ryan Billy B Van Co (One to fill) Rehoboth, N. Y. TEMPLE (ubo) "Forest Fire" Be Ho Gray Mullen & Coogan J & W Hennings Emmett & Tonge Martineti & S Old Time Darkies L & LOEW Models de Luxe Frankie Fay Hutchinson & Sadler Geo Auger Co (One to fill) 2d half Bessie Remple Co Shabb & Wright (Three to fill) FAMILY (sun) Hodges & Tynes Rockford, Ill. PALACE (wva) "Neptunes Daughters" 3 Vagrants Frederick Hawley Co Harry Van Fossen Von Cello 2d half "6 Little Wives" Sacramento ORPHEUM (Fremont Split) 1st half Moore O'Brien & McC McCormack & Wallace H Germaine Trio Harry Langdon Co Jan H Cullen EMPERESS (scabab) McGee & Tate Hyman Myer Ranous Nelson Co Gray & Graham La Della Comique Kerr & Davenport 1st half Saginaw, Mich. FRANKLIN (ubo) "Junior Follier" (One to fill) 2d half Powell's Minstrels Mae Curtis St. Joe, Mo. CRYSTAL (inter) Frank Crummitt Aus Woodchoppers (Three to fill) 2d half Madge Morton 3 Walton & Vivian Lanitor & Barnes Act Beautiful</p>	<p>St. Louis COLUMBIA (orph) Beatrice Hierford McWaters & Tyson Dorothy Toye "Lads & Lassies" Montgomery Co Brown & Spencer Diamond & Brennan Marie Lo's EMPERESS (wva) Connors & Witt Sumika Co Heath & Perry Aerial Lloyds 2d half Jarvis & Harrison "The Cop" Princeton & Yale Royal Tokio Japs GRAND (wva) Van & Haren Jeanie Fletcher Fisher & Rockaway Bolger Bros Broughton & Turner "Aurora of Light" Baron Lichter Earl & Curtis Primrose Minstrels St. Paul ORPHEUM (Open Sun Mat) Henri De Vries Co Culroga Wanda Huston Co Kurtis Roosters Florrie Millership Harmony Trio Le Hon & Dupreese EMPERESS (scabab) Breakaway Barlows Alman & Nevins Amy Butler & Blues Gorman Bros Russell & Meally PRINCESS (wva) Francis & Partner Wanzer & Palmer Brown & Jackson Three Barlows 2d half Lamb's Manikins Ovondo Prince 3 Carter & Waters (One to fill) Salt Lake ORPHEUM (Open Sun Mat) Chick Sales Marie Bishop Mang & Snyder Howard & Clark Levan & Dobbs Nort Dancers Emmett Devos Co PANTAGES (m) "Mexico" Hugo B Koch O'Neill & Wamsley Dorothy Vaughn Bremas San Antonio MAJESTIC (inter) Clown Seal Elsie Faye Harry Holman Co Mme Donald Ayer Emma Carus Rooney & Bent Dudley Fire San Diego PANTAGES (m) Hanson & Clifton Valeria Sisters Raymond & Bain Greenlee & Drayton Arthur Lavine Co San Francisco ORPHEUM (Open Sun Mat) Whitting & Burt Julie Ring Co Dupree & Dupree Bankoff & Girle Arthur Sullivan Co Umberto & Scacchetti "P. P. Of Wash Sq" Dorothy Jordan Geo Damerel Co EMPERESS (scabab) Harry Sterling Carl Rhel Gora & Robt Simpson Musical Kuehns Geo Lee Girls Ray Conlin PANTAGES (M) Carmen's Minstrels Betta Seals Henry Sisters Andy Lee Grand Cameron Saskatoon, Can. EMPIRE (wva) Pritskov & Blanchard The Longworths Sandberg & Rose Ernie Potts Co 2d half Elons Saskatoon & Meyers Morocco Six (One to fill) Savannah BIJOU (ubo) (Jacksonville split) 1st half Hooper & Cook "War Brides" (Two to fill) Schenectady, N. Y. PROCTOR'S Velde Trio Jean Moore Gordon & Day Telegraph Trio (Continued on page 32.)</p>	<p>Harlan Knight Co Fentelle & Stark Werner Amoras 2d half Williams & Matigan Lant & Harper Key Lubb & Robin Ruth Curtis Master Move Hoey & Leo Schreck & Percival Seranton, Pa. POLI'S (ubo) Leach McQuillan 3 Summer & Moss Courtney Co Paine & Neault James J Corbett Loyal's Dogs 2d half "Princeton Girls" "Silver Threads" Jimmie Reynolds "Lonesome Romance" (One to fill) Seattle ORPHEUM Geo Howell Co W H Wakefield Ray Dooley 3 Johnny Jones Hwy & Woods Stevens & Falk EMPERESS (scabab) Royal Italian 6 Raynor & Bell Edith Mote Mrs Allen Co "Wallingford Outdone" L Toy Bros ALHAMBRA (wva) Smileto Sisters Hayden & Goodwin Arthur Young 3 5 Linnets 2d half Yvonne The La Tours Knight & Moore C Mason & School PANTAGES (m) Seven Bracks Lord Roberts Earl & Early The Rials Nan Gray Hirschhof Troupe Shreveport, La. MAJESTIC (inter) O'Meras Burke & Burke 3 Amers (One to fill) 2d half Olga Dan Sherman Circus Bajork Bros (One to fill) Sleas, City ORPHEUM (wva) Comfort & King Boothby & Everden Dorothy Herman The Duttons 2d half 3 Lilliputs Gaylord & Lancton Kearney & Hollis Dunbars Bell Ringers (One to fill) Spokane PANTAGES (m) Volant Kosle Lloyd Feston Goldie Harry Taude "Dixieland" Springfield, Ill. MAJESTIC (wva) "Around The Town" 2d half Gardener's Maniacs "Earl & Girls" The Casanovs J & M Burke Arthur Rigby Springfield, Mass. PALACE (ubo) Jerome & Carson Van & Pierce Philippi Four "College Days" Mason & Fagan Wozuma Japs 2d half Harry & Nelson Madison & Nae Irene Timmons Co Josephine Davis "Plantation Days" (One to fill) Springfield, Mo. JEFFERSON (wva) Mellor & Depaula Leonard & Willard The Mutchlers 2d half Herk & Witon National City 4 Musical Gerald Springfield, O. SUN (sun) "Night Clerks" 2d half Duncan & Co Sarah Padden Co Armstrong and Curr Sorretty & Antoinette (One to fill) Superior, Wis. PEOPLES (wva) Ransom Duo Mattie Lockett (One to fill) 2d half Heach & Lynn (Two to fill)</p>
---	--	---	---	--	--	--	---

Stop! Read!—and Reflect!

PAST PERFORMANCES

We are judged by past performances. Human experience teaches it is the only safe—practically infallible—guide in weighing the future conduct of men.

Has the artist entirely forgotten the past performances of the Agitator in vaudeville? Must the artist be reminded of the agitation and threatened disruption of vaudeville in 1911, which practically hankrupted the organized actors?

Were not the propaganda, the fancied grievances, the promises and the remedies of the Agitator the same then as they are now?

Have you forgotten that in a few short months your initiation fees and dues, which it had taken years to accumulate, to say nothing of the hard labor to earn, and which in the aggregate amounted to several hundreds of thousands of dollars, were frittered away, while the Agitator and his clique enjoyed the luxuries of princes in traveling throughout the country and stopping at the best hotels? Will you ever know the great number of misled artists who gave up the last five dollars they had in the world for hopeless and sinister agitation, that the Agitator and his clique might ride in Pullman cars, smoke imported cigarettes and cigars and buy champagne for themselves and friends?

Where did all this money go?

Where have the initiation fees and dues, which have recently been piling into the organization gone?

The organization uses one or two pages in "Variety" each week to continue the dissemination of the Agitator's sweet-sounding promises. Why not utilize half a page to publish a sworn auditor's statement or financial review of the receipt and expenditure of the huge sum paid into the organization in the last campaign? And why not use the other half page for a statement of the receipts and expenditure of the sums paid into the organization for the present campaign. Surely the great number of artists who pay dues are entitled to know how these are spent. And it would be interesting for the new members in the organization to know how the moneys of the last campaign were spent.

But the Agitator knows why such statements are not published. We are told the Agitator even declined to submit a statement of the financial accounts for a secret examination by those high up in the Labor council. We are also told that the Agitator made a hurried trip to Washington and that on his return he reported to the inside ring, with great glee, that he had put one over "on the old man" (to use his own language) by getting him to agree not to insist upon an examination of the financial books of the White Rats; that he convinced him the publication of such a financial statement would create such a scandal in the White Rats, that it would ruin all chances of any member of that organization paying any more dues, particularly the dues which fall due April 1st next.

Do you realize the wasteful extravagance and the enormous amount of money dissipated in the last campaign of agitation and disruption? Hadn't you better stop and realize the situation before throwing good money after bad?

THE AMOUNT SPENT IN THAT CAMPAIGN WOULD HAVE PAID FOR THE CLUBHOUSE OUTRIGHT AND EVERYTHING IN IT FROM CELLAR TO GARRET; it would have provided board and lodging for needy members and medical attention for the sick; it would have provided a handsome income to make the clubhouse self-supporting, with but nominal dues.

We were and are for a great, beautiful clubhouse for artists, but when the artists themselves prefer agitation, prefer war to peace and for no apparent reason, all we can do is to point out the artist's error.

Has there been a solitary thing accomplished by the last agitation and the vast sum of money squandered on it? We were about to answer our own question by saying, "No," but there was one thing accomplished—that was the Employment Agency Law.

If any artist or organization of artists has derived any benefit which in the slightest degree equals any part of the expenditure of \$200,000 of the artists' money, we would like to hear from him. The doubting artists will continue, nevertheless, to brush aside the past performances and will continue to be dazzled by the same old glittering language of the Agitator.

He will ask, "Why are the managers so solicitous?" The answer is that the artist's welfare is our welfare and vice versa.

Harmony of mutual interests is the success of all big business. That is why through a period of many years of harmonious relationship between the manager and the artist, a bigger and better vaudeville has grown out of the old variety. That is why vaudeville stands out conspicuously as the one line of human endeavor where salaries have increased by leaps and bounds until the recent war and general business depression forced the cutting of salaries. Such cutting, however, was universal in every business in the United States.

Nevertheless, the total cost of vaudeville bills has been greatly increased, notwithstanding individual salaries have been cut, and because of this and the fact that vaudeville has been forced to meet the strongest kind of competition ever known in the amusement business and because of the increase in taxes and rentals, the artists' salaries have relatively increased in greater proportion to his offering or investment than has the income of the manager.

Such progress could never have been made if selfish and self-serving agitators were permitted to carry out to their logical result their impractical schemes and propaganda.

Let us ask what your Agitator has been doing to uplift vaudeville or to protect the artist since his former retirement from the White Rats?

DID YOU EVER STOP TO ASK?

If you did, DID HE TELL YOU THAT HE STROVE FOR MONTHS IMMEDIATELY AFTER LEAVING THE WHITE RATS TO INTEREST THE UNITED BOOKING OFFICES IN A SCHEME TO START A NEW ORGANIZATION OF ARTISTS TO FIGHT THE WHITE RATS.

DID HE TELL YOU THAT HE TRIED TO GET A JOB IN THE UNITED BOOKING OFFICES FOR HIS FORMER SECRETARY, SO THAT SHE COULD PAVE THE WAY FOR A JOB FOR HIM, BY TELLING THE UNITED BOOKING OFFICES WHAT A WONDERFUL MAN HE WAS AND HOW LOYAL HE WOULD BE TO THE INTERESTS OF THE UNITED BOOKING OFFICES?

We would also like to know, with you, what interest the Yiddish actor has in vaudeville, burlesque or circus entertainment. Also where did the Agitator and his clique stand in the last campaign with regard to vaudeville artists of the Jewish faith? Religion plays no part in the choice of artists on any of our bills as the programmes themselves best testify. Did it play any part in the internal affairs of your organization in the last campaign?

Stop! Read!—and Reflect!

PAST PERFORMANCES

The past performances on this subject will be interesting because it will enlighten the artist as to how the Agitator would parcel out engagements if every act on the bill had to be a Union act.

The policy we think most destructive of the best interests of vaudeville is the agitation for a "closed shop."

REMEMBER THAT THE MOST EFFICIENT AND CAPABLE BRICKLAYER GETS THE SAME WAGES AS THE MOST INCAPABLE ONE.

A Union of such, however, is a great thing. The weak and inefficient are thus enabled to be helped and supported by the stronger and more capable.

On the other hand, the contractor who employs Union labor generally strikes an average of efficiency that is sufficient, so that the net result is beneficial to all concerned.

The same is true of the orchestra and the stage hands, but how would this theory work out with artists?

If a theatre could be managed on the same principles on which the building itself was erected, all would be well, then the manager could contract blindly for any number of "acts," just as the contractor who erected the theatre simply employed so many "bricklayers."

The wages, hours of labor and conditions generally under which laborers are employed may be standardized.

But this is hopelessly impossible in a profession which is one of the arts.

The actor is as true an artist, in every sense of the word, as the greatest painter. The actor's appeal is in many respects even greater than that of the painter, because of the diversity of his appeal.

THE MANAGER MUST BE ABLE TO CHOOSE HIS "ACTS."

There are no two acts in vaudeville just alike.

The closed shop would mean at its best week to week booking. ROUTES WOULD BE A THING OF THE PAST.

But, notwithstanding this, assume that we were willing to abide by the "closed shop" idea, you know the fickle public would not stand for it; they would not tolerate simply "acts," they want artists of merit, the pick of the profession, and if the public ceased patronizing vaudeville the "closed shop" idea would become a "closed shop" reality, not only for the manager but for the artist.

Furthermore, just as the efficient and capable bricklayer is compelled to carry along his inefficient and incapable brother-in-trade, so would the hard working and capable artist be called upon to carry the burden of his inefficient, or if you please, lazy brother artist.

Doubtless, this accounts for so many "yes" men in the organization.

But this casts more than a burden upon the capable artist, IT WEAKENS VAUDEVILLE, it encourages and fosters laziness and slothfulness to the detriment of the vaudeville.

Artists have been slow enough to improve their acts and to create new things for vaudeville without having that trait encouraged by a "closed shop" designed to compel the manager to engage artists only from Union ranks.

That, Mr. Doubter, is why we venture to talk and reason with you.

That is why we are opposed to the unionizing of artists.

WE ARE UNALTERABLY OPPOSED TO THE WHITE RATS AS AT PRESENT CONSTITUTED.

We are interested in the growth and prosperity of vaudeville and every artist who is an artist. We have proven it by our deeds. We have laid a good foundation and built well.

You know our past performances and you know the past performances of your Agitator.

Are you going to dump more money at his feet on April 1st?

We who pay the salaries are entitled to know WHERE THE ARTIST WE EMPLOY STANDS ON THIS QUESTION.

Is the artist going to assist this agitation by further payment of dues? A great number of artists have talked with us, and we have received a great number of letters from others, who state that the only reason they paid dues to the organization was that they were old members, not in sympathy with any agitation or any "closed shop," but were led to believe that to inspire new interest in the club house, they should resume active membership and again pay their dues.

These members and new ones influenced by the older members stated to us that they did not know that agitation was really the object.

That may answer the question for the interest then taken in the organization, but if these same members, or any other members continue to pay dues as they hereafter fall due, with the knowledge that they now have that the purpose of the organization is one of strife and agitation, and to support an Agitator whose very existence and his bread and butter depends upon keeping this agitation up, the managers can only conclude that such artists are in sympathy with the present agitation, and are not on the level in their statements or letters to the managers.

THERE IS NO MIDDLE COURSE; the artist is either, with the agitator or against him.

If he is with him he should stay in the organization, and come out like a man and support the policies of the order morally and financially.

If he is against the agitation he should likewise be man enough to assert his rights and get out of the organization **AND STAY OUT UNTIL THE ORGANIZATION IS WILLING TO STAND FOR SOMETHING GOOD AND PRACTICAL IN VAUDEVILLE.**

We believe that there are a sufficient number of strong, courageous men and women in the profession to whom vaudeville means something who will stand with us in upholding the vaudeville institution and dethrone selfish and impracticable leaders.

Vaudeville Managers' Protective Association

NEW ACTS NEXT WEEK

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

Hattie Williams and Co., Palace.
Richards and Brandt, Royal.

Frances Nordstrom, William Pinkham
and Co. (1).

"All Wrong" (Comedy).
13 Mins.; Five (Library).
Colonial.

Frances Nordstrom, the principal player of this understandingly written vaudeville playlet, also wrote it. It really calls for but two people. The company is a stage hand. For a two-people sketch Miss Nordstrom has accomplished something. She has given comedy and action—and action is seldom found in a playlet for two. How the authoress worked in the action is as noted for the rapidity of it while it lasts as the manner employed. William Pinkham is Tom Thorne, a mustached, monocled, heavy, dull English husband of Gale Thorne (Miss Nordstrom), his life-seeking young American wife. Mr. Thorne returns home each evening, after business hours, puts on his Tuxedo, smokes a cigar and reads the evening paper. The wife grows distracted over his absence of judgment and ginger. She tries to tell him, but his English plan of living won't permit the information to sink in, though he almost revolts when his wife says it's no wonder women love thieves and murderers, for at least they may be expected to beat up a woman now and then if nothing else—anything but the same sweet and sickly all-attention thing. Exhausted and weary, the wife lies down on the sofa; when the 'phone rings the husband jumps out of his chair, removes his mustache, changing voice and manner as he shouts directions over the wire, revealing he is some little crook, and his wife awakens as he tells the confederate on the other end he's through living with a little weak fool of a woman and will blow back to Kate in Chicago the next day. That "Kate" gets to the wife and she wants a little information. Her husband gives it to her with a neck swing. Mrs. Thorne immediately receives more action than she ever thought possible and sees her husband shoot a man as he rushes through the door, when the lights go down after Thorne has thrown his wife back on the sofa. She awakens, the Englishman is again in the chair, quietly asking what her excitement is about. The way Mr. Pinkham worked for about four minutes is record breaking. He did both parts well, his Englishman particularly good, and Miss Nordstrom was there all the time. It's a corking sketch of its kind for 13 minutes. Miss Nordstrom has missed a laugh at the finish through sidestepping the usual "dream" finish of being dazed, and might rewrite the ending. It's really the only kind of a finale for an act of this sort and it's sure fire for laughs. Neither is "All Wrong" a good title. "The English of It" would be preferable.

Sime.

Muriel Window.
Songs.
13 Mins.; Two.
Fifth Avenue.

Muriel Window should retire for a while with her new act and studiously try to find out how to sing good songs. She has those in her new turn in "two" that uncovers a neat change-on-the-stage scheme—Miss Window has dresses, but she can't get over a song by herself. Many another girl could hardly contain herself with the same things Miss Window has for her act, from clothes to the circular high top lounge behind which she makes her changes, by herself. Inside the lounge enclosure but Miss Window's bare shoulders appear. They excite some curiosity and she coquettishly looks toward the upper boxes, perhaps to deceive the audience into the impression she is not underdressed. It may have been along the same reasoning Miss Window believed a song that carried a catch line of "Go To Hell" was a worthy number for a single girl to sing. The catch line is used during a parrot imitation, the parrot per Muriel making the remark. It was still in the act Tuesday night. It's quite bad enough for the men to force these cursing expressions upon vaudeville's family gatherings, and it's just as bad to have the hells and damns in sketches, but there is no place for

"What's the Matter With Ruth?" (3).
Comedy.
11 Mins.; Five (Library).
Colonial.

"What is the matter with Ruth?" asked a bespectacled young man in an upper stage box at the Colonial Monday evening, as there seemed to be a stage wait for the opening of this new sketch. The audience looked at the interrupter. He seemed a bit under the weather, just enough to perhaps convey he felt facetiously inclined to kid a funny title. But as the curtain went up and a little playlet started to work out, the house returned its attention to the footlights. The stage boxed young man though saw several bits of unlooked for humor in the piece and commented upon them. He also added lines, suggested forthcoming situations and corrected errors in the dialog. By this time the stage box was really holding down the center of the stage. When the act concluded this rather amusing manner of working in a "plant" to kid a sketch in the very way a vaudeville audience inwardly often does the same thing itself had reached a laughing hit. Norman R. Fields and Mary Daniels are

Sid Lewis.
"Nut Act."
19 Mins.; One.
Greeley Square.

Wearing a debby and carrying a cane Sid Lewis' first song is he's the nuttiest nut of them all. Often during his turn he throws off his derby and sends the cane against the back drop. Almost as often he sticks the cane through the derby, and finally pushes his hand through the remainder of it. Later he tells gags with the aid of the orchestra leader and a female "plant." With the orchestra leader Lewis explains first what he is going to say, and then tells the leader how to reply so he may give the answer. One was about a Manhattan cocktail, and when the leader asked why Lewis had not brought him one, the joker replied, "Because the man hadn't any more." To the plant he asked how many hairs had a monkey on its face and the woman said for him to count up the next time he got shaved. Another leader "gag" was Lewis saying "it's all off" and when asked "What?" replying "the hairs on that bald headed man out there" pointing into the orchestra. While singing he remarked the greatest song writer in the world wrote the song and that it took him (Lewis) six months. After that he stated he would give an imitation of two Hebrews passing each other on the street. Then he told about the boy going to a drugstore for camphor and not remembering his errand until the druggist asked him what he came for. His next gag was about the man who continually entered a cigar store, using the lighter to light his pipe and saying to the inquisitive salesman, "You don't know who I am." After that he sat on the steps leading to the stage while talking, and then "plugged" the maker of a \$15 suit of clothes. Following this happened the orchestra leader matter, the act then rushing down to Lewis telling how he brought a red apple to his teacher one day when he was allowed to tie her shoes, so the next day he gave her a watermelon. He remarked he would recite, the title being "I'd Rather Have Two Girls at 17 Than One at 34." Whereupon he sat down on the bare stage and talked something sad that had "Sid Lewis" in the tag line. The following remark was "My next song will be a dance" when he started off on a ballad, the strain being taken up by the woman plant who finished the number somewhat badly. Meanwhile, Lewis did "business," principally of jabbing himself in the arm and sniffing. Taking an encore on this he commenced another song when a young man in an aisle seat started to leave. Lewis assured him he would sing no more and asked him where he was going. To get a drink replied the auditor, when Lewis said to wait a minute and he would go with him, taking up his hat and cane and walking out through the aisle to the rear of the house for his final exit. If all the vaudeville acts step forward to claim their portion of Lewis' material, he will be lucky to have his name left.

Sime.

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)
MILES CIRCUIT
(Walter F. Keefe)
RICKARDS CIRCUIT
(Australia)
(Chris O. Brown)

FINN-HEIMAN CIRCUIT
(Sam Kahl)
SHEA CIRCUIT
(Harry A. Shea)
FEIBER-SHEA CIRCUIT
(Richard Kearney)

GUS SUN CIRCUIT
(Gus Sun)
B. S. MOSS CIRCUIT
(B. S. Moss)
PANTAGES CIRCUIT
(Louis Pincus)

them and a girl at the same time in vaudeville. It's hardly worth the while to detail Miss Window's act. Could she sing songs Muriel would be at the Palace next week. She has everything else. Her skating number with costume would be enough to carry her there. And the "Skating Girl" song for any one who can do a skating dance will be a big applause winner.

Sime.

Four Slickers.
Comedy Skit.
10 Mins.; Two (Special Drop).
Columbia (March 5).

Three rube types, grotesque, and one "straight" (girl), the singer, with a weak voice. Much by-gosh, with one of the rube men using Hebrew and Dutch dialect at intervals, though this man's efforts carried the quartet to their mild success at the Columbia's Sunday matinee. The other girl is a sort of female Jimmy Barry, without the effect. The act is roughly strung together and in its present shape good for small time or an early spot on a small big time program. It's running short and might be worked into a good rough comedy turn.

Sime.

the programmed players. They tell a light story, of a son wishing to marry his father's stenographer, to later learn the father married her himself that morning, though the son meanwhile secured the impression his father had ruined the girl. It's a nice little comedy sketch of some novelty through the manner worked, but would loom up more strongly if Mr. Fields could improve upon his performance. The stage box young man is unannounced. When the sketch concludes an usherette walks into the box admonishing him to be quiet. It is then too late for that. A young woman in uniform might be carried if a house employe could not be used, and have the boxed young man, without any roughness, frequently warned, bringing a house officer to eject him as the piece ends. Nor should either of the players on the stage repeat the box man's lines. The opening speech also is too early. Vaudeville is too wise to the plant thing for that. It might be dropped and the sketch open, proceeding in the usual way, allowing the first interruption to happen at the present second box speech. No author is announced.

Sime.

Dong Fong Gue and Harry Haw.
Songs and Dances.
12 Mins.; One and Full Stage (Special Set).
Palace.

This combination of Orientals (originally introduced at Shanley's restaurant) has perfected a distinctly novel routine comprising a series of songs in "one" and repertoire of modern dances in full stage, both backgrounded with special settings, the opening being delivered before a picturesque velvet drop with the usual Oriental designs and the full stage in an attractive cloth set with a genuine Chinese idol as the sole stage dressing. The pair open with "The Lyre Bird and Jay" in duet form, after which the girl sings a song of her own composition called "Nobody Loves a Chinese Girl," rendering the second chorus in her native tongue while distributing miniature Chinese dolls to the auditors in front. The dancing includes a trot, waltz and cakewalk, all well done and somewhat novel because of the principals' nationality. Closing the Palace program, they managed to hold the majority in, although it was a late finale, each number gathering individual applause with a good score being credited for the offering in whole.
Wynn.

Wood, Melville and Phillips.
Songs and talk.
20 Mins.; One.
Royal.

There is just about 12 minutes of worthy material, and with the elimination of the excess and a little more action added to the routine, Wood, Melville and Phillips might make another application for the coveted route. The trio consists of two men and a girl, the latter a good dancer and really the main prop of the act. Wood (a brother of the famous Joe) leans toward juvenile character comedy and devotes several minutes to a duolog on that much abused question of forefathers. He also packs a falsetto. The other chap apparently knows his limitations and acts accordingly. The trio can easily be developed into a marketable specialty, but the excess must be dropped and Mr. Wood must be definitely convinced of the forefather proposition. Then, maybe!
Wynn.

Shayne.
Songs and Talk.
15 Mins.; One.
City.

Billed as Shayne, Al Shayne (formerly of Matthews and Shayne) opened at the City the first half of the week as a single act. Shayne might just as well bill his partner, for after singing two numbers the latter comes upon the stage from the orchestra pit. An argument follows that allows Shayne to get in his familiar "Yiddish" comedy, although nothing new is shown by him during it. The partner then returns to the orchestra, after which Shayne sings his closing song at the same time, ending the act to a poor finish. Shayne cannot expect much with this turn.

Newhoff and Phelps.
Talk and Songs.
13 Mins.; One (Special Drop).
Fifth Avenue.

It may be true Eddie Foy's ambition is to be a tragedian. At the Fifth Avenue Tuesday night Newhoff and Phelps, after eight minutes of talk that got them little, sang two songs in the next five minutes and captured the hit of the bill. There may be those who will say if Newhoff and Phelps had sung through the entire 13 minutes, and so on, but facts is facts. In the new act of this young couple's they appear before a special drop representing a school for acting, a photographer's and a vaudeville agency. Miss Phelps enters. She wishes to go on the stage. Mr. Newhoff is the janitor of the building, then wearing a fireman's uniform, looking for a nre. So to make it more difficult, at the same time protean, Mr. Newhoff rapidly changes into the professor of the school, the photographer and the vaudeville agent, afterward resuming his disguise as the janitor. When that is over, Miss Phelps, through advice given her by the agent, decides to have a partner for vaudeville. Then Mr. Newhoff appears again as the janitor and Miss Phelps decides he's the fellow. So after eight minutes had been consumed doing this lightning change affair, the couple walk nearer the footlights, the house drop hides the special, and Newhoff and Phelps, in singing where they shine, were the hit of the bill.
Sime.

"Ladies Reducing Parlor" (14).
Comedy.
27 Mins.; Full Stage (3 scenes).
Royal.

In this production Joe Maxwell has fallen heir to a genuine comedy mine, but his method of drilling is a bit antique, and while the comedy possibilities are apparently unlimited, the final essay of legitimate laughs to the square minute will average mighty low unless some new system is introduced in the production. The affair is staged in three scenes depicting various departments of Madam De Trimm's Beauty Parlor. The comedy is projected through the applicants for facial alterations, the bulk of this falling to the plump Estelle Churchill and the rather slender Mabel Nash. The first scene shows the offices of the establishment, the second a corridor (in which Ada Proctor does a convincing dance number) and the third and final scene is in the gymnasium, the main number being a series of athletic exercises led by Vera Roehm, who seems to run long on gym experience and short on stage. She looks good in a black union suit, however, as does the half dozen or more assistants. There is no particular effort made to give the turn a sensible finish and the looseness of the work in general is noticeable. With proper speeding up and plenty of rehearsals (the more the better) Mr. Maxwell might develop this affair into something worth while. It would make a fine first part for a burlesque show, but Maxwell being a vaudeville producer, his intentions are undoubtedly in another direction.

Billy Montgomery.
Piano-Act.
14 Mins.; One.
Fifth Avenue.

Late of Montgomery and Moore, Billy Montgomery is a "single" this week at the Fifth Avenue, or he was Tuesday night, and did real well—for the Fifth Avenue. Mr. Montgomery's act is framed along the lines of a nutty piano turn, but the nut part becomes negligible, for Mr. Montgomery after all again depends upon the piano, doing his usual there, and having added an idea of Paderewski, Jess Willard and himself playing "Marching Through Georgia." The Willard thing copped. For the finale Mr. Montgomery sang "Ha, Ha, Ha—He, He, He," the lazy song he first did when returning from England some seasons ago, as an imitation of an English comedian (Sam Mayo). He's probably forgotten his name by this time. As Mr. Montgomery enters and exits the orchestra on each occasion plays the strains of "Auld Lang Syne." As the Montgomery turn is arranged now it needs something, perhaps more work to build it up or a partner.
Sime.

Georgia Earle and Co. (3).
"Getting Acquainted" (Comedy).
18 Mins.; Full Stage (Interior).
Royal.

A rural skit running mainly to dialog, although every point scored at the Royal. The theme deals with the experiences of two spinsters who have been courted alternatively for 15 years by a neighbor. The latter (Emmet Whitney) visits the couple and Jane Stewart (Miss Earle) proceeds to bluntly force him into a proposal. He eventually climaxes the affair, after 15 minutes of evasive dialog, becoming engaged to Priscilla Stewart (Virginia Russell), the other sister having been previously engaged to another villager. The parts were adequately handled by the proper types and Miss Earle (also the author) has provided some likeable comedy to the story. It will carry along the small time.
Wynn.

Edwina Barry and Co.
Comedy Sketch.
14 Mins.; Five (Parlor).
Columbia (March 5).

If the sketch Edwina Barry and Co., played at the Columbia Sunday is new there's no excuse for it. If an old one, revived, there is none either. The piece is supposed to be comedy, carrying five people, about a servant girl in a slavery make up wanting everyone to kiss her, securing an engagement in a minister's family and mixing up the household with jealousy. For big time there isn't a laugh in it—for small time, who can tell?
Sime.

Bobbe and Nelson.
Songs and Talk.
12 Mins.; One.
City.

Two boys in a comedy turn. While not of the highest order at present, it should become worth while. A couple of "gags" are a bit old and might be done away with immediately. Singing seems to be their strongest,

Pilcer and Douglas.
Songs, Dances, Imitations and Dresses.
17 Mins.; Five (Special Set).
Colonial.

To imitate Gaby Deslys may not be difficult, but to out-do Gaby, whose sole claim on theatrical posterity lies in her ability to "wear clothes," is another thing, since to shine with Gaby on "wardrobe" requires a large investment—for a vaudeville act. That Elsie Pilcer is running beyond Gaby in both may be through having first hand and inside information, since her brother, Harry, presents Pilcer and Douglas, now at the Colonial. Harry has been Gaby's stage partner so long he could not fall down on detail, and his sister has everything Gaby has, in looks and gowns, besides hats. Their last number is frankly announced as an imitation of Gaby Deslys and Harry Pilcer, but Miss Pilcer does all the imitating—Dudley Douglas prefers to be just that apparently, and as himself becomes very well liked, for he is a likeable singing and dancing juvenile, if one can overlook his high silk hat. The closing imitation number is the "Kiss Me" song Gaby and Harry have used. The only thing Elsie Pilcer doesn't excel Gaby in is Gaby's salary. Elsie has youth, looks, style, vivacity, accent, and after all that is a performer, which Gaby has never been and remains still without prospects as one. With a Gaby wig Miss Pilcer as Gaby is a better Gaby than Gaby. The opening of the turn is a song and dance embellished by a striking costume worn by Elsie, who appears with Mr. Douglas from behind curtains enveloping a little garden simulation. Then Mr. Douglas starts singing "Molly Dear." He makes it continuous, for every chorus of which Miss Pilcer exits and quickly re-enters in another Gaby gown. It's almost a pity the wardrobe must be fully exhibited, for it removes Elsie too long in total from the stage, but the dresses do the trick. While there's a Gaby this act can't fall down, and it took all the applause success of the Colonial bill Monday night. If vaudeville must keep the high price of good shows down, and it's true, as reported, Gaby and Harry are asking \$4,000 a week as a two-act after "Stop, Look, Listen!" refuses to do either, then the variety magnates have an able substitute at a much lower figure in Elsie and Douglas. Bearing down hard on the Gaby imitation, using the Gaby name profusely and booming the Pilcer and Douglas act sufficiently immediately, there would be no necessity for Gaby in vaudeville, since vaudeville would have Gaby by proxy in name and costumes, and for actual stage performance a far superior Gaby in Elsie Pilcer to any other Gaby around here.
Sime.

although the comedian has rather a good sense of humor, scoring laughs with the greater portion of his talk. That at present consumes entirely too much of the act, for the boys really draw their greatest applause after singing a double. The comedian could brush up on his dressing, for he does not need the shabby make-up to help send his stuff across.

BEAUTY, YOUTH AND FOLLY.

Blutch Cooper's "Beauty, Youth and Folly" this week at the Yorkville is a satisfactory production for the American wheel. The show is the same in book and production as appeared under the same management on the Columbia wheel. Cooper is now offering a somewhat less costly cast but one that is capable and for snappy work surpasses many on either wheel.

The first of the two burlesquers, entitled "The Spenders," is laid in a roof garden set with the second, "Oh, You Seashore," using an attractive exterior. Following the first part an olio of two acts consists of the Isabella Sisters, violinists, who display an abundance of pep enhancing their work in this manner until it should prove acceptable to most any audience, and a slang skit, "The Strike," with Alf P. James, Kate Price and Arthur Delmore. The latter is something different from that as being offered by the average vaudeville company and the Yorkville patrons seemed pleased with the novelty.

Heading the male principals is Ed Swartz doing a Hebrew character in the first act and a Dutch in the second. He is more acceptable as Dutch, although his Hebrew comedy is suitable. In the Dutch role he is away from the conventional makeup while in the other character he is similar to others in appearance. Occupying the centre of the stage from start to finish this chap does not make his work tiring and keeps well within the bounds of clean comedy. George Hickman in a Tad character plays opposite to good results, using the same character in both acts. Arthur Delmore is the straight doing a Nance cop in the second act that carries little weight. Alf James attends to general business, a lawyer in the first and a side show barker in the second part, as well as appearing in the olio.

As for the women principals there are four, all pretty much of the same size and well shaped. It is a toss up who should be the lead. All handle numbers capably. Kate Prior is evidently intended for leading woman. In place of a single soubrette this show boasts of two peppery workers in Julia Clifford, blonde, and Margaret King, brunette. Both are shapely and appearing well in tight and loose, with a great abundance of life that makes their appearance always welcome. Stella Willis rounds out the four. Her numbers are put over well but this girl is inclined to look inanimated when not occupying the centre of the stage.

The chorus of 16 is well selected. Some of the faces look fresh for the line of work. The girls' costumes have evidently seen form-fitting but then again this season is getting well along and the shows are on the home stretch.

"Beauty, Youth and Folly" evidently has and will continue to get regular money.

PALACE.

A combination of circumstances thoroughly jinxed the Palace show Monday night, the delayed snowstorm interfering with the expected capacity attendance, although at that time the house was comfortably filled.

The bill took a long time to attain its proper entertaining speed and just when things began to look promising, an unexpected angle was introduced, and so—went all the interest in the show proper.

The Maurice and Walton turn was just completing to a series of songs when Miss Walton called for attention and proceeded to divulge the information the wealthy Charlie Chaplin was in a stage box. The audience was temporarily stunned and while some light applause followed the announcement, it was hardly sufficient to justify a formal introduction of the picture star and Chaplin remained seated while the audience accumulated a block of neck-strains trying to get a good look at the man with the queer feet. With Franklin and Green following the dancers, their opening was practically embalmed, but even this surprising incident might have had but little effect were it not for the Franklin-Green entrance, the characterists having evolved a new system of opening with several minutes of dialog in the auditorium. While the dialog is acceptable, it's entirely a poor basic idea for a headliner's entrance. The gallery proceeded to break up the affair with "cliqued" applause and few, if any, understood their intention until Mr. Green's cue to a line that advised the comedienne that the state was large enough to work. This info was greeted by what people like to term vociferous applause and, thereafter the gallery was appeased and things assumed a normal appearance. Miss Franklin has some new numbers, all built on type lines, but their proper value could never be gauged by the Monday evening. The opening should be eliminated and the former system of entrance replaced. The scheme of working in the audience has long since been "tabooed," and if the Franklin-Green couple continue after the Monday demonstration, their persistency eclipsed their good judgment.

A program insert announced the absence of the Mason-Keeler sketch with George Sidney and Co. replacing in the Lipman-Shipman comedy skit, "Honor Thy Children." The title doesn't suggest anything in particular although the affair shows expert construction and something new in a sketch idea. The work of Dorothy McKay as the daughter was exceptionally good, but Rex Carter failed to show any line. The comedy with George Sidney was a perfect type for the role and Sidney was acceptable. The early dialog could be somewhat condensed to advantage, but extreme care must be shown in cutting. The Sidney turn developed into one of the few laughing bits of the evening.

The Act Realfut opened the bill to a moving audience, but those who stayed expressed

their appreciation in periodical applause. Carl McCullough followed and to those acquainted with his former offering showed a decided reversal of form. McCullough opened with three numbers, none of which made any noticeable impression, the third being broken for a few short stories in dialect. Just why the dialect was employed is problematical. McCullough's impression of a demonstrator correlated his entire budget of laughs, but this "bit" was mercilessly chopped for no apparent reason, for nothing approaching its value has been substituted. For a finale he offered "Just for Tonight," in three styles, suggesting Warfield, Foy and Lauder. The total earned McCullough a single howl with some scattered applause. Considering his general ability this chap should immediately begin to reconstruct his turn for while his present specialty was properly placed in second position, McCullough is capable of better things.

Albert Whelan came third, being moved up from last, closing to the city position. His routine remains unchanged since his Colonial debut advent last week. The Dolly Sisters also occupied a spot in the first half with dances from their repertoire and considering this being their fourth week at the Palace the girls did very well. The costumes, the style and some of the music. Maurice and Walton were the favorite and fulfilled predictions to the letter, at least until the finale when the pair did the "Maurice Apache," which differs none from the conventional Apache which has outlived its usefulness. This portion did not help the earlier impression to any extent, but the main body of their offering was sufficiently good to justify the returns. The possibilities of an error was sacrificed with the Chaplin introduction although the couple consumed all the applause necessary to a hit before this move.

Dooley and Rugel came next to closing and to those who remained they looked as good as the best. Dong Fong Gue and Harry Haw closed.

Wynn.

COLONIAL.

A very big bill for the prices at the Colonial this week played quite a good house Monday night, considering the show started had covered the ground to several inches since noon of that day.

The program held 10 acts, and the hits were hunched in the second part, starting off with Plicer and Douglas (New Acts), who stopped the show, followed by Orth and Dooley, doing a tune done the same fashion as the former Orth and Fern act. Orth and Dooley have a special drop of a hotel office, with another opening for the piano, but otherwise the material, including songs, sounds all differently. William J. Dooley is Frank Orth's partner this season. Mr. Dooley is a young man who has a personality that grows on the audience, while with his partner at the piano and singing, finally sends him into their very best graces. Dooley seems a natural comedian who knows how best to obtain laughs. He wastes nothing. His dance (alone), while not unusual, became a howl as he did it. A double song closes the turn. Mr. Dooley handles the piano and is the "straight" for a standard comedy act.

Following another success—Frances Nordstrom and Co. (New Acts), Adele Rowland, with Dave Stamper at the piano, slipped into the next to closing spot, and held it up. Miss Rowland's week at the Palace did much for her in the vaudeville way or perhaps a week's audience from the variety stage brought her valuable information. Her song routine is much of an improvement on the Palace rep. Miss Rowland had when opening there, and she now starts with a Buck-Stamper number, "Mrs. Kelly's Table d'Hôte." It's an Irish comic song and Miss Rowland handles it well, also her other songs, including "They Didn't Believe It," which she sang at the Palace, closing with "That Peculiar Tune," a rag, meanwhile during the act giving "Suzanne" as a recitation without the burden of the Gullibert billing. Mr. Stamper surprised the audience by the popularity of some of his own compositions which he worked into piano soloing, medley and Mr. Stamper otherwise conducted him with perfect decorum. It's a nice act this classy girl in looks, dress and voice is now doing.

More dancing came out at the finale of the program in Vera Sabina and Co. The Colonial has dancing of every variety this week excepting hard shoe. Miss Sabina's turn is titled "Fantasia of the Dance." As for the act, it's said and done regarding it. It's the setting that gets the most, for attention and appreciation. Though after 11 o'clock when the act opened, the setting held the house and they remained seated until the finish. The act is in key, in market form, reducing the regular stage to miniature and seemingly bringing the dancers much closer to the front of the house. Aside from the color scheme and layout, the setting is extraordinarily effective as an aid to the dancers, the other of which is Cleveland Bronner. The act should have a middle bill position somewhere.

Marion Morgan's Classic Art Dancers closed the show. The Morgan girls with George Sidney are liked in vaudeville, to a greater or lesser degree—to a greater where they do not follow the Ruth St. Denis dancing turn. And in the present Morgan act Miss Morgan appears to have borrowed Miss St. Denis' idea of the "Egyptian" dance or "Egyptian Ballet," as the Morgans call it. It is the angle formed by the dancers with similar dress and steps. The remainder ensemble dances were were previously employed by the Morgans, excepting the finale, "Roman Games" (new), very well done by the girls. Their running step in a circle, hands joined, is one of the best things group dancers have turned out, though the average audience will probably overlook it technically.

Just before the dancers was Julian Rose in his "Levinisky Wedding" monolog that contains no important change, excepting in Mr. Rose's Hebrew character make up. "What's the Matter With Ruth?" (New Acts) was "No. 3," with Sherman and Uttry in the second spot, substituting for Burns and Lynn. Sherman and Uttry's routine layout could be much improved upon. There are too many singles in the turn. The "Mother" recitation might be fired and the girl's long distance medley of sure fire one-steps either reduced in length or channeled. They rushed into the bill unexpectedly, however, which excuses shortcomings for New York.

Plicer and Stofel opened the show, having a sketch setting for a heavyweight juggling act. The girl, when the turns opens in a parlor set, without reason sings a lullaby. Afterward she continually talks or sings while the man is juggling, or preparing to, thus padding out the turn to a required length though some of the padding is held overlong. There are a few good bits, but the young woman becomes better liked as the act runs along. The man is doing what little juggling is done in a workmanlike way. His best, according to the audience, is the rolling of the picture frame along his forehead, which was done some years ago by W. S. Harvey, for a 15 minute Monday night he could do it in the position, or closing, in 12 and three minutes or might give a semblance of speed without the obvious stall now indulged in. The combination of song, talk and juggling is not a bad one, though, perhaps the song wouldn't be missed. It seems to be a growing fad for otherwise might be "dumb acts" to talk or sing, but "dumb acts" must be certain they can talk or sing.

AMERICAN ROOF.

The heavy storm Monday sent the Roof audience into the first five or six rows. The first half ran listlessly. Arthur Havel and Co., closing the opening part, gathered applause worth while, although Billy K. Wells, prior to the sketch, passed along fairly. Kinto opened with juggling. Due to a seemingly anxious way in working he missed at critical moments. The Newsboy Sextet, in the following spot, remained entirely too long. The act has been framed by some of the former Gus Edwards school kids, they retaining a number of songs made familiar by that act. The turn, in its present shape, with other things would be a good comedy and white duck trousers will never do. They had better reframe while the chance for future bookings are still bright.

Cecil Eldrid and Carr made matters worse with their dancing and knockabout comedy with the fellow in an almost Chaplin make-up. This trio are about due to show something new, which will give them a bit of a lift. Arthur Havel and Co. then lifted the first half considerably with a comedy sketch that will please any audience. The idea, not exactly new, is practically assured success by the two boys playing the main parts.

Markaret Ford opened the second half, registering with a poorly arranged routine of some things, but a peculiar double voice for a woman, striking a low base as easily as a sweet soprano. Miss Ford should watch her make-up, for the stuff she had around her eyes Monday night looked frightful. Three numbers completed her turn, the final one gaining the best results. This warranted her banking some of her other songs to something more substantial. "The Streets" the former Taylor Granville playlet, was next. While the playlet is not up to the standard of Granville and Pierpont, the piece can travel the rounds of the circuit with a feature billing and prove worthy of its position. The entire cast is all new. A change or two might be of benefit. The detective is a fairly good story. Henry Carlin and Marie Balsar (playing the former Granville and Pierpont roles) should carry the playlet along. Denney and Boyle, next to closing, got one of the hits of the bill. Their piano was the only one used on the bill. Jack and Foris closed the show, holding in the small attendance.

ROYAL.

"Continuous capacity" has become a fixed phrase at the Royal and judging by the extremely satisfied countenances Monday night, Manager Evan can safely look far ahead into the summer for a reversal of business form, and even then there exists a doubt as to the Royal experiencing any effective depression.

The Kelti people have apparently discovered the formula of success in the Royal type of program, at least for that arrive in neighborhood and the single headliner with a good supporting comedy show looks like a perpetual money magnet for the house.

This week Jack Wilson is the principal attraction, headlining with his new company, consisting of Lillian Boardman and Frank Hurst. This is a preliminary break-in week for the comedian, his first regular date falling at the Colonial next week. The act is along Wilson's former style when in vaudeville. The Wilson turn ran over a half hour and at the finale had carried off all honors.

The program began with Mile. Rialto in "The Artist's Dream," a descriptive singing turn with a McEntyre character change and the comedian, his first regular date falling at the Colonial next week. The act is attractive wardrobe in a frame setting and the novelty of the scheme carries it through. It made a splendid opening turn. Daisy Leon contributed several songs with three changes, her repertoire being well constructed from the local popular catalog, but Miss Leon will have to keep strictly up to date on numbers to insure her continual success. The ward-

robe helps and the changes occupy a short space of time. Miss Leon sings well and in addition looks well. She registered with comparative ease.

Dunbar's Dragoons temporarily sewed up proceedings with their song and music routine, their rendition of "Star" and "Sweet Cider Time" running close to the best harmony imaginable. The finale is effective and sure of the desired returns anywhere.

Wilfred Clark and Co. need little more than a new finish to "Who Owns the Flat?" to list it with his former farce successes. Carol Gordon falls a bit short in comparison to the rest of the cast, although the Royal week may eliminate the rough edges from her performance. The present finale hardly keeps up with the class of the preceding section, and while it suffices to complete the story, it should be improved upon.

Wood, Melville and Phillips, Georgie Earle and Co., and "The Reducing Parlor" (New Acts) held positions in the centre of the program, while Zeda and Hoot closed with their novelty.

Wynn.

COLUMBIA.

Though an extra act (for running convenience) was added to the usual nine-turn Sabbath bill at the Columbia, the show last Sunday did not reach above the ordinary.

The early part was ragged with a couple of particularly bad spots, and it only became a regular vaudeville performance starting with Miller and Vincent (New Acts) in the No. 7 position. This couple likewise got the bit of the bill honor.

After them appeared the Hawaiian Orchestra, probably not the correct title since several musical bunches from Honolulu could be billed the same. This collection of six Hawaiians are playing at the Hotel Biltmore. Five men and a girl compose the act. In formation and outline it bears closely upon the first turn of this sort done over here by Toots Paka, which recalls Toots Paka did a very good turn long before her fellow countrymen came over here to do inferior ones. For vaudeville this particular sextet would mean but little. In a hotel cabaret they may be real entertainers with the wriggly dancing and string music. Hawaiian music sounds much more pleasing in a cabaret or on a phonograph record than it does upon a theatre's stage.

Next to closing were William Le Maire (brother of George) and Gilbert Losee, under their new team name of Le Maire and Gilbert, both in blackface. Le Maire does the comedy, quite neatly, making no laborious effort and securing some pathetic laughs. The opening is a wrangle over harmonizing on "Silver Moon," which Gilbert afterwards takes as a yodeling solo. Somewhat protracted talk is over a letter Le Maire received from his wife and which he cannot read. It does not resemble the "Insurance Business" of Conroy and Le Maire, although having the same idea. The couple go to the "If you see her tell her that you saw me" finish of the other blackface team that this two-act is reported using by permission. Le Maire and Gilbert can step into an early part of a big time bill. Gilbert provides the necessary "straight" and Le Maire, through his partner, gives out a recognized blackface humorist. He's not so far away from that now with his angular, gawky figure and good dialect. He has a catchy way of breaking up his words and sentences.

(Another blackface turn (both men), earlier (No. 2) were Spiegel and Dunn. They do rather things, talk and dance. One of the boys does well as a wench over a table talk about palmistry, but the act is not smoothly routine. A table and chairs stand in "one" while the boys sing their two or three numbers at the opening, after which one of the couple dances, when they both sit down to sing. The singing of a set routine dialog could be worked in naturally it would be much better. Perhaps a song less could arrange for that, and it doesn't necessarily call for a table bit, nor is there any apparent reason why the wench should not be that throughout the entire turn. Now they are making a full time, but in a good spot for that division.

After the Four Slickers (New Acts) in the next spot had failed to bring out the voluminous expected laughter their appearance indicated might be forthcoming. Charles Bartholomew slid into view. He's a single, singing and reciting. Mr. Bartholomew has three numbers and a recitation. They combined required it seemed some time to deliver, and the period was made lengthy through Mr. Bartholomew trying to dally with George Lashwood's (unannounced) "Latchkey" number, even to the same dialog Mr. Lashwood used in connection with it. Then over, he then came the recitation about "The Whitten Man I Know," a verse that told of a good fellow falling for the wrong girl. The Columbia crowd couldn't enthuse over something they were quite intimate with themselves. There's one line Mr. Bartholomew delivered as "He done the murder" or perhaps the proper word is "He done the murder." He made more distinct if that's so. Bartholomew can make the small time, where he has probably been since last showing around, without showing any improvement on the return visit.

Then came Edwina Barry and Co. (New Acts), in a sketch that they call "The Con Artist," bringing the silly thing along. This moment, followed by Walter Murray (New Acts), who had a heavy dose of red fire, with the show closed by the Son Fong Lin Chinese Troupe of maoicians and balancers. In a roughly built vaudeville turn of its kind that must be straightened out first, which will then leave the Columbia in a bit of a predicament. They only do what has been done.

Stine.

PICTURE INDUSTRY NOW AWAITS THE SURVIVAL OF THE FITTEST

**Business Grew Too Fast. Supply Greater Than Demand.
Younger Set in Film World Are Passing Old Timers.
Out-of-Town Exhibitors Are Pooling Interests With Other Amusements.**

A showman was discussing "the business" this week. He aired his views on all branches of theatre amusements, dwelling extensively on pictures. He said:

"The trouble with the picture business is that it grew too rapidly. As a consequence the supply is now greater than the demand, with the inevitable result—the survival of the fittest. The same thing occurred in the legitimate and vaudeville branches and in fact it merely repeats the history of all industries at their inception.

"You will note that the original coterie of film manufacturers are now being passed by the younger set. True, the old-timers made a lot of money in a very few years, but then they had no competition, no high-salaried actors or directors and kindred expenses that now makes it an almost prohibitive undertaking. You mark my word, the day of the fancy-priced stars and directors is over, or soon will be. Then the manufacturers will bend their energies toward securing a proper federal censorship enactment that will eliminate a considerable amount of graft. By that time the small fry manufacturer will have been driven to the wall, and then look for a huge amalgamation in the film industry."

Gus Hill, another showman who has dabbled in pictures, returned to New York a few days ago, after a tour of the middle west and New England, in the interests of the new International Circuit, which is perfecting its chain of popular priced theatres.

"I find," he said, "all the amusement caterers out of town are complaining of decreasing receipts. This is especially true of the picture houses, which are suffering from too much opposition. The time is ripe for a pooling of the bigger picture houses in each town, with the local combination and vaudeville interests, and in many instances this has already occurred. Let me illustrate. In one good-sized town the managers got together and put all their houses into a pool. There were four theatres. One is now given a high-priced policy for the bigger traveling legitimate and musical comedy attractions, another is given over to vaudeville, the third to pictures and the fourth is now dark and its rent paid to keep it so. I came along and proposed it be reopened as a link to our popular-priced circuit, as it would not conflict with the other three, and the proposition was accepted with alacrity. A similar, or equally mutual, working arrangement must be inau-

gured in every town or else the local theatre proprietors will continue to eat each other up."

EXHIBITORS AT ALBANY.

A large delegation of picture exhibitors journeyed to Albany last week to protest against the proposed legislation to make more drastic the state law regarding the admission of minors unaccompanied by guardians. Every exhibitor from New York City was given \$10 by the New York City local of the M. P. E. L. for expenses and the exhibitors delegated by the Cinema Club were allowed \$15.

On the return trip some 30 of the exhibitors got into a discussion on the disadvantages of tying up for specific programs and the exactions of distributors in demanding deposits. Before the train arrived at Grand Central depot it was informally agreed to wage a sort of guerilla warfare on the present system, concentrating the fire on one distributor at a time.

SHORTENED BY ADDITION.

The screen profession is discussing with interest the feat accomplished with "The Unwritten Law," which the California Co. has "shortened by the addition of two reels."

"The Unwritten Law" features Beatriz Michelena. When the producing company took the first scene they had in mind the turning out of the best product that they know how to make. The story they taught, had been completely told when five reels had been completed.

The feature, however, suggested to General Manager Alexander E. Beyfuss that splendid opportunities had been overlooked in the direction.

A revision was decided upon and today the same story is told in seven reels in such a manner that the time required for its telling actually seems shorter than did the time required for the projection of the original five reels.

CHEAPER TO KEEP CLOSED.

The poor down-trodden exhibitor, who is being constantly mulcted by the manufacturer and distributor, put one over Monday, in and around the metropolitan district.

When the storm manifested huge proportions at noon, a number of the smaller exhibitors knew that business would be bad and neglected to call at the various exchanges and take out their pictures for the day, electing to keep their houses closed.

MABEL NORMAND QUILTS.

Mabel Normand is reported to have quit the Keystone employ last Saturday. This in spite of an announcement from the Triangle offices that she had signed a new contract with the Keystone company. Miss Normand has confided to some of her friends that she will "never again" appear with the Keystone folks.

At the Triangle offices a VARIETY representative was referred to the New York Motion Picture Co., but nobody there could give any information on the subject. A phone call to Miss Normand's hotel failed to reach her.

Max Hart has had some negotiations with the screen star for her appearance in vaudeville and, though non-committal, said he felt reasonably certain he would be able to reach a definite agreement with her for vaudeville.

BRITAIN NEEDS FOREIGN FILM.

A meeting of the members of the British film industry which was called in London recently to discuss the report that the government contemplated the importation of foreign films.

During the discussion it became manifest that such a decision would result in closing down all the picture houses in Great Britain, for the reason that England has not the means of manufacturing the raw stock. There are but four firms in the world who manufacture celluloid base, none of them located in England.

LOCKWOOD WITH METRO.

Harold Lockwood claims his contract with the American (Mutual) company has been broken, and has signed with the Quality (Metro) Picture Corporation. There may be some litigation over the defection.

BEN BLAIR CANNED.

On Wednesday the management of the Broadway theatre, New York, declined to accept for presentation at that house the Pallas Co. feature, "Ben Blair," scheduled for showing there next week. The reason given was that it wasn't up to the standard of Paramount service hitherto maintained.

Up to Wednesday evening it was not decided what feature would be substituted, the choice being between a Morosco picture, "The Code of Marcia Gray" and a return booking of the Famous Players' (Mary Pickford) "Poor Little Peppina," shown there only a fortnight ago.

DICK SCHAYER'S NEW JOB.

E. Richard Schayer, late press agent for Henry B. Harris, Henry W. Savage, etc., and war correspondent, who has been acting as press agent for the Equitable, resigned this week to accept a similar post with the Clara Kimball Young Film Corp.

Sunday Closing in Springfield.

Springfield, Ill., March 8.

In retaliation because they were forced to close their shops on last Sunday, the butchers of this city caused warrants to be issued for all the motion picture theatre managers on the grounds of a Sabbath violation.

CHICAGO FILM NOTES.

Chicago, March 8.

Every exhibitor in the state of Illinois has been notified that the State Convention of the Motion Picture Exhibitors' League of Illinois, Branch No. 2, will be held March 14 (Tuesday) in Room 210, Masonic Temple, at noon. Important matters relative to the National Convention, to be held in July, are to be discussed.

The Oakland Square theatre (Oakland and Drexel boulevards), Chicago, seating 1,600, the newest Ascher house, was opened March 4, the first feature being the Triangle, "Hell's Hinges."

The Crawford, Chicago, has been reconstructed and now has a seating capacity of 1,400. It's in the Garfield Park section.

The Studebaker, management of Jones-Linick-Schaefer, is back in Chicago's film list, opening March 4 with Paramount pictures. Since the house was closed, its stage has been rebuilt and a number of changes made around the place.

Waterson Rothacker's Industrial Moving Picture Co., Chicago, has started a series of lectures wherein the employees will be benefited. E. H. Spears (chief of the research laboratory) spoke to the camera men Monday.

"The Adventures of Kathlyn" (the Selig series, rolled into one version) closed its exhibition at the Fine Arts, Chicago, Saturday night, and Manager Frank Cruickshank is now showing war pictures, "At the Front With the Germans and Austrians."

NEW FILM CO.

Wilkes Barre, March 8.

The United States Motion Picture Corporation backed by local capital with James O. Walsh as president and Dan Hart, a former city treasurer of Wilkes Barre, as vice-president, have started work in a newly erected studio here and are making a series of one reel comedies with a company including Joseph Richmond as director, Yale Boss, William Fables, James Harris, Ruth Elder and Camille Duryea. The company is to make a feature picture with a historic theme with the completion of the present comedy series.

KALISKI GOES TO NEW YORK.

Springfield, Mass., March 8.

Joe Kaliski, for the past two years manager of the local Fox house, has been shifted to the New York headquarters, where he will be connected with the executive staff of the Fox Film Corporation. He is succeeded here by Harry McDonald, for the last two years manager of the Broadway.

BROKE ALL RECORDS.

Montreal, March 8.

The new St. Denis theatre, under the management of H. W. Conover, broke all records when 23,000 people paid admissions on Saturday and Sunday, at prices from 10-25.

FILM FLASHES

The screen version of "The Quick and the Dead," with Alice Brady in the star role, has been put off until the middle of June, in order that Miss Brady may have the featured part in the new spoken comedy, "Little Conscience." This piece, written by Burton L. Stevenson, will be produced early next month by William A. Brady. It is to have a thorough trial out of town, with the intention of presentation in New York for a run at the beginning of next season. The spring engagement upon the "regular" stage disposed of, Miss Brady will return at once to the movie drama, acting for the William A. Brady Picture Plays Corporation.

Contracts were signed Saturday in his offices in the Columbia Theater Building by C. Lang Cobb, Jr., with Jolly Fanny Rice, Sally Cohen, Sam J. Ryan and other well-known players for his newly organized company, which is to be known as the Broad-Grim Comedy Company, for the purpose of producing one one-reel comedy a week. Mr. Cobb, who will be remembered as, among other things, having put Hamlet on the map, will act as general manager of the company, of which he is the sole owner. Philip Mindil will be the advertising and publicity manager and Charles M. Seay director.

Sir Herbert Beerbohm Tree returned from California Tuesday after eight weeks spent in filming "Macbeth" at the Triangle-Fine Arts studio, and at once jumped into preparations for his Shakespearean season at the New Amsterdam theatre beginning next week with "Henry VIII." One day to a bad start on the film spectacle, Sir Herbert said, David W. Griffith had been obliged to keep him a week longer than originally planned. This means a week of more than usual activity for the distinguished English actor-manager in order to complete final arrangements for his New York opening.

The Strand Theatre Ushers Baseball Team has received a challenge from the Sling Sing Team, requesting a game early in the season. Last summer the Strand boys went to Sling Sing and defeated the prison team, which wounded the feelings of the entire Mutual Welfare League, as it was the only game in which their team was so decisively beaten. After the game an old prisoner stepped up to the Strand team's catcher and said: "Say, for the love of Mike, go out and steal a watch or something; we need you up here."

E. Forrest Taylor, star in the Mutual Masterpiece, De Luxe Edition, "True Nobility," has created a new type of western character that will appeal to all who are tired of the rough riding, gun toting man so familiar to screen dramas of the far west. Mr. Taylor plays the role of a college graduate who returns to his western home to take up the work commenced by his poor parents.

Pauline Frederick returned from Florida recently with somewhat less than her usual good temper. The cause was soon discovered when the Famous Players star began reciting the beauties of the south and then finished with a contemptuous sweep of the hand which embraced the muddy, sloppy, snow-filled streets of New York. "And I have come back to this," she remarked.

William Bertram has completed a strong production, "Marge of the Foothills," soon to be released by the American Film Company, Inc. The theme is a powerful story of love and passion and is located among the smaller California mountains. It depicts the struggle between a wealthy Spanish land owner and a young American over a defenseless girl.

"Once Upon a Time" is the name of a forthcoming Balboa release which will be seen on the Pathe program. The featured player in it is Helen Marie Osborn, the youngest leading woman on the screen. She is just three and a half years old. Playing opposite her is Henry King. D. F. Whitcomb wrote the scenario.

The man who put Robert Louis Stevenson's "Treasure Island," contrary to all beliefs of experienced managers, on the stage in New York as one of the biggest shows of the season, has been engaged by the Jesse L. Lasky Feature Play Company to write photoplays exclusively for it. He is Jules Eckert Goodman, dramatist.

John Sainpolis, who supports Edwin August in the new World Film feature, "The Social Highwayman," was severely injured during the enactment in the Peerless Studio of a scene in which he falls through the balcony of a high staircase. Work on the scenes in which Mr. Sainpolis appears will have to be postponed for a week or more.

Upon the return to New York of S. D. Rothapfel, the Colonial, Chicago, is being conducted under the direct supervision of Alfred de Manby, who has an international reputation as a baritone. Manby has been stationed at the Knickerbocker, New York, where he was Rothapfel's right-hand bowler.

In recognition of his years of service for the betterment of the stage and the motion picture, in which field of late he has been

very active, Daniel Frohman will be the principal guest at a dinner in his honor in the Astor Hotel ballroom on Sunday evening, March 26.

When E. M. Porter, of the Famous Players Film Company, arrived in New York on the steamer "Byron" on Sunday last, he had completed a four months' journey through South America as the special representative of the Famous Players and of the Jesse L. Lasky Feature Play Company.

Mary Miles Minter, a Metro star, was in Chicago March 1-2, en route from Florida to Indianapolis for a visit, and while in the Windy City was dined by Alfred Hamburger and appeared personally at the Asher and Hamburger houses.

Charles E. Moyer has been named general press representative and manager of the press department of the Paramount Pictures Corporation, to take the place of Tarleton Winchester, resigned, who is spending a few weeks in the country because of ill health.

Carl LeViness is a recent addition to the directing force of the American (Mutual) company. He has taken over one of the three-reel feature companies, and has just started the production of "Four Months," an unusual drama by Karl Coolidge.

Director Donald Macdonald of the American Producing Corp. has practically completed production of "April," a five-reel picture featuring Helene Kohn. "April" is a story of the southwestern mountains. It was written by Clifford Howard.

Charles Chaplin, the Mutual's \$670,000 comedian, expects to leave for the west early this week. He will go to Chicago for a short sojourn before proceeding to the coast.

Alice Brady has begun work on a new five-part feature, temporarily entitled "Her Great Sacrifice," under the direction of Travers Vale, at the Peerless Studio.

Willard Mack, Gerda Holmes and Clara Whipple will head the cast of a big Equitable feature, temporarily entitled "His One Big Chance." It will be the next picture to be directed by John Ince.

The Ottawa M. P. Corp. has taken over the Monument National theatre, Ottawa, Can., and will operate it with a straight picture policy.

The St. Denis, Montreal, known to be one of the largest and best picture houses in Canada opened last Saturday night.

The Windsor, Montreal, opened last week with straight pictures.

DINNER TO THE PRESS.

The Publication Committee of the Board of Trade will give a dinner at the Hotel Astor Sunday night to the newspaper cartoonists and paragraphers. Arthur James will act as toastmaster, and among those scheduled to speak are Arthur Brisbane, J. Robert Rubin, William M. Seabury, Herbert S. Houston.

It will be a case of the "Fifth Estate" (motion pictures) dining the "Fourth Estate" (newspapers), and asking the latter's co-operation to resist their common enemy—the censor.

All the entertainment will be in the form of film, among which will be several thousand feet of deleted celluloid rejected by the censors.

EXHIBITOR IN BANKRUPTCY.

Los Angeles, March 8.

J. A. Quinn, moving picture exhibitor, who was a prime mover in launching war on the censors here, has filed a petition in bankruptcy. Liabilities, \$57,645; assets, \$40,000 worth of stock now in litigation and \$1 in bank.

NEW PICTURE HOUSE FOR N. O.

New Orleans, March 8.

Local Triangle interests, represented by Ernest Boehringer, have leased the old Victoria Hotel property for a term of fifty years, and will erect a large picture theatre thereon, to be ready by Oct. 1. The plot adjoins the Orpheum.

FRONT PAGE PRESS WORK.

Jack Sherrill, son of William L. Sherrill, president of the Frohman Amusement Corporation, succeeded in landing a lot of front page press work for himself throughout the country, thereby securing a lot of publicity that couldn't be bought and incidentally increasing his bankroll some \$50 worth.

Young Sherrill is leading man for his father's motion picture company and recently went to Chicago. While dining with Alfred Hamburger, a theatre proprietor there, the subject of press work came up and Hamburger remarked that the best stunt put over in some time was the losing of Gail Kane and her company in a blizzard in the west.

"Well," said young Sherrill, "I'm going to pull off one that'll get me just as much space. I'm going to lose some diamonds."

"That's old," said Hamburger. "They won't bite."

"I'll bet \$50 I can do it," said Sherrill. "Done."

Sherrill didn't go to the police. He inserted an advertisement in the Chicago Tribune offering \$2,000 reward for the return of some stolen diamonds, directing that the possessor of same communicate with him care of the newspaper.

Next day he went to the newspaper office, ostensibly in quest of a reply to his advert, and found there a note, asking him to please call on the city editor.

EQUITABLE HAS TYNAN.

Brandon Tynan, the star and author of "The Melody of Youth," has been placed under contract by the Equitable and will make his first appearance in pictures next summer.

JUSTICE NEW FOX P. A.

Ewing Justice, for many years the Washington representative of the New York World and more lately general press representative for the North German Lloyd Line, has been installed in the office of the Fox Film Corporation as the press agent.

Justice returned from England a few weeks ago because the British authorities would not permit him to remain on the island as a representative for the World because of his previous connection with the German steamship line.

CANCELLED COMEDY.

The Triangle on Sunday refused to run the Keystone comedy, "The Judge," with Charles T. Murray starred at the Knickerbocker because the picture was said to be too suggestive. Willie Collier in "Wife and Auto Trouble" was placed into the program in its stead.

TWO FOR PICTURES.

The World has secured through M. S. Bentham, Adele Rowland and Conway Tearle for a picture it is to make.

Miss Rowland is now in vaudeville. Mr. Tearle is with "Just for a Woman," at the 48th Street theatre.

ETHEL CLAYTON WITH WORLD.

Ethel Clayton, for years leading woman with Lubin, has been signed by the World-Equitable for similar roles.

COAST PICTURE NEWS.

By GUY PRICE.

Dorothy Bernard has been called East by Fox.

Chief of Police Selvey, of Los Angeles, has been made an honorary member of the Pais.

William Farnum will leave for the East in about 60 days, or as soon as he completes two more pictures.

Mrs. Gene Keller Marsh Stewart, a film actress, is suing her husband, Horatio S., for divorce.

William Clifford appeared in a scene from "The Bells" at the Knights of Columbus entertainment the other night.

Crane Wilbur has written a poem about newspapermen, and dedicated it to the Los Angeles Press Club.

Hobart Bosworth is back from San Diego, whither he went to make films for the "U."

Elliott J. Clawson will, in the future, lend his literary genius to Universal scenarios. He was formerly connected with Morosco.

The Universal has engaged L. G. Shumway, well-known as a producer and player.

Buck Massie will celebrate a birthday next month. And Buck generally celebrates such events in real style.

William Worthington is now directing Herbert Rawlinson at Universal City.

Marquette Courteaux writes from Phoenix that the weather is fine and, incidentally, that she is playing leads.

Engaged to play "heavies," Ray Nye jumped to leads under Jacques Jaccard last week.

David Horsley's political boom is blooming better now than his friends are taking him seriously, and it begins to look as though his campaign is not to be a bloomer after all.

Gypsy Abbott is back with Balboa again.

Lola Meredith's first film for Balboa is to be called "The One-Eyed God."

Ford Harvey, who provides the "eats" for transcontinental travelers, visited the studios hereabouts last week.

Jackie Saunders, called the "Maude Adams of the screen," is to be next featured in a serial by Balboa.

Adam Kessel, Jr., head of the New York Motion Picture and Keystone companies, the two angles of the Triangle, is here on a business junket.

Victor Schertzinger, Inceville's musical composer, is laboring night and day on the score for a new Ince production.

William H. Thompson, veteran of the legitimate, is to remain in pictures indefinitely. He says he has no desire to ever return to the talks.

Jack Standing seems to be a fixture in pictures. Anyway, that is better than fighting. So say you all.

Recent rains, aftermath of the real down-pour, halted studio work temporarily, but the plants are again working the usual 9 hours a day.

Popular Pastime of Movie Producers: Writing multiple reels to the newspapers on censors.

NEW INCORPORATIONS.

Rose of the Riviera Co., Inc. \$16,000. W. Smith, A. O'Brien, A. C. Thomas, New York.

Advertising Films Corp. \$10,000. H. A. Beals, A. J. and M. F. Coleman, New York.

Blue Range Amusement Co. \$5,000. S. B. Cooper, J. Axelrod, J. T. Goldberg, New York.

Felberg Amusement Corp. \$5,000. J. Goldberg, L. May, A. I. Felberg, New York.

Peerless Pictures Corp. \$3,500,000. Temple Scott, Emile Hoffman, Howard C. Griffiths, New York.

Brook Feature Film Corp. \$500. K. M. Slezak, H. A. Gilmore, W. A. Kane, West New Brighton.

Max Spiegel's Enterprises, Inc. \$50,000. T. F. McMahon, E. and M. Spiegel, New York.

No Pictures for Miss Claire.

Despite reports Ina Claire has not engaged for pictures. It is likely she will enter into a contract to be starred by Selwyn & Co. next season in a legitimate stage play. The contract may carry a provision preventing her from doing pictures without her managers' consent.

DRIVEL OF THE FILMS

By J. A. MURPHY

"Burning Coke in Kokomo"—Industrial—On the same reel with "Spearing Jellyfish on the Shrewsbury"—Released by the Febrile Co.

The Pastoral Co. is in the market for scenarios. No stories requiring indoor locations will be considered. The company works entirely in the open, where all communications should be addressed.

Tuesday was a busy day at the Gimlet Agency. Four extras were engaged, the water filter burst and the rent collector called.

Stephen Gaser is working on a camera to photograph sound. Recent experiments were very successful. The noise of the property man driving nails was photographed quite accurately.

In "The Clam Digger's Bride" Millie Larnude appears in the first reel clad in a garment of sea weed. The censor committee viewed the film three times and then decided to cut out the sea weed.

"Ghost in the Pawn Shop" is the title of a new and original farce by Poynter Pensyl.

Stephen Gaser has not invented anything since the last two paragraphs were written.

While filming "The Wood Chopper's Daughter" Winnie Twohank, who was cast for the title role, resolved to live the part as well as act it. She caused a rough log cabin to be built in the studio and lived in it until the picture was finished. She said she could not do justice to the part if she paid room rent.

On another page we publish the portrait of Corb Sauget, the popular door tender of the Veritas theatre at Munumgum, Mississippi.

The following well known stars have been engaged by the Ochre Co.: Tyndale Woolf, Rose Baver, Beryl Mahaffy and Kenneth Catew.

"Irrigation in Venice"—educational, on the same reel with "Annie's Aching Adam's Apple"—Avalanche program—Raspberry brand.

The Nugue Co. has dissolved. Many investors are stuck.

Oyler Clicks, camera man, has succeeded in taking a picture of himself while taking a picture of himself without showing the camera. He is now trying to photograph a newspaper man by shooting between his columns.

Professor Okumwad, the noted taxidermist, has been engaged by the Ephemeral Co. to pad out eight-reel features.

Guppy and Fogg were unable to attend the Motion Picture Board of Trade Banquet.

GOOD OPEN AIR SEASON.

The open air showmen, those mostly concerned in amusements out of doors over the summer, are predicting a good season this coming hot spell. Last summer was the worst open-air amusements had in years.

With the winter theatrical conditions favorable just now, it is expected the coming summer will develop a prosperity for the out of door purveyor that has been seldom equaled.

Max Oberndorf, the park and fair agent, who keeps in close touch with warm weather prospects, is strongly of the opinion the next summer season will live up to the early belief.

METRO ABSOLVED.

In the matter of the charges made by the Vitagraph Company of America against the Metro Pictures Corporation, the directors of the Motion Picture Board of Trade of America, Inc., found as follows:

"On the conclusion of the testimony the Board reserved its decision and went into executive session and carefully considered all of the testimony offered in support of and in opposition to the charges.

"The Board unanimously found that the Metro Pictures Corporation did not

Yvonne Geoghegan has built a beautiful residence on Fernmican Heights. The interior is fitted up to correspond as nearly as possible with the arrangement of a picture studio. Most of the rooms have only two sides and the furniture is placed to focus on the "twelve foot line." The wall decorations, supervised by the art director, are of the conventional type and consist of four photographs, a match box, a calendar and a tin shield. All partitions are held in place by stage braces. Instead of ordinary electric bulbs Cooper Hewitts are used for lighting purposes. A huge drying drum takes the place of a clothes line. The library, called the scenario department, is furnished with four cuspidors, a pine table and three broken chairs. Clothing is stored in the "wardrobe room" on the top floor and the "dark room" is represented by a bath room lighted by a single pane of red glass. In the vestibule a boy sits behind a railing to ask callers "what they want to see her about" and tell them she "ain't in."

Stephen Gaser has applied for a patent on a carpet tack sharpened at both ends.

"Grinding Horse Radish in Manayunk"—Industrial. Released Feb. 4 under Piffle brand.

Bertha Gillicuddy granddaughter of Uncle Sam Popt, organizer of the Hydrophobia Co., was married last Wednesday to Gearin Cogs, the camera man, who remained at his post during the entire ceremony.

A happy solution of the Guppy and Fogg problem has been reached by the Hydrophobia Co. A uniformed attendant has been appointed to conduct visitors through the laboratory, cutting room, property room, etc., they are taken to the studio floor, where a set is kept standing for Guppy and Fogg. These irrefutable comedians rehearse a couple of scenes and the visitors laugh themselves silly. While they are still feeling foolish, the attendant sells them stock.

"The Cinnamon Tasters' Secret"—A gorgeous galaxy of scintillating gems. A stupendous eight-reel Hydrophobia wonder. A thrilling drama of lavish love and belittled hate. Bristling with adventure. Visualizing A Burning Ice House—Two Knock Outs—A Pie-eating Contest and an Explosion in a Sock Factory. A rich vein of humor pervades the entire theme or fabric of the production, the humorous episodes occurring and recurring during the action and forestalling gasps of horror with laughter. The silky tears of anguish are burst into spattering spray by spasmodic choruses of mirth, reminding one of the rich arabesques of harmony embroidered on to a ravishing melody. Gertie Glimm and Allie Pluimuff are joint stars in the production. Released through The Bovolop Exchange.

cause Mr. or Mrs. Sidney Drew to leave or to agree to leave their employment with the Vitagraph Company of America and to enter or agree to enter the employment of the Metro Pictures Corporation.

"Having reached this unanimous conclusion, the Board of Directors deem it unnecessary to decide or determine whether a valid and enforceable contract existed between Mr. and Mrs. Sidney Drew and the Vitagraph Company of America at the time Mr. and Mrs. Sidney Drew terminated their relations with the Vitagraph Company of America and entered into the employ of the Metro Pictures Corporation.

"The Board unanimously concluded, from this view of the facts that the charges made against the Metro Pictures Corporation had not been sustained."

MANY "SEX" FILMS.

Chicago, March 8.

Censor Funkhouser of the local police declares there is a deluge of sex films around here and makes the further statement of every six pictures is unfit to be publicly exhibited.

The Political Equality League of this city is working to close all picture houses showing immoral pictures.

PICTURE ACTRESS SUED.

Los Angeles, March 8.

Mrs. Gertrude Hamer Sherlock, a moving picture actress, has entered a contest in her husband's suit for divorce, in which she charges cruelty. Some time ago Mrs. Sherlock won first prize in a beauty contest in San Francisco.

MANAGERS VERSUS PERMITS.

Los Angeles, March 8.

A meeting of theatre owners and managers has been called by the Common Council to discuss the matter of a proposed ordinance to force all theatres to take out permits to operate.

AIR DOME FOR BRONX.

Sydney S. Cohen, owner of the Empire, at Westchester avenue and 161st street, has leased for 21 years a plot 290 feet on Westchester avenue and 200 feet on Stebbin avenue and 180 feet on Rogers Place. He will utilize it as an air-dome, to be known as the Empire Gardens.

SHEEHAN SAILS SATURDAY.

The ofttimes postponed trip to England of W. R. Sheehan, general manager of the William Fox Film Corp., has been definitely set for a start tomorrow (Saturday) on the Rotterdam. Sheehan is to remain in England and Scotland for two months to establish offices there for the Fox firm.

FOR A WOMAN'S FAIR NAME.

The moral of the Vitagraph Blue Ribbon (V-L-S-E) feature, "For a Woman's Fair Name," would seem to be, tell your husband about things, even if circumstantial evidence is against you, for he'll probably find it out after all, after a whole lot of trouble and anguish for all concerned. The scenario is by Marguerite Bertsch, produced by Harry Davenport, and starring Robert Edeson. Eulalie Jensen plays the wife and is very effective, as indeed are all members of the cast. Husband (Edeson) and wife, just back from honeymoon, receive a letter from husband's young sister, from herding school, asking to come to live with them. Wife delighted, McGregor, fine man of about 35, is old friend of wife's and is their neighbor. He calls, is introduced to husband, just as husband is departing to bring his sister home. McGregor has a half brother, addicted to needle-jabbing. McGregor invites wife to a party and she accepts. Late at night, it being beautiful moonlight, McGregor suggests an auto ride into the country. It's all very proper, but, unfortunately, they have an accident, wife is carried unconscious (but not seriously hurt) to a roadhouse where cocaine fiend half brother is revelling with a party of friends. Appearances are all against the couple, seriously complicated by the doped brother registering them as "Mr. and Mrs. McGregor. Wife arrives home before husband and sister come, but fears to tell, thinking she can conceal the episode entirely. Husband engages coked brother as his secretary. From this point on the story borders closely upon Clyde Fitch's "The City." As in the Fitch piece, the dope-fiend wants to marry the sister, though it veers off as she is not his own half-sister as in "The City." McGregor loves the sister. Embraces her while out riding and she doesn't understand why he doesn't propose. He doesn't dare because half-brother has threatened to tell. Sister sees wife and McGregor together as does also husband. Everything points to their intimacy. McGregor says he's going away and husband is told. McGregor is proud, saying he has made his sister unhappy. McGregor says he can't speak. Dope is discharged and tries to shoot husband, who is saved by his sister coming between and receiving the bullet. She recovers, dope kills himself and eventually all is explained satisfactorily and both couples are seen in blissful clinches. A good picture, well directed and acted. Jolo.

UNTO THOSE WHO SIN.

Nadia.....Fritz Brunette
Pierre Duprez.....Al W. Felson
Mme. Duprez.....Lillian Haywood
Mabel.....Mollie Warner
Stoker.....Edw. J. Fild
Ashion.....Earle Foxe
Philip Morton.....George Larkin
Amos Lawlor.....Win. Sheerer
Jules Villars.....George Hernandez
Isobel.....Louise Sothern
Selig (V-L-S-E) five-part dramatic feature, written by James Oliver Curwood and

directed by Wm. Robt. Daly. Young girl, poorly paid stenographer, whose father is a drunkard and whose mother has a lover. Girl in opposite office has fine clothes, bought for her by the "boss." Nadia (the poor girl), half battered down and kindred indications of unaccustomed, is persuaded by the other girl to go out to supper and "meet a friend." She is introduced to a nice young man with a weak heart and a million dollars. She marries this youth, who conveniently dies. Meantime she has "snatched" on her mother to her father, who kills the lover and that releases her from further family ties. With her bank-roll she becomes a gay widow, goes to a swell summer resort and there meets Philip Morton, a nice young man, whom she falls in love with, not neglecting, however, to flirt with two old geezers. They become engaged, but when Morton sees one of the old boys kneeling at her feet he misjudges her sincerity and marries his sweetheart of schoolboy days. She cries: "Fate is against me. I shall marry the next man who asks me." Enter second old geezer, whom she accepts. She reads that Morton is sailing for South America and compels her aged husband to sail by the same boat. (Journey not shown.) She tries to win Morton back but is repulsed. Throws her husband over cliff into sea, but he is rescued, confronts her, they struggle and both fall over cliff, killed. Exceptionally well acted and directed. A comparatively inexpensive production, with which no fault is to be found if only the story was worth while, which it isn't. Jolo.

THE POOL OF FLAME.

Terrance O'Rourke.....J. Warren Kerrigan
Princess Beatrix.....Lola Wilson
Duke Victor.....Harry Carter
Princess Karan.....Marie George
Mons. Chambert.....Bertram Grassby
Danny.....H. L. Holland

This is another Louie Joseph Vance story turned into a five-reel feature by the Universal and released under their Red Feather Brand. The Vance stories in a magazine were of the popular thrilling variety and the series of happenings that befell Terrance O'Rourke, gentleman adventurer and soldier of fortune, make very interesting screen material, providing they are properly assembled into a consistent story. This adventure deals with "The Pool of Flame," by which title a ruby which has been stolen from the head of an idol of Buddha in India, is known. O'Rourke had it presented to him by an Irish soldier during the Klondike shilling in India. The original owner, lost his through a ruse, the jewel on his person, for the priests of the temple from which the gem was stolen are sworn to return it to its sacred place of worship. In some of his previous adventures O'Rourke has met and fallen in love with the Princess Beatrix of Grandlieu. The Princess loves Terrance. When the picture is of "The Pool of Flame," opens Terrance is in Monte Carlo trying his luck at the gaming tables, with ill success. The great ruby is in the hands of a friend, Mons. Chambert, who is located in Grandlieu. Duke Victor, a penniless nobleman of Grandlieu, is desirous of wedding the Princess, who, to escape his attentions, goes to Monte Carlo. She also carries the note to O'Rourke, which was sent to Chambert to forward, is from a firm of jewelers in Rangoon, India, offering the Irish soldier of fortune a reward of \$500,000 if he will return the ruby. It seems that lack of finances is all that is detaining Terrance from stepping right in on royalty and becoming one of the family, so he sets out to obtain the ruby from his friend and deliver it in India to collect the reward. Princess Karan is designated by the high priest of the temple to secure and return the ruby by either fair means or foul, and she is sent with three under-priests to search for O'Rourke and the stone. Her entrance into a plot rather complicates affairs, but she and her "strongarms" manage to kidnap Chambert on the head, the man who O'Rourke is to capture the ruby, and they are off with the stone. They are, in turn, relieved of the ruby by Duke Victor and re-stall it. This changes the scene of the action to India. The Duke, who wants the stone to hock it; Terrance, who wants it so that he can have a bank account and bust right in on royalty; the Princess Karan, who has the jewel; and Princess Beatrix, who is interested in Terrance, all shift the scene of their activities to India's sunny clime. The Duke has a gang of Rangoon's "gobbers" all ribbed up with the aid of a borrowed bank roll to smuggle him into the Princess Karan's palace and also has it fixed for them to kidnap Princess Beatrix when she arrives on the scene. Both of these little plots the Duke is successful, but he has not reckoned with the resourcefulness of Terrance, whose valet, Danny, has seen the ruffians steal the "gal" and has trailed them to their "lair." It is one of the worst dives in Rangoon, so the leader tells us. We have seen Terrance with a band of his former brother officers, who are still in the English army and who have been waiting around the Officers' Club for weeks with seemingly nothing to do except play cards, are all in on the jamboize moment that Terrance telephones, and they smash down the doors to the dive, rescue the "gal," regain the ruby and the gold and Duke and his kindred. All the trouble is shot and killed in the melée. Of course Terrance gets the reward and the beautiful Princess and the story ends happily in an appropriate setting. There are several places in the earlier reels of the picture that would be helped by retitling. Ordinary program feature. Fred.

**A MID-
SEASON PRIZE!!!**

JEROME H. REMICK & CO.

OFFERING TO YOU

"THEY DIDN'T BELIEVE ME"

Just Think! Orchestras have picked it up as a Fox Trot and it "LISTENED SO WELL AND SO PRETTY" we bought it. Anybody wishing a great Single Song, a great Double Song or a wonderful Fox Trot—Send along for it and REMEMBER WE HAVE NEVER MADE A MISTAKE WHEN WE BOUGHT A SONG THAT WE HAVE OFFERED YOU TO SING—Here's a few:—

By HERBERT REYNOLDS and JEROME KERN
One of the famous Jerome Kern Melodies. IT'S UNBELIEVABLE!
"APPLE BLOSSOM TIME IN NORMANDY"
"WHAT DO YOU MEAN YOU LOST YOUR DOG?"
"GEE, I WISH I HAD A GIRL."

"UNDERRNEATH THE SILVER MOON"

We are THE PUBLISHERS of this famous song. It's the most soothing melody that has been written in years and as classy a lyric as any.

"MOLLY DEAR, IT'S YOU I'M AFTER"

The Song Sensation of the Season
By FLETA JAN BROWN and HERBERT SPENCER
As an Irish Song it's sweeping the country and it's a great Irish song—HEADLINER

"YOU'LL ALWAYS BE THINKING OF ME"

The first Seymour Brown song on the market for quite a long time. We published many ballads of the day Miss White about a year ago. We are telling you facts when we mention that this song was introduced by Bonita and Lew Hearn in the show about a year ago.

"YOU'LL ALWAYS BE THINKING OF ME"

By FRANK WOOD and HENRY E. PETHER
As an Irish Song it's sweeping the country and it's a great Irish song—HEADLINER
CAROLINA WHITE, YIP HARBOR, etc., etc.

"AFTER"

call our \$7,000 song, so it must be some song—ASK ANY

SAME BROWN

By DAN RADFORD and RICHARD WHITING

"SOONER"

By GUS KAHN and EGBERT VAN ALSTYNE

"SWEET BABY"

By GUS KAHN and EGBERT VAN ALSTYNE

"MEMORIES"

By GUS KAHN and EGBERT VAN ALSTYNE

"CAN YOU BEAT THIS LIST OF SONGS?"

By GUS KAHN and EGBERT VAN ALSTYNE

"VALLEY OF"

By GUS KAHN and EGBERT VAN ALSTYNE

"OR LATER"

By GUS KAHN and EGBERT VAN ALSTYNE

"THE NILE"

By GUS KAHN and EGBERT VAN ALSTYNE

"MANDY LEE"

By GUS KAHN and EGBERT VAN ALSTYNE

"CEYLON"

By GUS KAHN and EGBERT VAN ALSTYNE

"GARDEN"

By GUS KAHN and EGBERT VAN ALSTYNE

"IN VIRGINIA"

By GUS KAHN and EGBERT VAN ALSTYNE

"THE KANGAROO HOP"

By GUS KAHN and EGBERT VAN ALSTYNE

"ROSEMARY WALTZ"

By GUS KAHN and EGBERT VAN ALSTYNE

"THEY DIDN'T BELIEVE ME"

By GUS KAHN and EGBERT VAN ALSTYNE

"UNDERNEATH THE BELL"

By GUS KAHN and EGBERT VAN ALSTYNE

"TINKLE BELL"

By GUS KAHN and EGBERT VAN ALSTYNE

"FASHIONED TO BUSY"

By GUS KAHN and EGBERT VAN ALSTYNE

"CEYLON"

By GUS KAHN and EGBERT VAN ALSTYNE

"GARDEN"

By GUS KAHN and EGBERT VAN ALSTYNE

"IN VIRGINIA"

By GUS KAHN and EGBERT VAN ALSTYNE

"THE KANGAROO HOP"

By GUS KAHN and EGBERT VAN ALSTYNE

"ROSEMARY WALTZ"

By GUS KAHN and EGBERT VAN ALSTYNE

"THEY DIDN'T BELIEVE ME"

By GUS KAHN and EGBERT VAN ALSTYNE

"UNDERNEATH THE BELL"

By GUS KAHN and EGBERT VAN ALSTYNE

"TINKLE BELL"

By GUS KAHN and EGBERT VAN ALSTYNE

"FASHIONED TO BUSY"

By GUS KAHN and EGBERT VAN ALSTYNE

"CEYLON"

By GUS KAHN and EGBERT VAN ALSTYNE

"GARDEN"

By GUS KAHN and EGBERT VAN ALSTYNE

"IN VIRGINIA"

By GUS KAHN and EGBERT VAN ALSTYNE

"THE KANGAROO HOP"

By GUS KAHN and EGBERT VAN ALSTYNE

"ROSEMARY WALTZ"

By GUS KAHN and EGBERT VAN ALSTYNE

JEROME H. REMICK & CO.
 J. H. REMICK, PRES.
 MOSE GUMBLE, MGR. PROFESSIONAL DEPT.
 NEW YORK 20 W. 4TH ST.
 CHICAGO 137 W. FORT ST.
 DETROIT 20 TREMONT ST.
 BOSTON 100 MARKET ST.
 SAN FRANCISCO 100 MARKET ST.

FOR THE DEFENSE.

Fidèle Roget Fannie Ward
 Jim Webster Jack Llan
 Richard Madison Paul Madison
 Henri Horace B. Carpenter
 Ninette Camille Astor
 Mr. Webster James Neill
 Mrs. Webster Gertrude Keller

Highly melodramatic, of the "ten-twenty-third" variety; frightfully disconnected and utterly impossible from a story standpoint is "For the Defense," a five reel Lasky feature production written by Hector Turabull, which is scheduled for an early release on the Paramount Program. The picture is far from being up to the usual standard set by either the Lasky Company or the Paramount. There are also a number of flaws in the directorship for in the finished picture are a number of scenes and turns to the plot that are absolutely at variance with procedure or precedent in any police department or law court of the land. Miss Ward has the role of a little novice in a French Convent who is sent by the Sisters to another foundation in Montreal so that she may get out of the war zone. The girl cannot speak English and is shipped with a tag. The story opens with her arrival in New York, where she is taken in hand by a guide who is taking a group of emigrants from the steamer to the station to send them to their destinations. Little Fidèle becomes separated from the party and is taken in charge by a white slave cad who makes his headquarters in the neighborhood of the Barge Office at the Battery. He forces the child into a bawdy house where she is locked into a room. During the night she makes her escape and by climbing over back yard fences makes her way to the rear of the residence of the Webster family. Looking through a window she witnesses the murder of Richard Madison, the chum of young Webster who is killed by the butler in a struggle after he has tried to kiss the maid. Madison and Webster have been out on a drinking bout and on their return home the latter is so intoxicated that he falls asleep on a couch. The maid who has admitted them is the object of the embraces of his companion and as she struggles to escape, the scuffle is overheard by the butler who comes to the rescue of the girl. In the struggle Madison is thrown to the floor, his head striking one of the grate iron and he is killed. The maid and the butler then conspire to lay the blame for the crime on young Webster, insisting that he committed the crime while intoxicated. The police are called by the boy's father, but on the advice of the maid and butler the youth runs away. He continues his drinking after leaving the house and decides finally to commit suicide, buys a revolver and goes to the river front to end his life. At the end of the dock he

discovers the little French girl who has hidden there after escaping from the bawdy house and having witnessed the crime. She wants to go to Canada and that is all that she can get Webster sympathizing with her plight forgets his suicidal resolve and promises to help her out of her trouble. At an employment agency, men are wanted for work in Canada and he makes an arrangement for the transportation of himself and the girl across the line. At the ranch of the Fuller's where both are employed, Webster is arrested by the Northwest Mounted Police. He is brought back to New York and held to await trial. Fidèle is also brought along and when Webster recounts to her the details of the crime of which he is accused, she immediately recalls that she witnessed it. Therefore the story is told to the lawyer, but the uncorroborated testimony of a single witness, and especially one that is in love with the prisoner is not enough to free the man. So Fidèle arranges to go into the house of the Webster's as a maid so that she can obtain a confession from the butler. For a convent girl who a few weeks before could not speak English she is mighty sure of herself. But she does manage to fulfill her part of the contract with the result that the boy is freed and in her arms at the close of the picture. In its present shape "For the Defense" is a mighty poor subject for the Paramount service. Fred.

THE MARBLE HEART.

The William Fox feature release for the current week is entitled "The Marble Heart" and credit is given for the scenario to Herbert Brenon; also for having supervised the production, made by Kleanthes Buel. Why not have given just a single line of acknowledgment to Emilie Zola? "The Marble Heart" is nothing more or less than Zola's "Therese Raquin," and the dramatization of the Frenchman's novel was produced on the American legitimate stage over twenty years ago at the old Union Square theatre with Mrs. Potter and Kyrie Bellows in the principal parts. If memory is not treacherous, the play was stopped by the police because it contained an undressing scene, showing a guilty man and woman retiring for the night, the woman in her nightdress and the man about to remove his trousers. But no such thing occurs in the Brenon screen version. For the benefit of those who may not be familiar with the story, the brief outlines are: A child is adopted by her aunt and reared to womanhood. Auntie has one child of her own—a son—not a very strong person, mentally or physically. The young folks are married, but the girl doesn't love her husband. Enter artist, to whom she is attracted. The three young folks go rowing and the husband is thrown overboard and drowned. A year later

the guilty ones marry and the heart-broken mother gives her consent. They live with the bereaved mother. They are constantly confronted with the vision of the man they murdered, the guilty man drinking heavily, each blaming the other. During one of the quarrels the mother goes upstairs to find out what is the matter, hears the counter-accusations and is stricken with total paralysis. The only bodily motion left her is her eyes. Both know she knows, and are in constant fear she will tell. On one occasion, in the presence of visitors, she attempts to write gets as far as writing the names of the murderers, but is unable to proceed. Those terrible, accusing eyes are always upon them. In the end the culprit commit suicide. Violet Horner as the young wife, Louise Rial as the paralyzed mother and Walter Miller as the artist, are all excellent in their respective parts. It is a gruesome subject, with little comedy relief, but intensely gripping. Well directed and filmed. But again, why not give Zola a little credit? Jolo.

THE SOUL MARKET.

"The Soul Market," Popular Plays and Players (Metro) rushes off with much promise though encased at the opening with the glamor of back stage, but it soon subsides into a settled, almost staid story, written by Aaron Hoffman and directed by Francis J. Brandon. The main portion of the story becomes revealed later as a dream by the star (Olga Petrova) and the dream thing happened just in time for Mr. Hoffman was as surely going overboard with his tale as an auto in it did go over a cliff. The heart interest sought for scores but lightly, and the excitement is quite meagre. The direction is fair excepting for Petrova who, it might be guessed, has been taking her own direction hints in pictures, while the photography at the beginning was somewhat obscure. Petrova in this photoplay is an actress in musical comedy from the chorus girls about. She is beloved by the "head of the theatrical trust," also by a young man unknown to her. The "head of the trust" has the rail for winning her affections, as she tore in two a card sent her by the young man, who was pronounced by one of the choristers as the richest man in town. To meet and be near her that young man caused her chauffeur to leave, taking his place, and the first time he drove her in the country there was an accident, again with obscenity, but it happened conveniently near the young man's own home so he carried her in there, impressing upon his household he was his chauffeur. The doctor said it was a very bad accident, sprained ankle, and as Olga limped out of the room,

he further informed her she would have to remain there a week. During that time the young man-chauffeur got busy. He was kind and attentive, Olga said so herself, but when she returned to her apartments and the "head of the trust" informed her she would either marry him or never set foot on the Broadway stage again, Olga caved in, sent him a note of acceptance, then went over to the lounge for her dream. It was of the marriage after she had informed the chauffeur who only begged that after marriage he could still drive her car. The "head of the trust" turned out to be a bear. He tired of his wife and wanted women—the same women of the several "little parties" the screen attempted to show as part of a musical comedy career. So a physician advised Olga to go to Hermuda. But she missed the boat to return home finding her husband entertaining the same old girls. They had a scrap. The chauffeur intervened. He later fought with the husband, who had a revolver Olga secured, and she shot her husband. Then she and the chauffeur escaped in the car that afterward went over the cliff, when Olga awoke and grabbed the chauffeur when he entered her room. The glitter of the stage will save "The Soul Market." There might have been more stage and less story. Miss Petrova is posing over so much more than is necessary, but she is by far a better screen than stage actress. Sims.

WIFE AND MOTOR TROUBLE.

A Meek Husband.....Willie Collier
 His Wife.....Blanche Payson
 Her Brother.....Joseph Belmont
 Her Mother.....Alice Davenport
 Stenographer.....Mae Bush

A Willie Collier Keystone comedy in two reels was added to the Triangle program on Sunday to replace the Charles Murray in "The Judge" release. The latter was considered too suggestive by the Triangle's New York office. The Collier comedy does not give the comedian much opportunity to show his capabilities, and were it not for Blanche Payson and Mae Bush the comedy would have proved more of a tragedy. Blanche Payson is a mighty husky appearing woman who seemingly would tower over Jess Willard. Her size alone gets a laugh. Mae Bush as the speedy stenographer in Collier's offices does some very clever work in the auto chase scenes. It is the chase scenes that make the comedy at all worth while. Mack Bennett, who evidently directed the picture, really got some worth while effects. Of course the name of Collier will attract and as long as the supporting cast manages to make the public laugh, what more can any exhibitor ask for? Fred.



SHUBERT FILM CORPORATION

Presents

HOLBROOK BLINN

IN

"The UNPARDONABLE SIN"

"The Unpardonable Sin" Is An Unusual Feature In Every Sense.

The star is the most eminent in his profession.

The direction is faultless, the photography superb.

This photo-drama is fairly galvanic with swift-moving vivid action.

Pronounced to be another Holbrook Blinn triumph.

"The Unpardonable Sin" tells the stirring, heart-moving story of a man's fall, his rise, his betrayal and final regeneration through the power of a great love.

Scenes in Modern New York Society and in the marts of "big business."

EQUITABLE

Motion Pictures Corporation

Presents

JANE GREY

IN

"MAN AND HIS 'ANGEL'"

"Man and His Angel" stars that most popular and winsome of all actresses, Jane Grey, who was a famed artist of the dramatic "boards" before making her premiere on the silent stage.

Every exhibitor playing this feature is bound to reap a golden harvest and enhance his reputation for presenting photo-dramas that are worth while.

The story deals powerfully with a theme of universal appeal.

Strong climaxes, a consistent, interesting plot, and a splendid supporting cast contribute to make "Man and His Angel" a screen play supreme.

TRIUMPH FILM CORPORATION PRODUCTION



RELEASED THROUGH

WORLD FILM CORPORATION

EXECUTIVE OFFICES

130 WEST 46th STREET

NEW YORK

BRANCHES ALL PRINCIPAL CITIES.

THE MORAL FABRIC.

Scott Winthrop.....Frank Mills
Amy Winthrop.....Edith Reeves
Mackley Stuart.....Howard Hickman
Nina Hall-Burnley.....Louise Brownell

If it weren't for the leaders to each scene in this Triangle-Kay Bee feature it would be exceedingly hard for the public to follow the story from the action of the photoplay. The fact that the leaders have to carry this story, instead of the action, gives this feature the exact sort of fault that would be found in a play that was made up of naught but long speeches and very little action. There are really but three characters to the play and naturally they form the eternal triangle. A man, his wife and her lover, with the wife holding that role throughout and each of the male characters in turn playing the role of husband and lover. Scott Winthrop and his wife Amy are more or less happily married. They lived together for four years, when Mackley Stuart comes into their lives. Stuart is a wealthy bachelor and is the president of the Inivus Club, a coterie of short haired women and long haired men who believe in advanced thought and the divine right of free love. Otherwise a group of elective affinities and selected soul mates. Mrs. Winthrop, satiated with society and looking about for a thrill of excitement, is taken to one of the readings of the Inivus Club and there meets Stuart in his capacity of high priest. Amy Winthrop is the type of woman that appeals to him and he immediately sets chase after her and inside of two months manages to "land" his quarry. But, unfortunately, the husband walks in on one of the stolen moments that his wife and her lover are enjoying and immediately informs the papers that he has presented his wife to Stuart. The two naturally married in course of time, and take up their residence in Europe. With the acquiescence of a wife Stuart's ideas regarding free love undergo a radical change, with the result he becomes frightfully jealous of his wife. Winthrop, who, while he rather manfully withstood the shock of the loss of his wife, has not fully reconciled himself to the fact that Stuart was able to steal her, and plots a rather ingenious revenge. He follows the couple to Monte Carlo and there he plays the part of the family friend, just as Stuart did originally, with the result that inside of two months he has practically repeated the incidents of two years previous. His former wife is utterly tired of Stuart and is only too willing to meet the advances of her ex-husband. She finally elopes with him and goes to his hotel. Winthrop before leaving the Stuart home leaves a note for the husband stating where he can find them. Stuart, much wrought up and with gun in pocket, arrives on the scene, upbraids Winthrop for

stealing his wife and then turns on the woman. She immediately turns to Winthrop for his protection and he, having accomplished his revenge, turns her down and sends both of them from the room. Mr. Mills in the role of Winthrop was very convincing, as was also Howard Hickman as Stuart, but Edith Reeves was far from being what could be desired as the wife. As a matter of fact there wasn't any woman in the cast of principals that would ever receive an award at a beauty contest.

HE FELL IN LOVE WITH HIS WIFE.

The Pallas-Paramount release under the above title carries Florence Rockwell in the principal role, the feature being an adaptation of the original novel of similar title credited to Harry Sheldon. The theme deals with the life story of a woman who innocently marries a bigamist. At the time when the woman is enjoying her home and surroundings most, the husband's character and crime is betrayed and she leaves him, journeying into a storm from whence she is taken to the city's slums house. A farmer, who is having all manner of trouble with his housekeepers, visits the slums house in search of a cook and selects the new inmate. She, however, decides not to accept the position, reminding him of the possibilities of idle gossip. The engagement is completed when the couple are married, it being understood the agreement is purely on a business basis. The woman transforms his home into a place of comfort and eventually the couple fall in love with each other, the finale showing the realization of the woman's ambitions, her husband's love. The various interiors are particularly well taken and appointed and the exteriors show a tone of naturalness. Miss Rockwell fills all the type requirements of the principal role and in addition gave the story some weight with her good work. Her support was wholly good without exception and a measure of credit belongs to the producer and director for their efforts. It makes a good program feature, away from the usual run and because of this a novelty.

OUT OF THE DRIFTS.

Elsie.....Marguerite Clark
Rudolph.....J. W. Johnston
Father Benedict.....Albert Gran
George Van Rensselaer.....Wm. Courtleigh, Jr.
Martin.....Ivan Simpson
Reggie Featherstone.....DeWitt Lillibridge
Cleo.....Kitty Brown
Trixie.....Florence Johns

Marguerite Clark is not as sweetly pretty as usual in this Famous Players feature, un-

doubtedly because she does not get an opportunity to appear in anything except a costume of the women of the Swiss Alps, and another reason might be because the role did not give her the opportunities that others have. But, from a scenic standpoint, "Out of the Drifts" is one of the most magnificent pictures that this company has released in some time. The entire action of the photoplay is supposed to take place in the Alps, where Elsie is a lone little shepherdess and where George Van Rensselaer goes to get away from wife, women and song at the suggestion of his valet Martin. There are some beautiful snow scenes and the avalanche which buries the home of little Elsie, is one of the best pieces of work that has been shown in pictures in some time. Elsie, an orphan, is looked after by the monks who live in the great mountains. There are two Alpine guides who are in love with her, but the girl does not experience a thrill until young Van Rensselaer, who is both idle and rich, appears on the scene and makes a bid for her affections. He has desire of possession in his mind, and the girl believes he is sincere in his protestations of love. When he has recovered his strength that has been torn down through too many "booze" parties in London, at which his mistress presided, he is again longing for society, and asks the little Alpine maid to accompany him. She believes he means to marry her and consents. Rudolph, the guide, who was one of her unsuccessful suitors, learns that Van Rensselaer means only to trick the girl, and, in taking him through the mountain passes to her home, he manages to drop him over the side of a cliff. The girl, fearing that some mishap has befallen her lover, routes out the monks, who, with their great St. Bernard dogs, search the mountains and finally she, who is also assisting the search, finds the lost one. She takes him to her home and sends a note to the monastery that she has been successful and that the man is at her home, but has injured his leg. Then comes the avalanche and the two are imprisoned in the building beneath the tons of snow that have slid down the mountain side. Van Rensselaer tries to dig his way out, but is unsuccessful. Rudolph, who is digging his way into the building from the outside to rescue the girl, who he believes is alone, comes upon both of them. He attacks the lover, believing he has wronged the girl and the former, realizing that he was "all wrong" from the start, decides to return to London. Months pass, the girl is slowly fading away in her mountain home. Van Rensselaer, in London, has turned to charity to pass his time. Rudolph sees a letter which his rival sends to the monks, enclosing a check and with the address of the donor. He journeys to London to tell the young Englishman the girl is pining away for the love that has been denied her and asks him to come and lighten her heart's weight by marrying her. This Van does. As a feature, "Out

of the Drifts" will interest, although it will be hard for those who see it to make up their mind which of Elsie's two lovers was the worst.

THE FLIGHT OF THE DUCHESS.

The Earl's Ward.....Gladys Huilette
The Earl.....Robert Gary
Duke.....Burnette Parker
His Mother.....Nellie Parker Spaulding
Gypsy Blacksmith.....Wayne Arce
His Mother.....Caroline Lee
Virginia Hudson Tyler took Robert Brown- ing's poem, "The Flight of the Duchess," and adapted it for picture purposes and the Than- housey company has turned out a delightful five-part Mutual Masterpicture, which was produced under the direction of Eugene Now- land. The original wording of the poem fur- nishes the material for the leaders and the story unfolds naturally on the screen. The Duke and his mother have spent years on the continent, and on their return to their Eng- lish estate the Duke, enthused by reading a volume that contains the history of his ill- lustrious ancestors, decides that he is going to move the clock of time back several hun- dreds of years and resume the medieval form of living. All of the costumes and the times of his forefathers are to be resurrected and the entire menage is instructed they will have to adapt themselves to the attire of yesteryear and act as did the servants of those days. Imbued with the idea that he is as hardy and as resourceful as were the Dukes of other days, he sends a message forthwith to the Earl of a neighboring estate that he would marry the Earl's ward. The message received by the Earl is transferred to the lady in question, who is a pupil at a convent. She takes the journey to the Duke's estate, but on the way meets a gypsy caravan and, as her horse has cast a shoe, the party has the gypsy blacksmith repair the animal. In the meantime the little ward's fortune is told by the blacksmith's mother and she informs the girl her future contains a few surprises. On her arrival at the castle the ward is much amused by the manner of the masquerade, but does not fancy the Duke. The next day after a humiliating scene, she decides to elope with the gypsy blacksmith, and the close of the picture shows the two wending their way, arm in arm, along a winding path following the caravan. Miss Huilette in the role of the ward is a most charming and fascinating creature. The cast is fully adequate and the photography really beautiful. In picking the exterior scenes some very appropriate locations were selected. The interiors are also very well done, and Mr. Nowland deserves a word of praise for his direction of a picture that could have been easily overdone. Altogether, "The Flight of the Duchess" is a charming feature that will please.

WILLIAM FOX
PRESENTS

THEDA BARA IN "GOLD AND THE WOMAN"

The Greatest Vampire
Picture William Fox
Ever Produced. A
Picture That Will Be
One of the Screen
Sensations of 1916.

Directed by
JAMES VINCENT

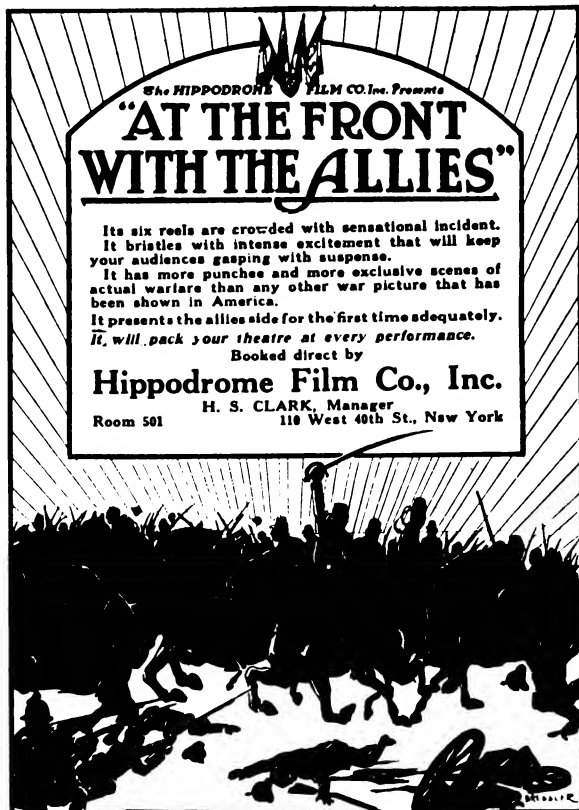


FOX FILM CORPORATION
130 WEST 45TH STREET NEW YORK CITY

"AT THE FRONT WITH THE ALLIES"

Its six reels are crowded with sensational incident. It bristles with intense excitement that will keep your audiences gasping with suspense. It has more punches and more exclusive scenes of actual warfare than any other war picture that has been shown in America. It presents the allies side for the first time adequately. It will pack your theatre at every performance.

Booked direct by
Hippodrome Film Co., Inc.
H. S. CLARK, Manager
Room 501 110 West 40th St., New York



THE HEART OF TARA.

Capt. Delmar.....William Clifford
Rajah Selim.....Sherman Bainbridge
Tara.....Marie James
Soma.....Margaret Gibson
Dorothy Delmar.....Marvel Spencer
Lieut. Gray.....Walter Spencer
Singh.....Edward Alexander
Sahan.....Edward Roberts
Timur.....Gordon Russell

This Mutual Masterpicture has been produced by David Horsley and includes the Hosstock lions which form a part of the Horsley producing department. The picture starts off with an unusual amount of speed that is maintained throughout the first three reels which are so good that the last two reels of the picture seem commonplace, although they are up to the standard of the ordinary feature production. Theodosia Harris is responsible for the scenario and William T. Bowman directed the picturization. The action of the story takes place in India where Capt. Delmar is assigned to command a post at which he was originally as a cub lieutenant twenty years before. At the time of his previous service Delmar fell in love with Tara, the harom favorite of Rajah Selim. The Rajah knew of their affair and on the eve that an elopement is planned he murders Tara. She, however, was his real love and

he has never forgotten her, any more than he has forgotten Delmar, who was the cause of her death. When Delmar returns to take command the Rajah plans to be revenged for what passed twenty years previously. The captain has with him his daughter, Dorothy, and Lieut. Gray of his staff, is in love with her. The Rajah has had a secret passage constructed between his palace and the edge of the grounds which contain the office of the English officer in command of the post. He assigns three of his subjects to act as servants for the commander, but in reality they are spies. They arrange for an abduction and the commander and his daughter are to be carried by the secret passage to the palace and held there. Their home is to be set on fire so that it will leave the impression they have perished in the flames. The commander is to be thrown into the den of lions and the daughter is to be made a member of the Rajah's harom, according to the plan. But the young lieutenant discovers the secret passage and through the aid of Soma, the present favorite of the Rajah, he manages to rescue both his commander and his loved one. Three of the roles in the production are very well acted and Margaret Gibson as Soma deserves special credit for the manner in which she played a difficult part. William Clifford and Sherman Bainbridge were also

liked, and in Marvel Spencer the Horsley forces may be said to possess a "find." From a pictorial standpoint the feature is all that could be desired. Fred.

THE CODE OF MARCIA GRAY.

Marcia Gray.....Constance Collier
Harry Gray.....Henry Devere
Orlando Castle.....Forrest Stanley
Banker Agnew.....Herbert Standing
Crane.....Howard Davies
Crane's Daughter.....Helen Jerome Eddy
Jas. Romaine.....Frank Bonn

Whoever furnished the scenario for "The Code of Marcia Gray" seemingly took for the basis of the plot two incidents in the world of frenzied finance within the last decade and added a bit of imaginative fiction. The result is a very absorbing feature photoplay. In fact it is one of the very best five part pictures that has been turned out by the Oliver Morosco Photoplays Co. for release on the Paramount program in some time. The story is a combination of the happenings which wrecked the Knickerbocker Trust Company and caused the panic of 1907 and the Federal investigation which sent Banker Morse to Atlanta for a time as the guest of the Federal authorities. Harry Gray (Henry Devere) is the head of the Hercules Trust Company and

related many times a millionaire. Both he and his wife, Marcia Gray (Constance Collier) are extremely popular socially and entertain many of the banking and moneyed set of the national home. And, in this instance the Morosco director really had a home that looked the part, both from the exterior as well as the interior. At a dinner party are gathered some of the notables of the world of finance and Orlando Castle (Forrest Stanley), a noted lawyer, one of Mrs. Gray's early friends, remained a bachelor because of her preference for Harry Gray. When the news of the crash of the Hercules Trust is spread broadcast Gray is not at home, but he arrives from the office just as the guests are bidding his wife a rather hasty farewell, because they do not wish to be mixed up in the troubles that are about to beset the Grays. All leave except Castle. Gray states he has nothing to fear from the Federal investigation of the company's accounts, but when the Government gets through there is an indictment on a charge of embezzlement against Gray. He is arrested and the producers of the company levy attachments against his real estate, so that his wife is obliged to seek other quarters. Marcia isn't a bit daunted by the turn that affairs have taken and resolutely undertakes to help her husband fight it out. She approaches all of their former friends trying to secure a loan, but they all refuse so that she may be released, and finally is forced to hypothecate her jewels for \$5,000, although they are worth ten times that amount. As a last resort she turns to Castle, after all others have refused her, and he promises his aid. Not only will he endorse the bond, but he will defend Gray without a fee. Marcia, in trying to make him accept a fee, discloses that she has pawned the gems and accidentally leaves the receipt for them in his office. He in turn redeems them and returns them to her. The release of the husband is arranged for, although it strains the credit of the lawyer to the utmost. Immediately after being set free Gray purchases two tickets to South America for himself and wife. The wife, in an effort to make his homecoming to their now less pretentious quarters, as cheerful as possible arrays herself in all her merriness, including the gems which have been returned by Castle. The latter has also been invited to dinner on this occasion. When the husband views the gems adorning his wife, he having been aware of the fact that she had pawned them, immediately becomes suspicious of Castle and on the lawyer's arrival at the house openly accuses her of infidelity. Then, showing the tickets to South America, asks her which she prefers, to deal with him or to remain with her lover. The accusation so arouses the woman that she takes the ticket tendered her and tears it to shreds. Gray leaves the house alone and starts away. The wife then turns to the lawyer, who has permitted the man to go unmolested, even though it means his ruin to have the bail bond defaulted, and his only statement is that he is willing to start all over again if it will spare her humiliation. Gray is killed as he is at the river front, by one of the ruined depositors of the Trust Company and after a time the former suitor marries the widow. Miss Collier, who is starred in the picture, is a very capable actress, although she did not show to advantage in the early "close-ups," but Mr. Devere, Mr. Stanley and Herbert Standing, even though the role played by the latter was not wholly important, deserve unstated praise for their performances. To Frank Lloyd, who directed the picture, there must also be given a fair share of credit. The photography throughout was all that could be asked for and there were several "long shots" showing the interior of the home of the Grays that were little short of remarkable. The settings for all of the scenes were extremely lavish. Fred.

Triangle Applause Continues

From North and South, East and West, the stream of congratulatory letters and telegrams praising TRIANGLE Service continues. Sometimes a big-city millionaire theatre owner wires us of the wonderful results TRIANGLE Plays are bringing him, and then a letter is received the same day from a little fellow in a small town advising that his business is better than ever. The big and the little alike are pleased with present results and are enthusiastic over the outlook for further profits in the future.

Here is a telegram from Turner & Dahnken which every exhibitor should read.

San Francisco, Cal.
January 16th, 1916

Triangle Film Corporation,
71 West 23rd Street,
New York City.

All San Francisco records shattered with TRIANGLE opening at Tivoli Opera House today. TRIANGLE Plays enthusiastically received. Thousands turned away.

Turner & Dahnken.

Unsolicited praise of this kind from people of this high standing should be the very best proof that a prospective TRIANGLE exhibitor could possibly desire. No amount of selling talk or enthusiasm displayed by a salesman over the merits of TRIANGLE Plays is as convincing as the many recommendations which have been received from hard-headed business men.

TRIANGLE FILM CORPORATION
1459 BROADWAY-NEW YORK

A CHILD OF THE WEST.

Jackie Saunders is the featured member of the cast that presents this three reel thriller, released on the General Film Program by the Knickerbocker Star Features. The picture was originally turned out in the Balboa plant, as the leaders show the imprint of the name of the producers. It is without doubt one of the most insane scenarios that has been photographed in some time. In the first place the role assigned Miss Saunders forces her to give a rather poor imitation of Mary Pickford, and unfortunately Miss Saunders isn't a Mary Pickford by a long shot. The direction of the picture is also extremely faulty, for in this drama of the screen, when there had been so many real western stories released, this one comes as a mighty poor substitute for the genuine thing. Miss Saunders as Nora is the daughter of a wealthy eastern family who has been cast off because he married against the family's wishes. He has settled on a small Western range and his wife has died. Father likes to drink and in a fight is killed. The Bar Z ranch, which is next to Nora's shack, is owned by some eastern capitalists. One of the sons of the owners is on the scene when Nora's dad is killed. The girl obtains employment on the Bar Z as a "puncher." Later when a Mex insults her she shoots him, and believing that she has killed him is willing to leave for the East immediately when an agent of her father's family discovers her. After some time in the East, during which she has attended a young woman's college, she returns to the home of her aunt, to discover that the young owner of the Bar Z who had befriended her in the West is engaged to her wealthy cousin. The boy recognizes the now charming appearing society belle as the little tattered youngster of the Western wilds and his heart again goes out to her. He breaks his engagement to the cousin and marries Nora. The story is very badly told in film form and in some spots the drama is so absurd that it brought a laugh from the audience. Fred.

THE CLARION.

Harrington Surtaine.....Carlyle Blackwell
Dr. Surtaine.....Howard Hall
Esme Elliott.....Marion Dentler
Norman Hale.....Charles Mason
Milly Beal.....Geo. Soule Spencer
Max Veltman.....Rosemary Dean
Max Veltman.....Phillip Hahn

An Equitable (World) feature adapted from the novel by Samuel Hopkins Adams, directed by James Durkin. It is a variation of the familiar story of a youth with high ideals who purchases a daily newspaper in a small town and proposes to wield its influence for the betterment of mankind. He finds that his own father is making his money from the manufacture and sale of a quack nostrum, which is a "dope." The old man's advertising is refused. When the young man starts in to expose filth and disease in the slum section of the city and is confronted by the fact that his sweetheart owns property there this does not avert him from his self-imposed duty to humanity. No such news is suppressed. The director chose some excellent locations and handled a mob scene very well, but all the interiors were either poorly lighted or badly developed as they were hazy when projected. Carlyle Blackwell is the high-minded young man and plays his role with intelligence. Howard Hall was also effective as the father and the remainder of the cast were equal to the demands put upon them by their respective roles. Evidently the picture has been cut, for there are one or two characters introduced at the opening, undoubtedly "planted" for a purpose, which, however, never materialize. Once the story gets into swing, it progresses to a certain climax, but the telling (or unfolding) is probably absorbingly interesting. "The Climax" is an all-right program feature. Jolo.

KENNEDY SQUARE.

Vitagraph (Blue Ribbon) feature by F. Hopkinson Smith, produced by S. Rankin Drew and featuring Antonio Moreno and Charles Kent. The plot itself, in the relating, would sound very old-fashioned, but it is worked out amid classy atmosphere, which lifts it out of the jitney calibre of picture dramas. It is a story of the south of 100 years ago or thereabout—the pre-civil-war period. A nice young man with only one bad habit, he drinks. His girl refuses to have anything more to do with him on that account, but an old gentleman, a friend of the family, squares matters. The young couple are engaged. At the affair another young man, slightly intoxicated, insists on dancing with the girl, which culminates in a duel, the first young man pricking him in the chest. Boy's father disowns him and he goes to live with the old gentleman friend, in Kennedy Square, which is

the aristocratic section of New York at that time. Old man rendered poor through a bank failure. Nevertheless he mortgages his house to pay the boy's debts. Boy goes to South America to make his fortune as a rubber tapper, and of course he returns prosperous with gold and whisks. He buys back the home of his elderly friend, who had been reduced to poverty, shaves off his whiskers and gets back his girl. But it is all rather prettily screened if it hadn't been padded out would have made a dainty three-reeler. Jolo.

THE DEVIL'S TOY.

Helen Danver.....Adele Blood
The Devil.....Edwin Stevens
Wilfred Barsley.....Montague Love
Paul La France.....Jack Halliday
Betty.....Madge Evans
Simon Cunningham.....Arnold Lucy
Edward Madden's poem "The Mills of the Gods" on which was founded the five-reel feature "The Devil's Toy," which has been produced by the Preme Film Corporation and which is to be released through the World Equitable. Edward Madden and Maurice Marks adapted the scenario from which the picture was completed. Incidentally "The Devil's Toy" introduces a new star to the screen in the person of Adele Blood, whose remarkable blonde beauty photographs wonderfully well on the screen. It is seldom a blonde type registers in pictures, and when one is found the picture producers should be willing to go to any length to hold her, for the silent drama is all too shy of distinctive blondes, such as Miss Blood, who couple a "name" with ability to act and bring with them a wealth of blonde beauty. Featured in this picture with Miss Blood are Montague Love, a sterling actor, and Edwin Stevens. Mr. Stevens portrays the role of the Devil, one that gained him fame throughout the country in the play of the same title. In the picture he has but little to do, simply fading in and out of scenes and leading his victim on. Two young artists are striving to gain fame. One Paul La France has the markings of a genius. He is in love with Helen Danver his favorite model. Helen has stage aspirations and as Paul is just about managing to keep the wolf from the door by selling an occasional painting she accepts a temporary position with a musical comedy and incidentally becomes a star in a very short time. Wilfred Barsley, the other struggling artist, fails to make any headway in his chosen field and finally succumbs to the temptation of the Devil and kills his wealthy old uncle, whose fortune he inherits. He calls on his former companion in student days, La France, and discovers that he is ill and his mind deranged from privation and sends him to a sanitarium. La France finally recovers his health, but his memory is a blank. Barsley, in the meantime,

spurred on by ambition, wishes to become a social lion, and he displays La France's paintings as his own and becomes famous overnight. Then he craves a woman, and meets Helen Danvers, now a noted theatrical star. To impress her he shows her his paintings and she recognizes the work of her former lover, whom she was engaged to marry. She determines to cultivate Barsley and to learn if possible where La France is. She leads Barsley a merry chase and forces him to squander all his wealth on her, first by buying her innumerable gowns and later at a gambling house. Finally she learns that La France is held in a sanitarium and institutes a search for him. When she discovers him at last, the shock of seeing her restores his memory and the two effect a happy reconciliation. Barsley has dropped to the gutter, and, like all murderers, visits the scene of his crime, and on entering the secret vault where he has hidden the body of his victim, he forgets to set the combination that holds the door open and its closing strangles him to death. And the devil gloats over his victory. Fred.

THE DESPOILER.

Essanay three-reeler, featuring Darwin Korr. The story of the detective order is mildly interesting, with a love story interwoven. For a three-reeler for the daily release program this will do. The cast is made up of members of the regular stock company, with the production comparatively cheap.

THE IMMORTAL FLAME.

Stapleton.....Charles Edwards
James Forbes.....Joseph Burke
Mrs. Forbes.....Louise Gulichard
Ada Forbes.....Maude Fealy
Eugene Cory.....James Cooley
Alice Woods.....Paula Shay
Stella Woods.....Edna Luby
Beatrice.....Klitons Reichart
Stella's Place.....Willard Case

"A Society Drama in Five Acts" is the manner in which the Ivan Film Productions Company designates their next release, entitled "The Immortal Flame." Maude Fealy is starred in the production, while Paula Shay and James Cooley are featured. At the outset it must be recorded that Miss Shay actually overshadowed Miss Fealy's acting to such an extent that one would have really thought she was the star of the photoplay. She was in histrionic ability if not in the matter of billing. "The love that rules without a sword; the love that binds without a cord. Not life, nor death; not fame nor claim: Ever may suppress The Immortal Flame." That is the manner in which the author sums up his picture, but if neither life nor death can suppress "The Immortal Flame" there is a possible chance the picture critics may do so, for Mr. Ivan Abramson, who is the author, director and producer of "The Immortal Flame," has turned out a feature photodrama that does not fully measure up to the standards from which higher class pictures are to be judged. The story is typically foreign in its atmosphere and when one weighs the value of the photodrama one can hardly say it is a mirror that can be held up to American society, whether that society be one of wealth or, as in this case, politics. James Forbes, who is a member of Congress, has ambitions to become

a United States Senator. His daughter, Ada (Maude Fealy), is in love with her music instructor, Stapleton, who is the "boss" of the political party with which Forbes is aligned, wants to marry Ada and promises the father that he will receive the seat in the Senate, providing he favors the suit. Result, Ada marries Stapleton, even though she loves him not. Eugene Cory (James Cooley), the music teacher, is so wrought up over his jilting, he is about to attempt suicide, when another of his pupils, Alice Woods (Paula Shay), enters. She is in love with him and stays his hand and of gratitude he marries her. Time passes, both lovelorn marriages are working out rather badly. Cory has achieved fame as a musical composer and is feted by Washington society. Ada sees him and the old flame rekindles. A scene with her husband the following day causes her to leave him and come to New York, where she becomes the mistress of her former lover. The affair is discovered by chance by Cory's wife and Ada promises never to see the musician again. The same evening she receives word that her mother is dying and the shock unsettles her mind. Cory and his wife come to her aid and after a doctor is called Ada is left in charge of a nurse. The nurse conveniently falls asleep and the patient, her mind deranged, wanders from the house into the river where death meets her. The production is rather cheaply staged for the camera and there were several instances where the same back drop was used for different scenes. The exteriors were taken in Washington, but the day is past where a "dash" of the Capitol means anything to a picture audience. For the cheaper houses "The Immortal Flame" will get by, but it is not a feature for Broadway. Fred.

THE HERO OF SUBMARINE D-2.

Lieut. Commander Colton, U. S. N., Charles Richman
Gilman Austen.....James Morrison
Hon. J. F. Austen.....Anders Randall
Capt. McMasters, U. S. N., Charles Wellesley
James Archer.....Thomas Mills
The Russian Ambassador.....L. Rogers Lytton
Caroline Austen.....Eleanor Woodson
Ethel McMasters.....Zena Keefe

An otherwise interesting five-part Vitagraph Blue Ribbon (V-L-S-E) feature, "The Hero of Submarine D-2" is marred by an extravagant heroic achievement. The hero (Charles Richman), in order to save a fleet of U. S. battleships which are about to be blown up, is in a submarine which cannot penetrate the mine fields. So he has himself rammed into a torpedo tube and shot out into the water, when he swims to the enemy vessel that is to fire the mines which will blow up the warships as they pass. Prior to that it was a fairly good drama of naval and political life, with excellent detail of naval life and scenes at Annapolis and other naval bases. The story is adapted from Cyrus Townsend Bradley's novel, "Colton, U. S. N.," and was produced by Paul Scardon. Good company, generally well directed. Jolo.

THE YAQUI.

Tambor.....Hohart Bosworth
Tambor's Wife.....Gilda Caldwell
Tambor's Child.....Dorothy Clark
Esteban.....Chas. Hickman
Esteban's Wife.....Grothen Lederer
Yaquel.....Yona Landowska
Martinez.....Jack Curtis
Hernandez.....Louis A. Valdemar
Flores.....Emory Johnson

Five-part Bluebird feature, "The Yaqui," adapted from Dane Coolidge's novel, "The Land of the Broken Promise." Tambor, a fine, stalwart Indian, leader of the tribe, has a wife and child whom he loves devotedly. General Martinez picks a quarrel with him as an excuse for placing the entire tribe in peonage. Tambor is ordered shot, but is saved by another Indian whom he had befriended. The wife and child are part of a consignment of slaves to Yucatan. Tambor secretly accompanies them. His child dies of fever and neglect; the slavedealer covets the wife, who kills herself rather than submit; Tambor kills the man and returns to his native heath to stir up a rebellion and to wreak vengeance upon Martinez. All of which is duly consummated in shipshape, in Yaqui fashion, was exceedingly effective, as was also Gilda Caldwell as his wife. The remainder of the cast was well chosen with the exception of the juvenile and ingenuos, who are weak. Genuine natives were judiciously employed and there is a wealth of atmospheric detail. The picture bristles with action and should prove an interesting program feature. Jolo.

COMING METRO PICTURES

Metro Pictures Corporation

PRESENTS

LITTLE
MARY MILES
MINTER
in
LOVELY
MARY

By RICHARD BARRY

A Metro wonderplay in 5 Acts of love, pathos and romance. Supported by Thomas Carrigan and a supreme company.

Directed by Edgar Jones
and produced by
Columbia Pictures
Corporation

Released on Metro Program
March 13th

MABEL
TALIAFERRO
in
HER GREAT
PRICE

A Metro wonderplay in 5 Acts by June Mathis from the romance by Florence Auer.

Directed by Edwin Carewe
Produced by
Rolfe Photoplays, Inc.

Released on Metro Program
March 20th

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 1638

SPECIAL ATTENTION

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

Forrest Stanley

Management
Oliver Morosco

ALFRED DE MANBY

Personal Assistant to
S. L. ROTHAPPEL
Knickerbocker Theatre

NEW YORK

VIRGINIA NORDEN

Vitagraph Co.

BILLS NEXT WEEK.

(Continued from page 17.)

Syracuse, N. Y.
CRESCENT (ubo)
Lavelle & De Forrest
Bud & Nell Helm
Bert Murphy
Leona Lamar
Cliff Bailey
2d half
Bud Lorraine
Al & Ada Bert
Forre & Williams
Leona Lamar
Paul & Palline

Tacoma
PANTAGES (m)
"Board School Girls"
Norton & Earl
Al Fields Co
Cooke & Rothert
Rood & Wood
Terre Haute, Ind.
HIPP (wva)
Vernie Kaufman
Rothine & Shelly
Storm & Marston
Carson & Willard
Hardeen
2d half
Lia & Anicka
Simson & Dean
Homer Lind Co
Morris & Allen
Hardeen

Toledo
KRITZ'S (ubo)
Darius Bros
Lal Mon Kim
Thos Swift Co
P. J. White Co
Adelaide & Hughes
W. & Mrs. J. Barry
Meehan's Dots
Borden & Hayda's
PALACE (sun)
1st half
Duncan & Hall
Armstrong & Odell
Wm Patton Co
Mulline & Montgomery

Topeka, Kan.
NOVELTY (inter)
Gardner Trio
Gene & Kath King
Hufford & Chalm
Buch Bros
2d half
Reven & Flint
Frank Grummit
Ans Woodchoppers
(One to fill)

Toronto
RITA'S (ubo)
J & K Demaco
Ranger Girls
"Discontent"
"Fride Shon"
B Fitzgibbons
Evans & Wilson
(Two to fill)

Waterbury, Conn.
POLIS (ubo)
Ferry
Madison & Nane
Violet McMillan
"The Thoroughbred"
William Sisto
9 White Hussars
2d half
Broslus & Brown
Earl & Bartlett
Gardner Long Co
McConnell & Simpson
Nason & Fagan
Romano Frank Co

Watertown, N. Y.
CITY O H (ubo)
Zito
Jane Derrling
Usher 3
Johnson & Dean
Maglin, Eddy & Foy
2d half
Lavelle & De Forrest
Bert Murphy
6 Silverstars
Cliff Bailey
(One to fill)

Watertown, S. D.
MET (wva)
Alvarez & Martell
Simmons & Simmons
2d half
Boothby & Everdeen
Arnold & Florence
Wheeling, W. Va.
VICTORIA (sun)
Pierre Pelletier Co
Old Soldier Fiddlers
Esne Evans Co
Tate & Thilse
Don Odell

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Wichita, Kan.
PRINCESS (inter)
Williams & Segal
Tyroleans
Weber & Elliot
Melotte 1a Nole
(One to fill)

Winnipeg, Can.

ORPHEUM
Vine Daily
Harriet Marlott Co
Two Tomboys
Mason & Murray
Andy Rice

PANTAGES (m)
"Junior Revue"
Great Howard
Clayton & Lennie
Naoma
Claire & Atwood

STRAND (wva)
Padon & Reed
"Between Trains"
Frank Ward
Four Rennes

Worcester, Mass.
POLIS (ubo)
Steindell Bros
Irene Timmons Co
Chung Wha Four
(Two to fill)

PLAZA (ubo)
P. George
"Pearls of Pekin"
Valentine's Dogs
(One to fill)

Onri & Dolly
"The Thorough bred"

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Winnipeg, Can.

ORPHEUM
Vine Daily
Harriet Marlott Co
Two Tomboys
Mason & Murray
Andy Rice

PANTAGES (m)
"Junior Revue"
Great Howard
Clayton & Lennie
Naoma
Claire & Atwood

STRAND (wva)
Padon & Reed
"Between Trains"
Frank Ward
Four Rennes

Worcester, Mass.
POLIS (ubo)
Steindell Bros
Irene Timmons Co
Chung Wha Four
(Two to fill)

PLAZA (ubo)
P. George
"Pearls of Pekin"
Valentine's Dogs
(One to fill)

Onri & Dolly
"The Thorough bred"

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

Yonkers, N. Y.
PROCTOR'S
Wilder Sweetman
Countess Beaumont Co
H & A Seymour
Rosa & Lowrie
Helene Davis
Hoy's Minstrels

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Jack Sternad is buying a new machine.

Medicine shows have started activities.

Several tabs may wildcat it this summer.

Harry Munns is a busy little commuter.

James A. Felts is now ahead of a "Freckles."

Ollie Carewe has replaced Grace Childers with the "Sept. Morn." (Churchill) tab.

Jack Anderson is handling the advance for "The Broken Rosary."

B. Hasselmann is doing the advance for "The Wizard of Wiseland" show.

Frank J. Lee is with the Duchess theatre forces, Cleveland.

Yvette Guilbert is slated to open her Chicago engagement at the Blackstone April 10.

"The Two Virtues" (E. H. Sothern) is scheduled to open at the Blackstone March 21.

Raymond Paine was signed late last week to head the new tab, "Six Little Wives."

"The Lure" is being put together by Gasolo & Rickson to play some immediate time.

Hill Bros. & Jones are now managing the Grand, Veveir, Mo.

The LaSalle Company will present "Step Lively" in this section next season.

George Donahue will be with the Halton Powell forces next season.

Mort H. Singer says "No more south for me this winter."

The Campbell Circus (wagon show) starts its season early in April at Drummond, Okla.

The Locke Company has closed its road tour.

Karl Hohlitzelle is expected to return to Chicago about March 16.

Weston Rae, who has been ill in a hospital in Norton, Kans., is reported improving.

"The Trail of the Lonesome Pine" is slated to close at Saginaw, March 12.

Karl Hohlitzelle is expected to return to Chicago about March 16.

Weston Rae, who has been ill in a hospital in Norton, Kans., is reported improving.

"The Trail of the Lonesome Pine" is slated to close at Saginaw, March 12.

Karl Hohlitzelle is expected to return to Chicago about March 16.

Weston Rae, who has been ill in a hospital in Norton, Kans., is reported improving.

"The Trail of the Lonesome Pine" is slated to close at Saginaw, March 12.

Karl Hohlitzelle is expected to return to Chicago about March 16.

Weston Rae, who has been ill in a hospital in Norton, Kans., is reported improving.

"The Trail of the Lonesome Pine" is slated to close at Saginaw, March 12.

Karl Hohlitzelle is expected to return to Chicago about March 16.

Weston Rae, who has been ill in a hospital in Norton, Kans., is reported improving.

"The Trail of the Lonesome Pine" is slated to close at Saginaw, March 12.

Karl Hohlitzelle is expected to return to Chicago about March 16.

Weston Rae, who has been ill in a hospital in Norton, Kans., is reported improving.

"The Trail of the Lonesome Pine" is slated to close at Saginaw, March 12.

Karl Hohlitzelle is expected to return to Chicago about March 16.

Weston Rae, who has been ill in a hospital in Norton, Kans., is reported improving.

Wallie Decker has parted company with "The Red Rose."

The Lyric, Danville, Ill., dark for about a month, opens as six-day town, split week policy, March 10, backed by the U. B. O.

Fred A. Byers, unable to find further time for the Byers & Bennett roadster, "The Frame Up," closed the show in Texas.

Walter Reichtin, of the "Freckles," was called to Cincinnati by the critical illness of his brother.

DeVere and Lewis have resumed vaudeville following the illness of the female member.

J. S. De Forrest was sent by Bennett's Exchange last week to the John E. Kellard Co. on tour.

Joe Webb will be arena director of the wild west exhibition with Howe's Great London Shows.

Maurice Coughlin has been entrusted with the advance with W. B. Patton's revival of "Lary Bill."

"The Heart of Chicago," condensed for vaudeville, is being rehearsed by Loren Howard.

"Overtones," the Helen Lackaye act, held over for its second week at the Palace, plays St. Louis next week. Miss Lackaye will keep her present cast intact.

Russell's minstrels, through Joe Birnes, the new Chicago White Rats' representative, and an arbitration committee, settled its claim against the Great Northern Hip last week.

Margaret Anglin plays the Colonial, Cleveland, the week before she opens her Chicago engagement at the Princess. John Hale is now managing the Cleveland house.

H. G. Woods, who is running a picture show at the Star, Columbia, Mo., is building a new house there, seating 1,100, which is called The Hall.

King John and gypsy band of 50 pulled into Chicago on a special car last week. They were "caught" by the m. p. camera men, but so far have missed a week at McVickers.

CORRESPONDENCE

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

Karl McVitty is back from his Central American trip.

Neil McKinley's fur coat startled the local guards last week.

Stanley Harrison joined the Mrs. Langtry act upon its arrival here.

Nat Farnum is no longer allied with the principal cast of "Around the Town." New acquisitions are Ben Holmes and wife.

Toni Perri (Perri and Co.) has a sideline of everything from gum to periodicals during his vaudeville travels.

The Palace claims that more than 18,800 persons saw last week's show, which is reported as a new house record.

Ethel Barrymore opens her Chicago engagement at Powers' March 20, presenting her new play, "Our Mrs. McChesney."

Stock is running at Moose Jaw, Sask., but the returns there of late have not been at all encouraging to Operator Sherman.

Blissom Baird has been engaged by Halton Powell as leading woman with his new road show, "Any Man's Sister."

The booking agents are beginning to discard their winter raiment. Some of the men are picking out loud patterns.

Lewis A. Elliott, connected with diverse road attractions, is in Chicago visiting old show friends.

It's all set for a new show to be produced over the International Circuit under the direction of the Jake Sternard Theatrical Enterprises, Inc.

Robert Sherman has organized a company to produce "Along Came Ruth" at the Imperial and Victoria theatres here and may give it further time.

Dwight Humphries is now associated with the booking end of the Marie James agency. Wayne Christie will continue his connections with the same agency.

The Curzon Sisters have accepted a long route from the W. V. M. A. and open next Monday at Champaign, Ill. This is their first trip for the Association.

The Lyric, Indianapolis, closes week March 27 for one month and then reopens with "All Girl Revue." The regular season closes at the Lyric sometime in April.

It is reported that among the shows planned for the Haymarket, now housing an independent burlesque company, will be a revival of "The Bohemian Girl."

Arrangements are under way for Manager D. L. Schwarz to place the Woolfolk musical comedy company in the Wind-or here for at least four weeks this summer.

James Wingfield is booking up some time in his Central States territory for both "The Lyric" and the Montgomery and Sten show ("Chin Chin") for next season.

Dr. A. P. Loesberg

DENTIST

Fitzgerald Building

1482 Broadway
(Cor. 43rd St.) New York
Seventh Floor, Room 703
Telephone, Bryant 4635

IDEAL WORKMANSHIP

ABSOLUTELY PAINLESS

Special Rates to the Profession

In announcing my reason why I did not accept the nomination for

International President of the White Rats

which explanation I believe is due my many kind friends who urged me to take it, I want to say that I heartily endorse

James William FitzPatrick

for that office, believing him capable, fit and entitled to the honor—and it was through having heard Mr. FitzPatrick had been nominated that I declined, being fully satisfied with the choice of that choice, as I consider Mr. FitzPatrick far superior to myself in the chair of the high-est official in the Rats.

SAM MORTON

J. S. Davis is convalescing from a recent attack of pneumonia.

Roy D. Murphy fairly burned up territory last week, looking over acts in the Chicago houses. Some he penciled in as "fit" for the Fuller Circuit.

The Western Vaudeville Managers' Association has granted the theatres holding booking franchises the privilege of booking in special feature films but not consecutively.

Harry Sedini is reported as having gone into bankruptcy.

The Hardware Association bought several hundred tickets for the Palace show Monday night. The members were there to see Houdini.

The "Chocolate Soldier" tab will not be produced now until next fall when it will be specially cast with as many of the "originals" as can be engaged.

VOTE FOR

James William FitzPatrick

(Formerly of MADDEN AND FITZPATRICK)
as the

International President of the White Rats.

He is my choice and I believe he is the right man for the office, although I have not the pleasure of a close acquaintanceship with Mr. FitzPatrick.

WILLIAM HALLIGAN

(Halligan and Sykes)

Walter Downing (Friend and Downing) received word March 4 that his mother lay at the point of death in New York and left at once for her bedside.

Charles Blanche has supplanted James Phillips with the Haymarket burlesque stock. Four new girls were also added to the show this week.

Mrs. Phil Brown, wife of the Star & Garter stage manager, has returned from Florida where she was operated upon. She is getting along nicely.

"The World of Pleasure," according to Mort Sinker, opens at the Palace here about the middle of May. Among the featured players will be Clifton Crawford.

Josephine Taylor, the little ingenue with LeCompte & Fleisher's road show, "September Morn'" arrived in Chicago this week enroute to her home in Kansas City where she goes to submit to an operation for appendicitis.

The Flying Mayors are back in Chicago after a year's absence from the old town. Bert Mayo plans some outdoor aerial trips this summer, as he intends to do some tail aviating on Long Island, N. Y.

WHITE RATS ELECTION NOTICE!

JAMES WILLIAM FITZPATRICK

advocates the present policy of the organization as outlined by
HARRY MOUNTFORD

Mr. FitzPatrick told me this personally, and from what I understand, he asks every member of the organization not to be misled. I am for Mountford; FitzPatrick is for Mountford—that is why I intend voting for both of them.

Now for the other side of the question. Mr. Edward Esmond represents the old regime (being nominated for Big Chief by Junie McCree). Mr. Esmond was one of the trustees who ruled during the "Reign of Terror" (B. F. before Fogarty). We have 3,000 new members and need a leader with a progressive mind, steadfastness of purpose, and a word that has never been violated.

My weak pen and poverty of language fail utterly to express the good qualities embodied in my friend and brother artist.

JAMES WILLIAM FITZPATRICK

It is vitally important for the members on the road to send in their votes at once, or the Home Guard will defeat our purpose.

Respectfully submitted,

(En route, Marcus Loew Circuit)

HARRY BREEN

VOTE FOR JAMES WILLIAM FITZPATRICK

To the actors who want a CLEAN, VIGOROUS, RELIABLE ADMINISTRATION of their affairs by a man who has proved his worth, both in his personal record and his unflinching championship of the actor and the actors' best interests—and one whose platform is JUSTICE—fair play and HONORABLE DEALINGS between actor and manager, I, WILLIAM H. MACART, a life member of the White Rats, take this means of asking all sound thinking, fair minded fellow members to vote for

JAMES WILLIAM FITZPATRICK for Big Chief of the White Rats of America

Brother FitzPatrick's election means a STRONG, FAIR, FEARLESS and HONEST administration, and will be of incalculable benefit to ourselves as well as thousands of fellow members of our profession.

Vote for James William FitzPatrick

WILLIAM H. MACART.

J. G. Burch, manager, McVicker's, took a day off from the theatre last week and helped Aaron Jones with his sidemanic candidacy. Samuel Levin looked after the house on primary day.

The Winninger Brothers have closed their musical comedy company. Adolph and John Winninger will open a dramatic stock Monday week in Fond Du Lac, Wis., that will split with Oshkosh. Frank Winninger was recently married.

Alexander Light, Shakespearean stage revivalist, was arrested again last week. The Aurora (Ill.) police sent word Light is wanted there on a charge of operating a confidence game.

The Sparks Shows are getting everything in readiness to come out of their winter quarters at Sallabury, N. C. Charles Sparks (manager) was in Chicago recently and predicts a great season.

"Any Man's Sister," the new Halton Powell show, had its premiere in Kankakee Thursday night. The show opens at the Victoria, Chicago, March 12, and will probably play the Imperial the following week.

Eddie Foy and Seven Little Foyes have wound up their vaudeville travels for the present. Upon closing their Palace engagement last week the Foyes started for their home in New Rochelle, N. Y.

Junibell Mason, a sister of Jacqueline Mason, was engaged last week through the Biscow Agency for the "Potash & Perlmutter" show now in this section. The latter is with the National stock here.

EVENTUALLY WHY NOT NOW Cole, Russell and Davis

General Pisano, after playing a number of dates on the Montana-Canadian time for the Association, returned last week from Saskatoon, Sask., decided to jump back to Chicago and lay off here until his Pastages tour opens March 27, at Winnipeg.

Barney Groover, who owns the Brandon, Saskatoon and Regina houses, now playing several acts of vaudeville, also owns one in Edmonton, Can., which is dark at present. So far no immediate policy has been outlined for the Edmonton house.

With the closing of the winter season at hand and the prospect of some of the tabs disbanding within the next month, come preparations for summer pilgrimages to lake rendezvous by different principals of the companies en route.

A Wisconsin manager wrote into the Association via Dick Hoffman's department and said shows would go great in his houses if they could be so constituted as to please his regular patrons and the bowhunks. So, D. H. proposes to get some regular "bowhunk" acts to play up there.

The Chicago Athletic Club gave another one of its "Vaudeville Nights" March 4, at the club. George Van provided the following bill: The Sharrods, Six Steppers, Watson and Flynn, Musical Hodges, Mignonette Kokin and Eller's Animals. The show started at 8.30 p. m.

Joe Miller (Miller Brothers' 101) was in Chicago recently. He confirmed the report he will be master of ceremonies of the rodeo or round-up in the Coliseum building, Fort Worth, Tex., March 13-18. Among the wild west stars to appear will be Bill Pickett, Lucille Muthall, Jack Morrissey, Leslie Walters and Homer S. Wilson.

The Majestic has been running consecutively for ten years and plans to go through this coming summer without any closing period.

Some big things are promised for the Strollers' Revel April 6 at Powers'. The Esplanade will produce a picture under E. H. Calvert's personal direction. A satire by Richard Goodall will be presented by a special cast. Strollers to take part in both the m. p. and satire. The scenery will be painted by Lincoln J. Carter. There will be many other features.

When Rattling Nelson's divorce proceedings came up before Judge Kersten last week, Fay King Nelson, the Denver cartoonist, defaulted, not appearing personally or having anyone represent her in Ratt's action to obtain an annulment of his marriage. The judge indicated that Bat would get his divorce.

"Neptune's Daughter" played South Bend the last half of last week and in order to make connections with the next date at Muskegon and open there for the Sunday matinee, was rushed by special train March 5 from S. B. to Niles where through train connections were made. The special traveled 11 miles.

Joe Wood rumbled into town Monday and put his "Junior Review" on personal inspection. Joe does not intend to have the review out this way but will send out what he proposes to call "The Mistic World of 1016" with special features. He was rushing around Monday and Tuesday trying to fix up a Pantapoo route for the review now playing Association time.

E. J. Kennedy, of the Princess theatre, Fort Dodge, Ia., was in Chicago Monday for a confab with Mort H. Singer. The Princess, as a result of Kennedy's visit here, has renewed its booking franchise with the W. V. M. A. for the next five years.

American Hospital bulletin: Lillian Hollinghouse, improving; Edna Terry, recovering from an operation for appendicitis; Florence Loeffel (of Lloyd Sabine and Co.), getting along nicely; Iona Sutton (Eddie Sharer's burlesque company), rallying from an operation for appendicitis; James Brady, improving from sidewalk fall; Pauline Crawford, taking treatment for is grippe; Anna Yapp, recovering from pneumonia; James Brooks, being treated for blood poisoning.

Up through the copper and iron belt the association has quietly been cementing a little chain of houses which is now being booked regularly by Richard Hoffman, one starting its shows last week with four acts, and the others planning to open with W. V. M. A. acts March 13. The Temple, Ironwood, was the first to get under way, the other "copper belt" house being the Temple, Washburn, Wis.; Royal, Ashland; Loyal, O'Danah, Wis., playing three acts each. Others are also expected to be annexed ere long.

Under no conditions will Cleofonte Campanini, general director of the Chicago opera, permit Max Rabinoff to present the Anna Pavlova company at the Auditorium. On the other hand Rabinoff and his representatives are determined that four performances will be given in Chicago April 26-29 with a concert on the 30th whether at the Auditorium or some other local theatre. Recently it was reported that there was a chance of Rabinoff succeeding Campanini or words to the effect anyway that he might be in charge of grand opera matters here next year. Bernard Ulrich, present business manager of the Auditorium, leaves the house April 10.

\$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.

Experienced Manager

Thoroughly reliable and competent is At Liberty

To assume charge and direction of vaudeville theatre or small circuit. Reference if required as to ability. Only A1 propositions considered. Address Manager, Box 182, VARIETY, New York.

AUDITORIUM (Bernard Ulrich, mgr.).—Dark.

BLACKSTONE (Edwin Wappler, mgr.).—"Rio Grande" (Richard Bennett) here for two weeks only, opened big Sunday night.

COHAN'S GRAND (Harry Ridings, mgr.).—"Jane O'Day from Broadway" (Blanche Ring), business shows increase (3d week).

CHICAGO (John Reed, mgr.).—"Town Topics" (Trixie Friganza) opened Sunday night to packed house.

COLONIAL (Joseph Bransky, mgr.).—Triangle pictures.

COLUMBIA (William Roche, mgr.).—"Smiling Beauties."

CURT (U. F. Herman, mgr.).—"Bunker Bean" (Taylor Holmes) end of Chicago engagement announced (18th week).

EMPIRE (Jacob Paley, mgr.).—"Capital Punishment" playing to profitable business (3d week).

ENGLEWOOD (Louis Quintman, mgr.).—"Monte Carlo Girls."

FINE ARTS (J. Cunio, mgr.).—"At the Front with the Germans and the Austrians" (8th week).

GARRICK (J. J. Garrity, mgr.).—"Experience" continued b. o. prosperity (11th week).

GAITY (R. C. Schoenecker, mgr.).—"Darlings of Paris."

HAYMARKET (Art. H. Moeller, mgr.).—"Tiger Lilies."

ILLINOIS (Augustus Pitou, mgr.).—"Chin Chin" (Montgomery & Stone) still doing capacity (6th week).

IMPERIAL (William Spink, mgr.).—"As Years Roll On."

LA SALLE (Harry Earl, mgr.).—Paramount pictures.

LITTLE (Elma Pease, mgr.).—Little Theatre Co.

NATIONAL (J. T. Barrett, mgr.).—Stock (4th week).

OLYMPIC (George L. Warren, mgr.).—"So Long Letty" brisk b. o. demand (4th week).

POWERS (Harry Powers, mgr.).—"The Chief" (John Drew) opened Monday night.

PRINCESS (Sam P. Gerson, mgr.).—"A Pair of Silk Stockings" nearing end of Chicago engagement (9th week).

STAR & GARTER (Charles Walters, mgr.).—"Merry Rounders."

STRAND (Eugene Quigley, mgr.).—Mutual Masterpieces.

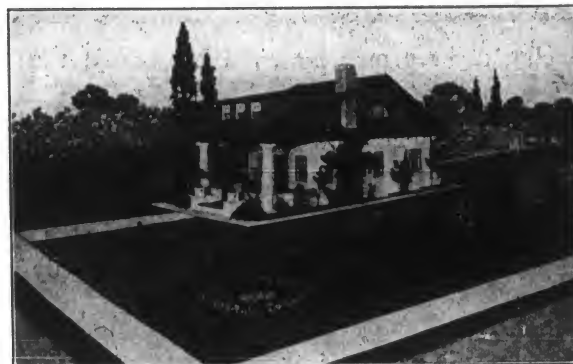
VICTORIA (John Bernero, mgr.).—"Smart Set."

ZIEGFELD (Alfred Hamburger, mgr.).—Feature films.

PALACE (Harry Sinker, mgr.; agent, Orpheum).—With an audience made to order the show at the Palace Monday night slammed over a resounding impression. The downstairs was jammed to the rear seating wall and there were 500 or more members of the Hardware Association and their wives present, so that even a lowly Ford took was good for a laugh. Houdini was the headliner although Helen Lackaye and her "Overtones" sketch, which proved such a decided novelty last week, was held over for her second week.

Judging from the way the offering was received the wisdom of the management in retaining it seemed fully justified. Owing to Houdini's style of act and the length required in staging it, the Lackaye sketch was placed in third position and the spot didn't seem to hurt it in the least. The Novelty Clintons opened the show. Jumping acts galore have cropped out from time to time but none of them have had such novel proportions as this one in which the man does some clever work. Harry and Eva Puck in "No. 2" were quite entertaining, worked hard every second, with Harry getting some big applause with his piano playing. After Miss Lackaye came Harry Cooper. He is now assisted by A. Ross Robertson, who not only sings a solo pleasingly but joins with Cooper in furnishing some good harmony. Cooper had the audience with him from the start and his score was easy. An enjoyable act, and one thoroughly enjoyed, was furnished by Anna Wheaton and Harry Carroll. The act is typically vaudevilian and has the ingredients that go to make up a successful team. The Wheaton-Carroll combination could have remained in view at least ten minutes more. Houdini, who is writing the last word in his kind of self-liberating, and is there with showmanship skill, made 'em like his torture cell escape without any trouble. He also performed the East Indian headie trick to applause. Motion pictures of Houdini doing one of his miraculous liberating stunts at the Expo grounds, San Francisco, preceded his stage exhibition. Hertrice Herford found much response for her characterization of bits taken from real life. Maria Lo and Co. have a pleasing slight act which is billed as presenting porcelain or a reproduction of famous Dresden china pieces. Among the posing acts were such as "autumn," "lamp," "firt," "lyre" and "Columbia," and each was effectively staged and acted. A splendid act of its kind.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—As far as vaudeville reckoning is concerned the Majestic bill sang itself to a fare-you-well Monday afternoon. There were enough singing turns to supply half a dozen bills, yet they were all stacked on the Majestic bill and giving it such a noticeable sameness that the show did not rest on the strength that it could have demonstrated under different conditions. There was so much singing that the audience was mighty glad when an act came in from the offering without having a song or musical number in it. Deluged with vocal efforts of nearly every turn the show suffered keenly and it was a pity that the program was not more diversified according to the laws of vaudeville. Vasco, who bills himself as the mad musician and wears makeup to bear out this billing and incidentally cuts all sorts of capers with divers musical instruments, seemed to make a pretty good impression. Ruby Holder and her peculiar voice, having a range and volume which any cherty singer (male) would give much to possess, pleased. The Majestic audience displayed much enthusiasm and the young woman had to respond to several hearty encores. Bert LaMont and Cowboys were an unquestioned hit. LaMont has surrounded himself with a heavy of good singers, there being six men beside LaMont. The act goes over in novel shape. Marshall Montgomery, his dummy and Edna Courtney, were next and there was more singing but accompanied by some comedy that was relished. With an avalanche of singing ahead next appeared Frederick V. Bowers and company. Without a doubt Bowers is about the best of all singing showmen and on popular songs is there a mile on putting them over. He has the look, personality, knows how to use his voice and puts a lot of pep into vocal efforts. A bully singing act and worked up in great shape.



Mr. and Mrs. Performer

after 20 to 40 Weeks' Work Then What?

Back to the Hot, Crowded City

Or

BEAUTIFUL CLEARBROOK PARK

ISLIP LONG ISLAND EAST ISLIP

Into a Cool, Comfortable Bungalow of Your Own

A COLONY FOR THE BEST IN THE PROFESSION

One Hour from Broadway—20 Cts. Commutation—Bathing, Boating, Fishing Can We Start Your Home Now? Little Cash Easy Terms

Write for information

Carleton Estates, 185 Madison Ave., New York City

Conlin, Steele and Parks had mighty tough sailing at first but finally had things coming their way. More singing to be sure, but Jimmy Conlin's comedy swung the act into big favor. Mrs. Langtry, the headliner, was next. The skit is one of those everlasting "eternal triangle" affairs with husband and wife being the ones triumphant in the end. Lillian Shaw deviates little from her old routine. Ajax and Emilie closed. They wore masks, and why, nobody seemed to know around the theatre, and there was nary a word about it in the program. Man does several stunts to show his cleverness and strength but his climax came with the breaking asunder of a chain which he pulled from a secure fastening by the footlights.

EMPRESS (Harry Mitchell, mgr.; agent, A-B-C.).—It may not have been the best balanced bill of the season that was on view at the Empress the last half of last week, but it displayed sufficient vaudeville quality and quantity to round out a fairly entertaining show. The bill fairly groaned under its weight of music which ran mostly to songs, violins and ukuleles. Admitting it lacked the kaleidoscopic variety of other bills seen at this house, it seemed to give satisfaction to the Empress regulars, and what else matters out that way? The principal card was Nellye De Onsonne (Nell o' th' Cabaret). The little Spanish darkhaired "single," who holds McVicker's house record for drawing them in, was next to closing on the Empress six-act bill and she had no trouble in holding down the spot, although there was much singing ahead of her. Since debuting at McVicker's Miss De Onsonne has gained more confidence and handles herself better in putting over her songs. There's no doubting that her manner appealingly sentimental and sympathetic when one recalls the gamut of newspaper publicity through which she recently passed. She is doing her level best now to win a place in vaudeville on merit and not on a "freak act" classification that booked her into Chicago vaudeville. Closing the show were the Royal Hawaiians, an act new to Chicago, four women and four men, the former offering the native dances of their tropical land in native dress. The men sing and play divers instruments now well identified with acts from Hawaii. One of the men does most of the leading with a violin. During the entire act the eight members remain on the stage, the women for the most part immovable through the other sections of the turn. There is plenty of musical talent and dancing ability in the act to make it worth double its present value to vaudeville audiences. The present routine is all wrong, no life or showmanship. Properly coached and handled this act could be made into a turn worthy of any time. Another act on the Empress bill that held close attention proved both interesting and entertaining and disclosed a "surprise finish" was the sketch, "One Good Turn," by E. E. Clive and Co. Boninger and Lester were on just before

Miss De Onsonne. They sing mostly with the girl trying for honors with a combination of violin playing and vocal exhibition. For a finish they offer a duet, which brings in their voices and instruments, the young man strumming the ukulele. The pair is somewhat amateurish in action, the girl attempting to dance while playing the violin. The man makes too much of a vocal solo and takes himself seriously. Neuse and Eldrid opened the show while Howard and Dolores appeared "No. 2." The last named act could stand reshaping, and the man could tighten up the trousers of his evening clothes' outfit.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—For the first show Monday the bill appeared to be slapped together as the acts reported, but notwithstanding that the bill was not arranged in running order for the best results, the audience seemed to get more entertainment out of it than it did the preceding week. Business continues at high water mark and Monday's crowd was there to the downstairs seat limit. The Courtney Sisters headlined the bill and held the honors easily. There was only one other girl act on the bill and as it was a musical turn for the most part the surmise as to the size of the hit the Courtneys rolled up can quickly be imagined. The show started off with three acts composed solely of men and one of the acts, Willing, Bentley and Willing, has no business whatsoever of opening the bill. A Keystone picture, "Perils of Park," was about the unfunniest thing seen pictorially at this house this season. Willing, Bentley and Willing (two blackfaced boys and a piano man) made a corking good impression, but they were on too early to do them real justice. Comedy not at all bad and the singing up to snuff. Rosini, accordionist, was second. The boy sticks to his knitting and works hard to please, his topical numbers in particular giving him a good state. E. J. Moore, assisted by his messenger boy plant, did all sorts of magical tricks with cards and rings and made flippant remarks as he went along. His feats of legerdemain, especially the ring and card tricks, were well received. The Five Violin Beauties show improvement over last season and are working in several new numbers. More attention to their dress will help as the girls, i. e., several of them are not a bit bad looking and the improvement is most noticeable in the closing number. John T. Doyle and Co., in "The Danger Line," held interest all the way. Act seems to have a lot of dialog before leading up to the surprise finish. The Courtney Sisters used practically the same routine they have for several seasons. The Kimewa Japs displayed some nifty ground tumbling and has one perch juggling feat that is a whale. Act lacks showmanship in spots but has about the prettiest Oriental curtain imaginable. After the Kimewa Japs came the Harvey-DeVora Trio and the returns were unusually good, the act getting the benefit of the full house around 2 o'clock. Chartress, Sis, and Holliday showed after the Harvey-DeVora Trio.

DANCES PANTOMIME PRODUCTION
IMPERIAL RUSSIAN BALLET
FIRST SCHOOL IN AMERICA
THEODORE KOSLOFF
145 West 43rd St. STUDIO Bryant 2675

HELD OVER FOR ENTIRE WEEK after First Performance at CROSS KEYS THEATRE, PHILADELPHIA

Jos. K. Watson

THE FUNNIEST MONOLOG IN VAUDEVILLE

NEXT WEEK (March 3), GLOBE THEATRE, PHILADELPHIA, PA.

CALL BARNUM & BAILEY

Greatest Show On Earth

ALL PERFORMERS engaged with this show for the season of 1916, must report for rehearsals Saturday,

April 1st, at Madison Square Garden, New York City.

Acknowledge this call by mail to BARNUM & BAILEY, BRIDGEPORT, CONN.

MUSICIANS report at Madison Square Garden, Thursday, March 30th. Musicians acknowledge this call by mail to E. S. Brill, Bandmaster, care the Billboard Office, New York City.

Walter Brower

B. F. Keith's Hippodrome, Cleveland, Next to Closing, following MISS ELSIE JANIS

Cleveland "Plain Dealer"

One act that is entitled to separate notice and to the attention and patronage of Hippodromegos is that of Walter Brower, a monologist, who yesterday held his audiences from a very difficult position on the program, but made the hit of the whole program next to Elsie Janis. Brower is deft and clever, and refrains from clowning in any way, but his personality and sheer cheerfulness, coupled with the brightness and clean fashion of his talk, held the big audience spellbound. It was a difficult feat, but Brower did it.

Archie Bell in "The Leader"

From top-liner to bottom-liner, the program is one of the best of the season. Elsie Janis occupies the stellar position—for which she is said to receive \$2,500 a week—and yesterday she met with a most enthusiastic reception. Walter Brower, comedian, received almost as much applause, and made the audience laugh as it has seldom laughed at a "single" this year. (And just between you and me, Walter Brower does not receive \$2,500 a week.)

MR. BELL is absolutely correct regarding my salary.

Direction, Rose & Curtis.

SAN FRANCISCO

VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213
EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Dorothy Jardon Co. headlining here this week with "The Passion Play of Washington Square," scored tremendously with her dazzling costumes and exceptional vocal ability. The sketch proved a clever surprise dramlet. Mary Servoss is appearing in the role of the girl created in the east by Dorothy Shoemaker. McCormick and Wallace in their ventriloquist offering. The theatrical agent, seen here before, were again successful. The Herbert Germaine Trio closing the show disclosed some sensational work. James H. Cullen, second week, usual. Moore, O'Brien and Cormack, also held over, opened the show to applause warranting an encore. Whiting and Burt, local favorites, showed their worth as exceptional clever entertainers. Master Frankie Murphy, the boy tenor, did not appear, with Elsa Ruegger securing the spot.

EMPRESS.—William Fox feature, "The Witch," well liked. Karmi and his Hindus closed the show. Mr. and Mrs. Mark Murphy, created an abundance of laughter. Argo and Dultz playing the harp and violin, good. Belle Isle and Co., entertaining. McGoods and Bates in a smooth athletic routine. Bob Warren, monologist, found hard going. Three Dixon Sisters opened the show with two little girls in dances also appearing.

PANTAGES.—Gus Elmore and Co. in tab, "A South Sea Island Romance," enjoyed. Frank Bush went big. Imperial Bicycle closed show. Grace McCormack, good comedienne, violinist. Stienor Trio opened big comically. "The Prodigal Daughter" sketch liked.

CORT (Homer F. Curran, mgr.).—Vernon Castle "Whirl of Life" film (2d week).
COLUMBIA (Gottlieb, Marx & Co., mgrs.).—A James J. Corbett photoplay.
ALCAZAR (Belaaso & Mayer, mgrs.).—Stock. Lytell-Vaughan Co. (32d week).

"VAUDEVILLE'S
AUTHOR
COMEDIAN"

J. C. NUGENT

Presents a new comedy novelty

"THE MEALHOUND"

dealing with the class of lady who invites herself to lunch with you.

PRESS COMMENTS

IN

"THE SQUARER"

"J. C. Nugent is one of the cleverest comedians on the American Stage"—Chicago "Herald."

"The Orpheum Bill this week is made notable through the brilliant work of J. C. Nugent."—San Francisco "Call."

IN

"THE REGULAR"

"J. C. Nugent is easily the star of this week's performance at the Columbia."—St. Louis "Republican."

IN

"THE MEALHOUND"

"An extraordinary act."—Birmingham "News."

"The work of J. C. Nugent stands out in fine relief at the Forsythe this week above a bill of unusual merit. Miss Jule York, who assists him, is also a beautiful and clever artist."—Atlanta "Constitution."

"The incomparable light comedian, J. C. Nugent, is here in a new act called the 'Mealhound' which is a masterpiece."—Atlanta "Georgian."

"Another Nugent Success."—Philadelphia "Ledger."

"A gem of originality."—Louisville "Courier."

"By far the best act Nugent has ever brought to Louisville."—Louisville "Herald."

Direction JO. PAIGE SMITH, Palace Theatre Building, New York

MARY BALSAR

Featured with "THE SYSTEM"

Booked Solid

Just completed a very successful engagement at the American Theatre, New York
NOW (March 9-12), LOEW'S ORPHEUM THEATRE, New York

"A BIT OF LIFE"

By ERNEST W. CORTIS

With LESLIE CLARE and MILTON BYRON

Direction ARTHUR HORWITZ.

SAVOY (Homer F. Curran, mgr.).—Dark. 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.

J. E. McCormick has been added to the Cort theatre box office staff.

Alleging that her musician husband, Paul R. Ascherbrenner, was too temperamental, his wife, Myrtle, secured an interlocutory decree of divorce on Feb. 29. The couple were married in 1910.

Feb. 29 one Joseph Rose, said to be a theatrical manager who tours the small interior one nighters with a dramatic company, was arrested on the charge of defrauding a lively stable proprietor. The arrest was made here at the instance of the Cloverdale police.

Work has begun on the new Bishop theatre, Oakland, which, when complete, will have a revolving stage.

BOSTON.

By LOW MERRITT.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—McIntyre and Heath, first local vaudeville appearance in six years this week. Received ovation. The Horvick Ensemble, faster than it was, sharing second honors with William Morris and Co. in "Mrs. Tompkins' Telegram." Bradley and Morris opened, followed by Chief Caulipolcan. Hunting and Francis in new comedy, "Love Blossoms," went better than their old act, "Love Losenges." Joie Heather and Co., a little slower than on her previous engagement. Herbert's Dogs closed.

BOSTON (Mark F. Eisenberg, mgr.).—Vaudeville bill bolstered up in a final attempt to bring business to where it should be to swing this house with its great seating capacity.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Heavy advertising featuring Mike Sacks and his little musical comedy company bringing great results.

HIPPODROME (Robert G. Larsen, agent).—Boxing and wrestling.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Still getting the capacity cream to the tune of over 8,200 per show.

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.).—Paramount pictures going big.

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. Excellent.

SHUBERT (E. D. Smith, mgr.).—Lou-Tellegen in "A King of Nowhere" opened big Monday night, due in part to Geraldine Farrar being a local girl. Show and performance glowingly received by press.

MAJESTIC (E. D. Smith, mgr.).—William Hodge in "Fixing Sister" still putting the orchestra under the stage week ends. Indefinite.

WILBUR (E. D. Smith, mgr.).—Last week of "It Pays to Advertise." Closing strong with "Hobson's Choice" underlined for next Monday.

HOLLIS STREET (Charles J. Rich, mgr.).—Daddy Long Legs playing to matinee turn-aways but nights weak.

COLONIAL (Charles J. Rich, mgr.).—"Around the Map" should clean up this week and next as the only girle show in town.

The 4 Musical Bonnells

PLAYING U. B. O. TIME

THIS WEEK (March 6), Halsey and 5th Ave., Brooklyn; NEXT WEEK (March 13), Tremont and Amsterdam
Direction, LEW GOLDER

PARK SQUARE (Fred E. Wright, mgr.).—Last week of "Rolling Stones" with return booking of "Twin Beds" for Monday.

PLYMOUTH (Fred E. Wright, mgr.).—George MacFarlane in "The Heart of the Heather," second week, going strong.

CASTLE SQUARE (John Craig, mgr.).—Stock. The annual Harvard prize play, "Between the Lines," ends its five weeks Saturday, having drawn far better than expected. The first part of next week will have "Shakespeare's Henry IV" by the Harvard Delta Upsilon, and "Are You a Mason?" starts Wednesday matinee with "Under Cover" underlined for March 20.

GRAND (George Magee, mgr.).—Pop. Poor. HOWARD (George E. Lothrop, mgr.).—"The Auto Girls."

CASINO (Charles Waldron, mgr.).—"Rosey Posey Girls." Excellent.

GAIETY (George Batcheller, mgr.).—Jean Bendlin's Big Show. Good.

Cyril Maude in "Grumpy" is booked for still another return engagement at the end of the month, coming this time to the Hollis.

Charles Rann Kennedy's religious drama, "The Terrible Meek," will be offered Saturday morning at the Castle Square with John Craig, Mark Young and Derwent Hall Caine at a \$2 top for the French and Belgian orphans.

Monday night's performance of "Rolling Stones" at the Park Square was complimentary to James Keen and Howard Halpin, as a box office benefit.

The Actors' Fund Benefit was given Thursday afternoon at the Hollis Street with elimination of talent necessary because of the flood of offers. The promised surprise by Daniel Frohman was Blanche Bates in a humorous discourse on everything in general.

LOS ANGELES.

By GUY PRAGER.

Funeral of Charles ("Daddy") Manley, findom's oldest actor, was held from Brasse Brothers' morgue here with Father Judson officiating. Services were under the auspices of the Actors' Fund of America, and the pallbearers were Mark Benton, Henry L. Massey, Orrin Jackson, Dr. Harry C. Rane, Waddsworth Harris, Frank McQuarrie and Lewis Short.

Herbert Standing is recovering from the effects of a fall sustained while appearing in a movie scene.

Dick Ferris wires from Minneapolis that he soon will be back on the Coast.

L. Frank Baum and Byron Gay have collaborated on a skating song, Baum writing the lyric.

James Gleason, who left here with "Pretty Mrs. Smith," has returned and is now in stock at the Morosco.

Contrary to his promise at the opening of the Morosco theatre three years ago, Manager Morosco has installed an advertising campaign in the playhouse. He supplies a plausible alibi in that the contract for the Burbank curtain had not expired when that theatre changed hands and he was compelled to complete the agreement.

George Mooser, Morosco's eastern representative, is here from New York.

Will Wheeler is managing the Auditorium during the absence of W. H. Clune and Lloyd Brown, who are in New York.

Harry Mestayer has recovered from his recent indisposition.

Sid Grauman, of San Francisco, was here last week.

Hernando Villa, the artist (no kin of the Mexican general) is doing some fine art work for the lobby of Tally's Broadway theatre.

Several eastern skating experts are en route here to appear at local cafes.

Michael Corper is looking after the rental of the Majestic building for Morosco.

Frances Ring and Lawrence Wheat tried out a new sketch, by Hector Turnbull, a scenarist, and entitled "O Doctor," at the Elks club in Glendale last week. Willie Collier and Jack Dean also appeared in playlet. Miss Ring and Mr. Wheat expect to tour in vaudeville if the sketch "gets over" with the Orpheum people.

Several thousand dollars worth of stage and movie stars appeared at Levy's cafe as cabaret performers Friday night for the benefit of the Actors' Fund. The place was jammed. Levy turned over the proceeds to the fund. Byron Gay's song, "A Dream and You," dedicated to the fund and the proceeds from the sale of which the fund will receive for two years, was sung for the first time.

The Star Catalogue of the Market

THE GREATEST BALLAD EVER WRITTEN

"MY MOTHER'S ROSARY"

(MEYERS—LEWIS)

THE INCOMPARABLE DOUBLE SONG GET IT!!

"I'M SIMPLY CRAZY OVER YOU"

(JEROME—GOLTZ—SCHWARTZ)

A HIGH CLASS NUMBER WITH ALL THE REQUIREMENTS OF A POPULAR SUCCESS.

"ARABY"

(IRVING BERLIN)

A GREAT CHINATOWN SONG BY THE WRITERS OF "CHINATOWN."

"IN BLINKY, WINKY, CHINKY, CHINATOWN"

(JEROME—SCHWARTZ)

THE GREATEST IRISH SONG ON THE MARKET

"ALONG THE ROCKY ROAD TO DUBLIN"

(GRANT—YOUNG)

BERLIN'S SENSATIONAL "RAG" HIT

"WHEN YOU'RE DOWN IN LOUISVILLE"

(IRVING BERLIN)

OUR FAVORITE—THE SONG WITH A SOUL

"HELLO, HAWAII, HOW ARE YOU?"

(KALMAR—LESLIE—SCHWARTZ)

THE GREATEST KID SONG EVER PUBLISHED

"WHEN YOU WERE A BABY"

(AND I WAS THE KID NEXT DOOR")

(LESLIE—TIERNLEY)

THE BALLAD THAT SET THE WHOLE UNIVERSE AGOG.

"WHEN I LEAVE THE WORLD BEHIND"

(IRVING BERLIN)

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
81-83-85 Randolph St.

PHILADELPHIA
923 Walnut Street

BOSTON
220 Tremont Street

FRANK CLARK
Chicago Manager

MAX WINSLOW
New York Manager

EVERY
SONG
A
SURE
FIRE
SUCCESS

EVERY
NUMBER
A
GUARANTEED
HIT

Prominent Acts Singing Our Songs Exclusively



PARSIFAL



ELLIOTT & CLAYTON

DAVE
HOFFMANJIM LAKE AND
"AUTO GIRLS"

ARTHUR & DE WITT



GUS NAGER TRIO



GLADYS BENNETT



MORGAN & STUART



JOE SULLY & BETTY

Waterson, Berlin & Snyder

STRAND THEATRE BLDG., 47th ST.
AND BROADWAY, NEW YORK

CHICAGO 81-83-85 Randolph St. PHILADELPHIA 1021 Chestnut Street

BOSTON
220 Tremont Street

MAX WINSLOW
New York Manager

FRANK CLARK
Chicago Manager

BABY GLADYS AND
AUSTRALIA DONNELLYSMAY ELINORE AND
VIOLET CARLETON

Send for this special bargain



\$2.25

Glassberg Short Vamp Satin Sandal

STYLE 3000—One Strap Sandal, in Fine Quality Satin French Heel, White, Black, Red, Pink, Emerald Green, Stage Last, Short Vamp.....\$2.25
STYLE 3010—BALLET SANDAL, in Vici Kid, one Strap, Spring Heel. Colors: Black, Blue, Red and Pink.....\$1.75

J. GLASSBERG

511 6th Ave., near 31st St.
225 West 42d St., near Times Sq.
58 3d Ave., near 10th St.
Send for Catalog V.

MUSIC ARRANGED

For orchestra or piano. Songs taken down from voice. Old orchestrations rewritten. W. H. NELSON, Suite 403, 1531 Broadway, Astor Theatre Building, New York.

Office Hours
9 A.M. to 7 P.M.

Expert Dentistry

PAINLESS METHODS
Established 25 Years

DR. BROMBERG

Specialty of Periodontal Fillings,
Crowns and Bridge Work
at Most Reasonable Prices.
139 E. 34TH ST.,
Corner Lexington Ave.

SPECIAL DISCOUNT TO PROFESSIONALS

Guerrini Co.

Manufacturers of
High Grade
Accordions
279 Columbus Avenue
SAN FRANCISCO

TO-DAY! While you have a half hour to spare have your nose corrected and go through the rest of your life looking better.

Face Book Free. Call Phone Write.

DR. PRATT, 40 West 34th St., New York

PLUSH DROPS All Sizes and Colors
Special Discount and Terms This Month
Retail in City
CONSOLIDATED VELVET
245 West 40th St. New York City

James Richardson, a local newspaper man, has clamped on his skates and is doing the "soup and fish" stunt at Harlows.

MINNEAPOLIS.

By G. M. WALTER.
METROPOLITAN (L. N. Scott, mgr.).—"Bird of Paradise."
SHUBERT (A. G. Bainbridge, mgr.).—"Florence Stone and Players in 'A Bachelor's Baby'."
ORPHEUM (G. A. Raymond, mgr.).—"Stella Mayhew and Billie Taylor, a scream in headline position; Henry De Vries interesting; Harriet Mariotte & Co. well liked; Andy Rice, funny; Two Tom Boys, acrobatic; La Hoen and Dupreese, novel; Flavilla, ordinary accordant."
GRAND (Mr. Kock, mgr.).—"All girl show comprising Six Tasmanians; Grace de Winters; Howard and Sadler; Beech and Lynn."
UNIQUE—Amy Butler and Blues—headline five act bill.
NEW GARRICK (Mr. Calvert).—"Paramount Pictures featuring Blanche Sweet in 'The Black-List'."

Frank Thayer, formerly of Pathe, succeeds Prosper Schwie as manager of the Callion theatre.

One Artist to Another:

Is that a "JOHN D" suit I pray,
Old pal, it sure is nifty,
At One-five-seven-four Broadway,
The price but thirteen fifty.

John D.
Inc.

Now, "How to Dress" need not perplex you,
The clothing problem never vex you,
Wear "JOHN D" suits, they're so good looking,
They'll help get months of solid booking.

The above is not mere talk, MR. ACTOR. This is a real sample shop. Garments that usually retail elsewhere from \$18 to \$30—our price \$13.50.
A "once over" is cordially invited.

John D., Inc., 1574 Broadway,
Opposite Strand Theatre, N. Y. City.



Burlesque Managers Attention

The past year has seen a revolution in costumes in burlesque. This coming season your patrons will demand more up-to-date and original costumes. Just for that purpose we have a special designer on the premises "who is at your service." Telephone or write and Mr. Behrens will give you his personal attention. PRICES ABSOLUTELY RIGHT.

THEATRICAL COSTUMER TO THE BETTER CLASS

162 West 48th St., New York City (Opp. 48th St. Theatre) Phone 935 Bryant

MAX BENDIX BENDIX MUSIC BUREAU THEO. BENDIX

Suite 402, Columbia Theatre Bldg. (Opposite Palace Theatre)
Tel. Bryant 6462

(Artists in every branch of music for every occasion)
ORCHESTRATIONS of Character and Distinction—New Ideas—Special effects to EMPHASIZE your Personality. Come to us and get the BEST. That is what BENDIX stands for. We compose, select and arrange music. Play Reading Dept. Write for particulars.

DR. JULIAN SIEGEL DENTIST

PUTNAM BUILDING, 1493 BROADWAY
Special Rates to the Profession
Official Dentist to the White Rats

NEW ORLEANS.

By G. M. SAMUELS.
ORPHEUM (Arthur White, mgr.).—Marie Nordstrom's divergent artistry shone resplendent Monday evening; Eddie Leonard is the same graceful appealing minstrel; Morin Sisters, appearing initially, proved energetic dancers; Bison City four might have fared better with new material, although this type of act is fading in popularity; Dorothy Regal, submitted bright, snappy skit; Flanagan and Edwards, held interest; Cautler's Toy Shop closed.

TULANE (T. C. Campbell, mgr.).—Margaret Hillington in "The Lie."
CRESCENT (T. C. Campbell, mgr.).—Pictures.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

DAUPHINE (Law Rose, mgr.).—Stock burlesque.

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

Peggy O'Neill, Chicago's idea of the equal of Laurette Taylor, has been a local visitor.

The Triangle broke all picture attendance records with Billie Burke in "Peggy."

Mr and Mrs. Carl Laemmle are here for the Mardi Gras festivities.

"The Lie" company will be the last traveling organization to play New Orleans this season. "The Birth of a Nation," which opens at the Tulane Sunday, will place a period to the current theatre season, in a legitimate way, one that has proffered a few good shows that were well patronized. The south is enjoying great prosperity but has grown very wise, and will tolerate only the best.

Local songs by local writers have superseded the imported brand in popular favor. Some of the titles are "Who You for Brown Skin?" a southern breakdown; "I'm Sorry I Made You Cry," a Charles K. Harris sort of ballad; "Tropical Girl," with a Central American flavor, and "Daddy, Don't Leave Me Now," which ranks first in favor.

Chir Winehill has forsaken vaudeville for burlesque.

Sidney Wire, who has been wintering here with his wife, has purchased an interest in a carnival organization and gone out in advance.

PHILADELPHIA.

KEITH'S (Harry Jordan, mgr.; agent, U. R. O.).—Sam Bernard and Moon and Morris, are the headliners; Anna Chandler, pleasing; Creasy and Dayne, in a skit, "One Night Only," fair; Togan and Geneva, success; Maurice Burkhardt, went over exceptionally

well. The remainder of the bill is well balanced, comprising the "New Producer," Monroe and Mack, and the Danube Four.

GLOBE (D. Sablosky, mgr.).—William B. McCallum's "A Night with the Poets," heads the bill. A one-act war play which is new to this city, headed by Clifford Hipple, entitled "The Lost Plan," went over well. Others on the bill are "Love's Lottery," Cadets de Gasconne, Clements and O'Connor, Harry Fry, Scamp and Scamp, Hayes and Thatcher, Mueller and Mueller and the Kamurra.

ADELPHI.—"The New Henrietta," with an all star cast, opened Monday night to an excellent house.

WALNUT (Chas. G. Strakosch, mgr.).—Thurston opened Monday night to capacity business.

FORREST.—"Ziegfeld Follies," second week. CHESTNUT ST. OPERA HOUSE.—Prohibition film.

GAYETY.—"Wine, Woman and Song."
CASINO.—"Star and Garter Show."
LYRIC.—"The Only Girl."

Steve Talbot is doing the press work for the Chestnut St. Opera House.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.).—Opening Sunday return limited engagement of "The Birth of a Nation." Packed houses. \$2 scale.
SHUBERT (Melville Stoltz, mgr.).—Wm. Faversham in "The Hawk" played to fashionable audiences with great success. Mar. 13, Harry Lauder Co.

COLUMBIA (Harry D. Buckley, mgr., orph.).—Alexander Carr & Co., hit; McKay & Ardine, clever; Avon Comedy Four, big; Al and Fannie Steadman, good; Laurie & Bronson, please; Musical Gordon Highlanders, entertain; Curson Sisters, many times here, yet always popular.

STANDARD (Leo Reichenbach, mgr.).—"The Tempters."

GAYETY (Ben Parry, mgr.).—"The Girl Trust."

EMPRESS (Chick Helb, mgr., wva.).—Horn & Ferris, Weber, Dolan & Frazer, Thaleras Circus, McKay & Clegg, Rhoda & Crampton, Kilkenny 4.

GRAND (Harry Wallace, mgr., wva.).—Cabaret Girl, 2 acts, five scenes, especially staged, features; Santelli, usual success; Santos & Hayes, hit; Alfred Farrell, good; LeRoy & Tozier, please; Adolpho, fair; Allen & Allen, sensational; pictures interspersed complete good bill.

GARRICK (M. Stoltz, mgr.).—German war pictures held over. Heavily advertised, but showing to small audiences.

HIPPODROME (Gene Lewis, mgr.).—Second week of melodrama, "Convict 606" this week to capacity, at 10-20-30. Change in policy proved good for house. Gene Lewis appears himself with cast of mediocre caliber.

HIPPODROME

Management CHARLES DILLINGHAM
World's Greatest Show Lowest Prices
MAT. DAILY
2:15 2:15
25c. to 1,000 People—100 Wonders
\$1.00 SOUSA & BAND SENSATIONAL ICE BALLET
Staged by R. H. Burnside
Sunday Night—SOUSA AND HIS BAND

Good Printed
Professional
Letterheads
at Low Prices

SEND FOR CATALOG

showing fifty original designs suitable for professional people, vaudevilleans, circus men, carnivals, etc. Letterheads printed in one or more colors, space left for photos. This catalog will save many dollars and you get better letterheads than you ever had. Owing to the great cost of producing this catalog we are compelled to make a charge of 10c for same. Send 10c and see our original designs. All other printing at low prices.
Ernest Fantes Co., Theatrical Printers
527 S. Dearborn St. Established 1890 Chicago, Illinois

THE CASTLE SCHOOL OF DANCING

24 East 48th St., opp. The Ritz-Carlton
A competent faculty teaching Stage Fantomime, Toe, Russian, Folk, Exhibition Dances, also Ball Room Exhibition, the Castle Stage Dances and others. Terms most moderate. Special for the Profession. Call, Phone or Write.

E. GALIZI & BRO.

Greatest Professional
Accordian Manufacturers and
Repairers.



Telephone 526 Franklin
203 Canal Street, New York City

HABERDASHERY AND HATS

OF THE BETTER SORT

Prices Right

SERVICE THE BEST

Nat Lewis

HABERDASHER
AUTHORITY IN
OUTFITTING PRODUCTIONS AND ACTS
1578-1580 Broadway
OPPOSITE STRAND
500 Melrose Ave., Bronx
Phone Bryant 7735 Phone Melrose 6511

PARK AND SHENANDOAH (Wm. Flynn, mgr.).—Florence Reud and Malcolm Williams at Park in "The Master of the House." Frank Moulan as Gaspard scores success in "Chimes of Normandy." Both houses enjoying good exclusive patronage. Popular prices.

"Mutt and Jeff in College," returns to the Princess and does fair on the week.

Mardi Gras festivities, or an attempt at re-producing the feature acts appearing at New Orleans, were tried out at various cabaret resorts, with partial success. Cicardi's winter garden in Delmar boulevard proves the most popular.

There has been objection to the presentation of the Lewis-Trendall fight pictures and the probability is that they will be taken out for a run in nearby towns and villages. Lewis administered the K. O. in the seventh and following his fight in New Orleans last week, now claims the title in his class, all of which make the pictures the more valuable.

"The Old Musician," a folk-play depicting life in a German village, by Paul Quenel, was presented for the first time in America at the Victoria Sunday evening. The occasion was in honor and benefit of Gustave Illmer, veteran actor and manager of many of Hans Loebel's most successful productions.

Guy Bates Post, in "Omar," will appear at the Shubert, week 19.

The Metropolitan Opera Company presented Serge de Diaghileff's Ballet Russe Monday, Tuesday and Wednesday at the Odeon. Ticket sale was complete long before company arrived. Dances quite shocking to fashionable St. Louisans, yet delightful to those appreciating the art of this nature.

I. MILLER, 1554 Broadway, Bet. 46th and 47th Sts.
 Tel. 2363 Col. 518-528
 W. 55th St. N. Y.
 Manufacturer of Theatrical Boots and Shoes, CLOG, Ballet and Acrobatic Shoes a Specialty. All work made at short notice.
 Write for Catalog 4

Adler Made to Order and Ready to Wear
GOWNS for Stage or Street
 115 West 45th Street, New York
 Phone Bryant 4764

AUGUSTO IORIO & SONS
 Manufacturers of the Best Accordeons in the world.
 Special for Piano Keys.
 229 Grand Street
 NEW YORK CITY

HOLZWASSER
 1417-1423 THIRD AVENUE
 NEAR 80th STREET
 OPEN EVERY EVENING TILL 9 p. m.



FURNITURE Cash or Credit

A Special 12% Offered the Discount of Profession

To the Artist

A QUARTER of a century we have furnished the homes of the leading men and women of the American stage—combining elegance, economy and extremely liberal terms. We would like to furnish a home for you. Our position out of the high rent district ALONE makes our extraordinarily low prices possible.

4 ROOMS (\$200 value) FOR \$123
 5 ROOMS (\$350 value) FOR \$275
 4 ROOMS, PERIOD (\$500 val.) \$375
 3 ROOMS, PERIOD (\$300 val.) \$225

OUR TERMS A New 80-Page Catalog—FREE

Value	Deposit	Weekly
\$75	\$5.00	\$1.00 to \$1.50
\$100	\$10.00	\$1.50 to \$2.00
\$150	\$15.00	\$2.00 to \$2.25
\$200	\$20.00	\$2.50 Special
\$300	\$30.00	\$3.00 12% Dis-
\$400	\$40.00	\$4.00 count for
\$500	\$50.00	\$5.00 cash

We Pay Freight and Railroad Fares
 Delivery by Our Own Motor Trucks

Terms apply also to New York State, New Jersey and Connecticut
 We Pay Freight and Railroad Fares
 Delivered by Our Own Motor Trucks.

Florence Reed and Malcolm Williams conclude their engagement here this week. Mary Holand joins the local stock cast for an engagement of four weeks.

"Love in a Toyshop" was the name of a play given last week by the Junior League at the Victoria theatre by society girls of St. Louis. The play was for the establishment of a working girls' lunchroom. Mayor John Purroy Mitchell of New York addressed the cast just before the premier presentation of the play, complimenting them on the movement. Mayor Mitchell was in St. Louis in attendance at the National Defense Conference of Mayors from throughout the United States.

DRY O'HEARN THIRSTY Dyer
Cleanser
 Open All Night and Sundays
 Any Ladies' Gown, Suit or Coat Dry Cleaned
\$ 1.50
 Alterations and Repairs
 1554 Broadway
 Corner 46th St.
 Let Me Clean You Up for New York Opening

Work Done One Hour
 Gents' Suits or Overcoat Dry Cleaned
\$ 1.00
 1572 Broadway
 corner 47th St.

BE PROTECTED AGAINST FIRE IN THE THEATRE OR HOTEL
 Secure a fire insurance policy that covers your wardrobe (stage and street), also scenery.
 Anywhere at any time
 Most Reasonable Rates
 Communicate for Particulars
REUBEN SAMUELS
 88 Maiden Lane, NEW YORK CITY

ATTENTION TO THE PROFESSION
SANITARY GYMNASIUM
Prof. William Grupp's Health School
 252-254 WEST 116th STREET, NEW YORK
 Boxing Taught Scientifically—Weight Reduced or Increased—Massaging
 Rehearsal Room With Use of Piano—Mornings 9 A. M. to 1 P. M. Rates \$2.00 Weekly

Herbert Moore
 Writes for SAM AND KITTY MORTON, ELIZABETH M. MURRAY, RAY SAMUELS, MCKAY AND ARDINE, CARREL & PIERLOT, LEW WELLS, etc., etc. Sketches, Monologues, Playlets written to ORDER ONLY. Get my Fair Deal Terms. Address me at "THE COM-EDY SHOP," 655-A Sheridan Road, Chicago.

Three acts booked from a local agency and band locally organized shipped on the "Pearla" the first Mississippi river boat to leave port this season for New Orleans. There were about 130 passengers, some of whom were artists headed for southern engagements.

Unheralded and unfetured by advance notices, Marie Lavarre, statuesque and beautiful, stepped into the Shubert theatre, last week, as the real prima donna in Shubert's "Town Topics." Miss Lavarre ran away with popular honors at every performance. She should be featured.

A new \$2,000,000 hotel is to be erected in St. Louis, ground on the site at Washington and Ninth to be broken April 1. The hotel is to have a covered roof garden where the management proposes to stage the best in entertainment.

ADDRESS DEPARTMENT
 Where Players May Be Located
NEXT WEEK (March 13)

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.

6 BROWN BROS.
 2d Season with "Chin-Chin"
 Illinois Theatre, Chicago, Ind.
TOM BROWN, Owner and Mgr.

A
 Abram & Johns Variety San Francisco
 Allen & Francis Variety N Y
 Amata Keith's Boston
 Ardath Fred J Co Keith's Philadelphia
 Armstrong Will H Variety N Y
 Avon 4 Orpheum Memphis

B
 Beaumont & Arnold care Morris & Feil N Y
 Berzac Mme Jean Variety Chicago
 Bimbo The Variety Chicago
 Blondell Edward Variety N Y
 Bowers Walters & Crooker Winter Garden inde
 Brinkman & Steele Sis Variety N Y

C
 Calve Emma Orpheum Omaha
 Carletons 2 Temple Detroit
 Cedora Davis Pittsburgh

D
 Claudius & Scarlet Variety N Y
 Conant Calista Orpheum Denver
 Conlin Ray Variety N Y
 Cross & Josephine 902 Palace Bldg N Y

E
 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 Ft Worth

F
 Elinore & Williams Keith's Louisville
 Ellis & Bordonio Shea's Buffalo
 Embs & Alton Orpheum Omaha
 Ernie & Ernie Keith's Columbus

G
 Gaxton Wm Co Keith's Providence
 Girard Harry & Co care Harry Weber
 Gordon Jim & Elgin Mary Variety San Francisco
 Gordon Jno Co Orpheum Denver
 Gordon & Rica Keith's Philadelphia

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 Prospect Brooklyn
 Howard Chas & Co Variety N Y

I
 Ideal Variety N Y

J
 Jackson L & M Orpheum Memphis
 Jordan Dorothy Orpheum San Francisco
 Jordan & Doherty Variety N Y
 Josefsson Iceland Glimma Co Variety Chicago

K
 Kajiyama Keith's Providence
 Kammmerer & Howland Feinberg Putnam Bldg
 Klass & Bernie Keith's Providence
 Klawnsy Kathleen 592 St Denis St Montreal
 Kraft & Gros Shea's Buffalo
 Krellex The care Irving Cooper N Y
 Kurin' Roosters Orpheum St Paul

L
 Lai Mon Kim Prince Variety N Y
 Langdons The Orpheum Sacramento

Special Service for Vaudeville
Lehigh Valley Railroad
 Rochester, \$7.00 Toronto, \$18.55
 Buffalo, \$6.00 Chicago, \$19.10
 All Steel Cars, Lowest Fares, Special
 Baggage Service
 If You Want Anything Quick—
 Phone W. B. LINDSAY, E. F. A., Bryant
 412
 A. J. SIMMONS, A. G. P. A.
 Ticket Office, Broadway & 42nd St., New York

JAMES MADISON
 VAUDEVILLE AUTHOR—Write all hat viller material, including topical telegrams; also for Al Jolson, Joe Venet, Bertie and Glass, Howard and Howard, Tommy and Bert, Bostling and Francis, Castor and Lee, Fred Dugan, Schenck and Chapelle, etc.
 1433 BROADWAY, NEW YORK

GLIDING O'MEARAS
 Grand Opera House
 810
 N. W. Cor. 23rd St & Eighth Ave., N. Y. C.
 Phone 643 Chelsea
 Late Kath Vasdeville
 Features
 SCHOOL FOR DANCING—All Modern and Stage Dances Taught.
 Special Attention Given to Professionals.
 ROOMS FOR REHEARSALS
 Open for Club Engagements

INTRODUCING Spring and Summer Styles Suits and Top Coats Season 1916
 Featuring a large variety of exceptional smart models and exclusive patterns
YOUR INSPECTION INVITED
\$18 to \$45
HATS, NEW DEPARTMENT
\$2 to \$5

MACK'S
 1582-1584 Broadway
 Opposite Strand Theatre
 722-724 7th Avenue
 Bet. 47th & 48th Sts
 Opposite Columbia Theatre
 N. Y. City

ONE AGENT WANTED in each company and each theatre to sell a practical necessity that every traveler will buy. NOVELTY MFG. CO., Cleveland, Ohio.

SCENERY
 I have four BEAUTIFUL OLIO DROPS never used, painted by John Young; let me price them to you. Owner 636 W. 29th St., N. Y., or Phone 1082 Chelsea.

WANTED: Novelty or Toe Dancer
 To join Carlo Cassetta, formerly with "Nephtune's Garden." Costumes required. Address, 154 West 46th Street.

BEST PLACES TO STOP AT

20 Housekeeping Apartments
of 2 and 3 Rooms with Bath,
\$2.00 to \$15.00 Weekly

60 Single and Double Rooms
with Bath, \$5 to \$10 Weekly

City Homes, Home Cooking,
Home Comforts.

THE CORNELL

114-16 WEST 47TH STREET WM. J. SMITH, Manager NEW YORK CITY

Located in the Heart of the
Theatrical Section and
Booking Offices

Phone Bryant 4641
Complete Hotel Service
(Just off Broadway)

BEST PLACES TO DINE

AN ITALIAN DINNER YOU WON'T FORGET

102-110 West 49th St.

Lunch 40c.

With Wine

GIOLITO

Near 6th Ave.

DINNER, Week Days, 60c.
Holidays and Sundays 65c.

WITH WINE

"THE RENDEZVOUS OF THEATRICAL'S BEST"
TURNING THEM AWAY NIGHTLY

JOEL'S

286 West 41st St.
One Minute West of Broadway

We've made \$250,000 by satisfying our customers.
Let us satisfy you! Only place north of Mexico you
get the genuine chili con carne and tamales. Also a
delicious table d'hôte dinner, 75c. A la carte
Ehret's beer, etc. Dancing in the new Mirror Room.

SPECIAL CHICKEN AND SPAGHETTI EN CASSEROLE

115 WEST 47TH ST.

LUNCH
WITH WINE
40c.

ROYAL

NEAR 6TH AVE.

DINNER
WITH WINE
65c.

TABLE D'HOTE

DURAND AND COMINETTI, Proprietors

"WHERE THE MOUNTAINS KISS THE SEA"

NAT GOODWIN CAFE

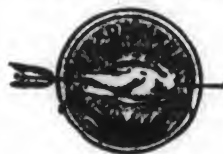
The Most Famous Bohemia West of Chicago
SANTA MONICA, CAL. (25 minutes from Los Angeles)
PAUL W. SCHENCK, President

DANCING

ROTISSERIE

RAZZETTI & CELLA, Inc.

Kings of the Roast Meats
Originators in this style cooking



Hot
Roast
Chicken,
Turkey,
Duck,
Goose,
Squab,
Lamb,
Pork,
Beef,
Veal.

La Parisienne

630-632 8TH AVE.
Bel. 40th-41st Sts.
Phone Bryant-4723

ELDORADO

1599-1601 8'WAY
Bel. 48th-49th Sts.
Phone Bryant-6895

High Class Dining Rooms **Palm Garden**
Imported & Domestic Wines & Liquors

Famous Places—Popular Prices

OPEN TILL 1 A. M.

Telephone Greeley 2429

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, \$2.00 Up
JORDAN BROS., Props.

270 West 39th St. **NEW YORK CITY**
near 8th Ave.

Langtry Mrs Keith's Columbus
Le Hoen & Dupre Orpheum St Paul
Leonard & Willard Variety N Y
Lohae & Sterling Keith's Providence

M

Major Carriek Variety San Francisco
Mang & Snyder Orpheum Salt Lake
McWaters & Tyson Majestic Milwaukee
Metro Dancers Orpheum Salt Lake
Mirano Bros Orpheum Oakland
Moore & Hauger Majestic Chicago
Murphy Thos E Dir Arthur Klein

ST. PAUL HOTEL

60TH ST. AND COLUMBUS AVE.

NEW YORK CITY

Ten-story building, absolutely fireproof. All
baths with shower attachment. Telephone in
every room.

One block from Central Park Subway, 6th
and 9th Ave. L Stations. Same distance from
Century, Colonial, Circle and Park Theatres.

—RATES—

100 Rooms, use of bath, \$1.00 per day.
150 Rooms, private bath, \$1.50 per day.
Suites, Parlor, Bedroom and Bath, \$2.50 and up.
By the week, \$4, \$9 and \$14.00.

SPECIAL RATES TO THE PROFESSION

Catering to Vaudeville's Blue List

Schilling House

107-109 West 48th Street

NEW YORK

American plan. MEAL SERVICE AT ALL
HOURS. Private baths. Music Room for
Rehearsals. Phone 1654 Bryant

Tel. 4696 Bryant

The Central

221 WEST 42D ST., near Broadway

Elegant furnished rooms with private baths;
modern comfort, French cooking. Single, \$7 to
\$8; Double, \$14 to \$18, including board. For past
13 years under the personal management of
F. MOUREY.

CATERING TO THE PROFESSION

ABBEY COURT

3120 Broadway, N. Y. C., N. E. Cor. 124th St.

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 Moruingside.

N
Natalie & Ferrari Keith's Louisville
Norton & Lee Shea's Buffalo
Nugent J. C Co Keith's Indianapolis

N

Ober & Dumont 117 Clark St Chicago
Oliver & Olp Shea's Toronto
Orr Chas Keith's Washington

O

P
Patricola & Meyers Keith's Washington
Payne & Niemeyer Keith's Cincinnati
Pietro Grand Calgary

Hotel Richmond

70 WEST 46TH STREET

NEW YORK

1 BLOCK FROM BROADWAY, 1 BLOCK FROM 5TH AVENUE

5 MINUTES' WALK TO 30 THEATRES

This excellent hotel with its quiet, comfortable, attractive service and restful atmo-
sphere, invites your patronage.

TARIFF:

Double room, use of bath, \$1.50 per day. Double room, private bath and shower, \$2.00
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.

Phone Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping

323 West 43rd Street, NEW YORK CITY.

Clean and Airy

Private Bath, 2-4 Rooms. Catering to the comfort and convenience of the profession

Steam Heat

.....\$8 Up

New Victoria Hotel

Formerly KING EDWARD

UNDER NEW MANAGEMENT

IN NEW YORK

145-155 WEST 47TH STREET, Just off Broadway

"The Very Heart of New York"

350 Rooms, 250 Private Baths Absolutely Fireproof EVERY MODERN CONVENIENCE
Rooms (Running Water), \$1.00 and Upward. Room and Bath, \$1.50
Five Minutes' Walk to 30 Theatres POPULAR PRICE RESTAURANT

Try Our Dollar Dinner for 50c.

CAFE IN CHARGE OF ABE MIERS

CHAS. A. HOLLINGSWORTH, Proprietor

AN IDEAL HOTEL FOR PROFESSIONALS

300Furnished Apartments

(of the better class yet within reach of economical folks)

Under direct supervision of the owners. Located in the heart of the city, just off Broad-
way, close to all booking offices, principal theatres, department stores, traction lines, L
roads and subway.

Our specialty is housekeeping apartments for theatrical folks to whom we specially
cater and who can be assured of unsurpassed service and attention at all times.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHT.

IRVINGTON HALL

355 to 359 West 51st St. Phone 7152 Col.

Elevator fireproof building of the highest type. Just

completed. With every modern device and convenience.

Apartment are beautifully arranged and consist of 2,

3 or 4 rooms, kitchens and kitchenettes, private bath

and phone.

\$12.00 Up Weekly

YANDIS COURT

241-247 West 43rd St. Phone 7912 Bryant

1, 3 and 4-room apartments with kitchenettes. Pri-

rate bath and telephone. The privacy these apartments

are noted for is one of its attractions.

\$10.00 Up Weekly

Address all communications to M. Claman

Principal Office: Yandis Court, 241 West 43rd Street, New York

HENRI COURT

312, 314 and 316 West 48th St. Phone 8560 Bryant

An up-to-the-minute new fireproof building, arranged

in apartments of 3 and 4 rooms with kitchens, private

bath. Phone in each apartment.

\$12.00 Up Weekly

THE DUPLEX

325 and 330 West 43rd St. Phone 4293-6131 Bryant

Three and four rooms with bath furnished to a

degree of modernity that exceeds anything in this type

of building. These apartments will accommodate four

or more adults.

\$8.00 Up Weekly

Dad's Theatrical Hotel

PHILADELPHIA

TORONTO—CANADA

STRAND HOTEL

81-85 VICTORIA STREET

ADJOINING SHEA'S THEATRE

Convenient to all theatres

Rates to the Profession

Running hot and cold water in every room.

European plan

H. ARMSTRONG, Manager.

"P" of Wash St" Orpheum San Francisco
Powder & Capman Majestic Chicago

R
Reilly Charlie Variety San Francisco

Rice Andy Orpheum Winnipeg

Royce Ruth Davis Pittsburgh

Ryan & Tiernay Keith's Boston

ST. LOUIS, MO.

REGENT HOTEL, 100 N. 14th Street

HOME OF THE PROFESSION

FIVE MINUTES' WALK TO ALL THEATRES

ELMER E. CAMPBELL, Prop. and Mgr.

NOTICE TO THE PROFESSION

SEYMORE HOTEL

ROCHESTER, N. Y.

Rates

European\$0.75 up

American\$1.25 up

S

St Elmo Carlotta Variety N Y
Silver & Du Vall Silver Wd Col Southberry Ct

Simpson Fannie & Dean Earl Variety N Y

Stanley Aileen

T

Thurber & Madison care M S Benham

Tighe Harry and Babetta Variety N Y

BEST PLACES TO STOP AT

LEONARD HICKS HOTEL GRANT

"The Keystone of Hotel Hospitality"

CHICAGO

OFFERS SPECIAL WEEKLY RATES TO THE PROFESSION
WHY NOT LIVE IN THE HEART OF CHICAGO?

DANIEL'S HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and 9th Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1862 Bryant NEW BUILDING NEW YORK CITY
ABSOLUTELY FIREPROOF
84 ROOMS With Hot and Cold Running Water
ALL MODERN IMPROVEMENTS SHOWER BATHS
TELEPHONE IN EVERY ROOM
EVERYTHING NEW
PRICES \$3.50, \$4.00, \$4.50 WEEKLY
CAFÉ AND RESTAURANT A CALL WILL CONVINCE YOU

Tel. Bryant { 554
555
7833 } **The Edmonds** ONE BLOCK TO TIMES SQ.

Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment

Office—776 EIGHTH AVENUE

Telephones:
Bryant
8950—8961

THE ADELAIDE

One block west of Broadway

754-756 EIGHTH AVE., Bet. 46th and 47th Sts.

3-4-5 Room Apartments Completely Furnished for Housekeeping at Moderate Prices

Steam Heat, Bath and Telephone in Each Apartment

No one but myself is connected in any way with these apartments

MRS. GEORGE HIEGEL, Proprietor and Manager

Towne Fenimore Cooper Bway Theatre Bldg N Y
Toney & Norman Orpheum Denver
Tomboys Two Orpheum Winnipeg

V

Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W

Wakefield W H Orpheum Seattle
Watson Sisters Keith's Toledo
Weber & Fields Keith's Boston
Williams & Rankin Variety N Y

CURLESCUE ROUTES

(Week March 13 and March 20.)

Al Reeves 13 Empire Albany 20 Casino Den-
ton.
Americans 13 Star St Paul.
Auto Girls 13 Gilmore Springfield.

EXORA FACE POWDER
STAYS ON!
Gives a most beautiful complexion.
Used for 50 years by Stars of the Profession. Send for free
EXORA samples. CHARLES MEYER, (Est. 1868) 478 W.
15th Street, N. Y.

Beauty Youth & Folly 13 Gayety Philadelphia.
Behman Show 13 Miner's Bronx New York 20
Orpheum Paterson.
Ben Welch Show 13 Casino Brooklyn 20 Em-
pire Newark.
Big Craze 13 Corinthian Rochester.
Billy Watson's Beef Trust 13 Gayety Boston
20 Grand Hartford.
Blue Ribbon Belles 13 Lyceum Columbus.
Bon Tons 18-18 Park Bridgeport 20 New
Hurtig & Seamon's New York.
Bostonian Burlesquers 13 Orpheum Paterson
20 Empire Hoboken.
Broadway Belles 13 Star Toronto.
Cabaret Girls 13-15 Armory Binghamton 16-
18 Hudson Schenectady.
Charming Widows 13 Garrick New York.
Cherry Blossoms 13 Gayety Brooklyn.
City Sports 13-15 Park Youngstown 16-18
Grand O H Akron.
Crackerjacks 13 Penn Circuit.
Darlings of Paris 13 Buckingham Louisville.
Follies of Day 13 Casino Philadelphia 20 Pal-
ace Baltimore.

Follies of Pleasure 16-18 Majestic Wilkes-
Barre.
French Models 13 Star Brooklyn.
Frollic's of 1915 13 Olympic Cincinnati.
Gay New Yorkers 13 New Hurtig & Sea-
mon's New York 20 Empire Brooklyn.
Girls from Follies 13 Century Kansas City.
Girls from Joyland 13 Gayety Minneapolis.
Girls Trust 13 Columbia Chicago 20 Gayety
Detroit.
Globe Trotters 13 Gayety Montreal 20 Em-
pire Albany.
Golden Crook 13 Empire Brooklyn 20 Co-
lonial Providence.
Gypsy Maids 13 Empire Newark 23-25 Park
Bridgeport.
Hastings' Big Show 13 Gayety Washington 20
Gayety Pittsburgh.
Hello Girls 13 Yorkville New York.
Hello Paris 13 Gayety Baltimore.
High Life Girls 13-15 Academy Fall River
16-18 Park Manchester.
Howe's Sam Own Show 13 Empire Brooklyn
20 Casino Philadelphia.
Lady Buccaneers 13 Trocadero Philadelphia.

Liberty Girls 13 Colonial Providence 20 Gay-
ety Boston.
Maids of America 13 Gayety Buffalo 20 L O
27-29 Bastable Syracuse 30-1 Lumberg
Utica.
Manchester's Own Show 13 Gayety Pittsburgh
20 Star Cleveland.
Majestic's 13 Star Cleveland 20 Colonial
Columbus.
Marion's Dave Own Show 13 Gayety Toronto
20 Gayety Buffalo.
Merry Rounders 13 Gayety Detroit 20 Gay-
ety Toronto.
Midnight Maidens 13 Casino Boston 20 Colum-
bia New York.
Military Maids 13 Academy Jersey City.
Million Dollar Dolls 13 L O 20-22 Bastable
Syracuse 23-25 Lumberg Utica.
Mischief Makers 13 L O.
Monte Carlo Girls 13 Gayety Milwaukee.
Parisian Flirts 13 Olympic New York.
Puss Puss 13 Columbia New York 20 Casino
Brooklyn.
Record Breakers 13 Englewood Chicago.
Review of 1916 13 Howard Boston.
Rose Sydell's Show 13 Colonial Columbus 20
Empire Toledo.
Roseland Girls 13 Gayety St Louis 20 Colum-
bia Chicago.
Rosey Posy Girls 13 Grand Hartford 20
Jacques O H Waterbury.
September Morning Glories 13 Cadillac De-
troit.
Smiling Beauties 13-15 Berchel Des Moines 20
Gayety Omaha.
Social Maids 13 Star & Garter Chicago 20-22
Berchel Des Moines.
Sporting Widows 13 Empire Toledo 20 Star
& Garter Chicago.
Star & Garter 13 Palace Baltimore 20 Gay-
ety Washington.



1-STRAP SLIPPER \$2.50
Black Kid Pony Slip-
per. All Sizes in
Stock.

CAMMEYER 6th Ave.—20th St.
New York
Headquarters for Theatrical
and Street Shoes and Hosiery
Telephone Chelsea 5656 and
ask for Mr. Stewart
Catalogue on Request to Dept. 25



2-STRAP SLIPPER \$3.50
In Black, Red, White
and Pink Satin. All
Sizes in Stock.

UNDER MANAGEMENT OF THE OWNER

THE ARTHUR

252-254 West 38th St., Off 7th Avenue, New York
\$2.50 to \$5.00 Weekly

100 rooms, scrupulously clean, baths on every floor, steam heat, electric light and gas
Telephone 4155 Greeley MUSIC ROOM FOR USE OF GUESTS

Hotel Bradley

RUSH AND EAST GRAND AVE.

—256 Rooms—
CHICAGO

CATERING TO THE BETTER CLASS OF THE PROFESSION
WALKING DISTANCE OF ALL THEATRES

ROOMS WITH BATH, \$7, \$8, \$9, \$10.50

TWO ROOM SUITE, \$14. THREE ROOM SUITE, \$21

HIGH CLASS RESTAURANT MODERATE PRICES

ROBT. H. BORLAND, Manager
(Same Management Alexandria Hotel)

Rooms with Private Bath \$7.00 Week
IN THE NEW, MODERN FIREPROOF

NORMANDIE HOTEL

417-19 SOUTH WABASH AVENUE CHICAGO, ILL.
Within three blocks of Ten Largest Down-Town Theatres

MARION APARTMENTS 156 West 35th Street NEW YORK

Just off Broadway

FURNISHED APARTMENTS

1, 2, 3, and 4 Rooms, \$3 and Upwards

Complete Housekeeping Equipments. Telephone and Elevator Service.

MABELLE

ARTHUR

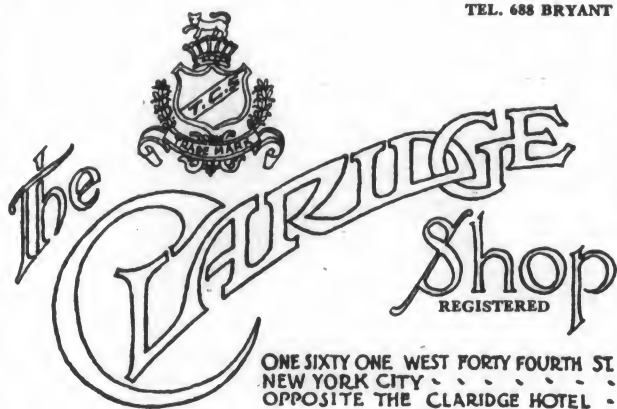
SHERMAN and UTTRY

IN DAINTY BITS OF MUSICAL COMEDY

COLONIAL THIS WEEK (March 6)
Next Week (March 13) KEITH'S, PHILADELPHIA

Direction, **M. S. BENTHAM**

TEL. 688 BRYANT



ONE SIXTY ONE, WEST FORTY FOURTH ST.
NEW YORK CITY
OPPOSITE THE CLARIDGE HOTEL

"Paris to New York"

WE INVITE

THE PROFESSION TO
INSPECT OUR NEW ES-
TABLISHMENT, ESPECIALLY
THOSE WHO SEEK EXCLU-
SIVE, CLEVER CREATIONS
IN GOWNS AND SUITS BY
MME SOPHIE ROSENBERG.
HATS OF THE HIGHEST
GRADE OF IMPORTED AND
ORIGINAL DESIGNS AT
PRICES THAT WILL SUR-
PRISE YOU.

MME. SOPHIE ROSENBERG'S
OTHER ESTABLISHMENT
153 WEST 44th STREET
TELE. 5599 BRYANT

BEAUTIFUL MOVIE STARS
WHO HAVE PUT THEIR
STAMP OF APPROVAL ON
ROSENBERG GOWNS:

THEDA BARA
VIRGINIA PEARSON
MABEL NORMAND
LILLIAN WALKER
MARL MILES MINTER

Strolling Players 13 Gayety Kansas City 20
Gayety St. Louis.
Tango Queens 13 Savoy Hamilton Ont.
Tempters The 13 Gayety Chicago.
The Tourists 13 Jacques O H Waterbury 20
Miner's Bronx New York.
Tip Top Girls 13 So Bethlehem 14 Easton 16-
18 Grand Trenton.

20th Century Maids 13-15 Bastable Syracuse
16-18 Lumberg Utica 20 Gayety Montreal.
U S Beauties 13 Standard St. Louis.
Watson Wrothe Show 13 Gayety Omaha 20
Gayety Kansas City.
White Pat Show 13 Empire Cleveland.
Winners The 13 Majestic Indianapolis.
Yankee Doodle Girls 13 Columbia Grand Rap-
ids.

The Song, "FAMOUS BAND," now being used
by Albert Whelan is the PROPERTY OF

NAT CARR

Albert Whelan is singing this copyright number
BY PERMISSION OF NAT CARR

1st up

The Chimney Cat

TOMMY KAT COLTON

New York Hippodrome

Guess who is the rube with the bandanna—Sousa scene

Management, Mr. CHARLES DILLINGHAM

SECOND SEASON—AND STILL THE BIG HIT

JOHN E. CAIN

 As Jiggs [Father]

and BLANCHE NEWCOMB

 As "Peggy"

In Gus Hill's Production of Geo. McManus' Cartoon Musical Comedy

"BRINGING UP FATHER"

"BLANCHE NEWCOMB'S Specialty in the Third Act stops the show at every performance"
THERE'S A REASON

Invite Offers for Next Season

Address, En Route, "BRINGING UP FATHER CO.," Number One, or VARIETY, New York

LETTERS

Where O 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 regis-
tered mail.

A
Adams Genevieve

Adgie Mille
Akin Ed

Baker Elizabeth
Baker Baffne (P)

B

Baker Nat
Baker W Wesley
Ball E R (C)
Beane George (C)
Barnes Mrs Ed
Barnes Geo E
Barnes & West
Barrett Leollo (C)
Barton Ida
Batchelder Alice E
Pauler Henry
Bean J Wesley
Bell Peggy
Bell Betty
Bennery Roy
Bennett Polly
Bentley John (C)
Bergere Yvonne

RUBY CAVELLE and CO.

 In An Up To Date Oddity

SINGING, DANCING AND MUSIC
SCENERY BY PHYSIOC COSTUMES BY MME. DAVIS

BACK IN VAUDEVILLE**JACK WILSON**

ASSISTED BY

Frank Hurst and Miss Lillian Boardmanin **"AN IMPROMPTU REVIEW"**

Gowns worn by Miss Boardman, designed by Kitty Gordon

THIS WEEK (March 6)**KEITH'S ROYAL, NEW YORK****NEXT WEEK (March 13)****KEITH'S COLONIAL, NEW YORK**

Bernard Lester
Bernaditti Miss (C)
Bertish Mr J
Bertrand Dixie
Burkeart Addison
Bayle & Patay (P)
Bennett Miss E
Bigelow Campbell & R
Bimbos The (C)
Birchley Jack (P)
Bigelow Mrs Robt
Blaney Harry Clay
Borherding J S (P)
Boudini Daa
Bowen Clarence (C)
Bowman Mrs Wm
Boyle Billy
Bronson & Baldwin (C)
Browne Bothwell
Brown Geo N
Brown Henry (C)
Brown Hank
Brown Fred
Brosius & Brown
Bradley Katie Mae
Brooks & Harrie
Brahman Nat
Burke Marie (C)
Burkell Mr
Burns Miss Frankie
Burt Jack
Byman Yorks (C)

Cook Jack (P)
Cook Joe
Cornell Chris
Cortese Frank
Costello John L
Cowan Rosemore (C)
Craig Toby
Crampton H F
Crawford Winnie D
Creeden Ralph D
Creighton Jim
Crowley James
Cox C C

D

Dalley Josh
Dally Bob (C)
Dale Wm
Dallenbaugh Mr F S
Diamond Eugene (C)
Damorel George (C)
Dandy Jesse
Darcy Joe (C)
Davis Lester A
Dawn June
Dean Phyllis
DeBaugh Olga
Deeley Mrs Marie L
Dell Jack
Dellenbaugh Mrs H O
Delmar Fay (C)
De Mar Grace (C)
Delmont Al & Nana
DeMont Grace
DeVaney Vera
De Vries Henry (C)
Dickinson Harry
Dixon Mrs Joseph
Dodd Jimmie
Dodd Jenn
Doll Mrs Chas (C)
Dolly Babian
Doner Joe
Donnelly Mr M J
Draper Bert
Drew Clayton
Duffy Dick
Dullzell Paul

E

Eamplins Monsieur
East Fred
Edwards Ruth (C)
Egamar Emilio
Elliott Billy
Elliott Wm Jr
Ellis & Ellsworth
Elora Texas
Emmett Adrian
Ernst Ed
Evans Clare
Evans Jack E
Evans Sammy
Everett Wm
Ezalla & Abbott

C
Cady Burt
Caedhart Welliesin
Callahan Marie
Campbells Three
Cawfield John D
Canray James
Carew Mabel
Carey James T
Carman Barrett
Carman Chas B
Carney Don (C)
Carr Alexander
Carr Billy (P)
Carson & Willard (C)
Castillo Adgie
Cates Band
Cervo J
Chambers Lizzie
Chang C F
Chas W K
Chester Miss
Chien Ping Han
Chin Tun Tr (C)
Christie Dick
Clark Alfred
Clayton & Lennie (C)
Clifford & Douglas
Clique
Colkin N Miss
Comyn Stella
Connolly Mrs
Cawrey Mrs
Cenvin Josephine (C)

**ORIGINAL IRON JAW
WIRE SENSATION****Helen Leach
Wallin Trio**

Protected—Copyrighted—Patented

Direction, W. S. HENNESSY**BOOKED SOLID****INTERSTATE TIME**

Mar. 12—Omaha
Mar. 19—Ft. Worth
Mar. 26—Dallas
Apr. 2—Houston

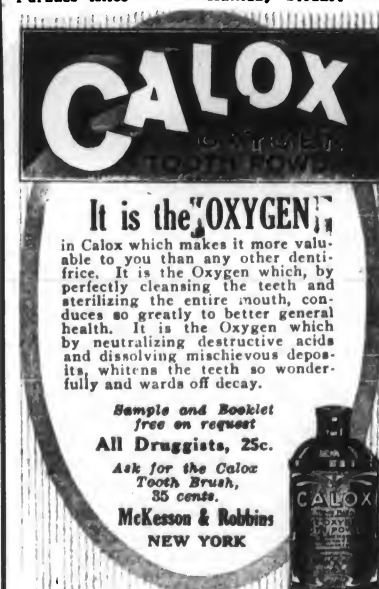
Apr. 9—San An-
tonio
Apr. 16—Austin (2
days) and St. Joe
Apr. 23—Topeka and
Wichita

Apr. 30—Tulsa and
Oklahoma City
May 7—Dallas and
Shreveport (La.)
May 14—Little Rock

F
Farrington Mrs Paula
Fawn Bertha
Ferguson Harry
Ferner Emily (P)
Filmer Miss N
Findlay Al
Fitzgerald Mrs Mary
Flinn Kitty
Follett Polly
Force Fred W
Ford Anneta (C)
Ford Ethel
Forbes Marion
Ford Mrs M H
Francelli & Lewis
Franklyn Blanche
Freeborn Mrs H
Friedell Mr F
Friend Al
Frasler Wilber
Franklino & Violetta
(C)
Furnace Alice

G
Gabbay Frank
Gerner Ruth (P)
Gehrue Mayme
George Edwin (C)
George & George (P)
Gibbs D Edward
Gibbs Miss H
Gibson Hardy
Good Miriam
Goodrich Mrs Edna
Goodwin Dwight H
Gordon Jean
Gordon Bros
Gorey Wm
Gorman Jack
Gray Mary
Grey Clarice
Griffin Mrs Gerald
Griggs Miss V B
Grohs Chas
Guertin & Gibson (C)

H
Hall Blanche
Halliday Stuart



CALOX

It is the "OXYGEN" in Calox which makes it more valuable to you than any other dentifrice. It is the Oxygen which, by perfectly cleansing the teeth and sterilizing the entire mouth, conduces so greatly to better general health. It is the Oxygen which by neutralizing destructive acids and dissolving mischievous deposits, whitens the teeth so wonderfully and wards off decay.

Sample and Booklet free on request
All Druggists, 25c.
Ask for the Calox Tooth Brush, 35 cents.
McKesson & Robbins
NEW YORK

Under the direction of ARTHUR KLEIN

MISS NORTON

is appearing in a one-act farce written by herself

PAUL NICHOLSON

Under the direction of JOHN CORT

Touring in "PRINCESS PAT"

BRITT WOOD

The Boob and His Harmonica

This Week (March 6), Prospect, Brooklyn
Next Week (March 13), Flatbush, Brooklyn
BOOKED SOLID

Hamilton Clifton (C) Hawkasian Four
Hanna Burt Hayes Brent
Hanson Alice Hayes Edw J
Harcourt Daisy Hayes Fred
Harcourt Leslie Hayes & Wynne
Hart Tom Hays Dorothy & Ed
Hartman Mr S E Hennings The
Harvard Chas Hibbard Adelaide
Harvey Miriam Hickey Bill
Hass Chuck (C)

MOORE, O'BRIEN AND CORMACK

Putting It Over On
The Orpheum Circuit.

Direction of
H. Bart McHugh

Hilton Bess I
Hobson Florence (C) Ireland Chauncey
Hodges Jimmy (C) Ivanoff Al
Hope Miss D
Hope Ruth J
Morelton & Cecil Jaques Thos B
Hughes Geo Jawcett Gus
Hugo Fredk Jeffords Mr C H
Hunt Sallie Jennings Fred
Hyland G & H (C) Jewel Vivian (C)

Jonathan Jonothan (C)
Jones Edith
Jones Frances
Junker D B
K
Karlton Avery
Keane Richard (C)
Keating Chas

Keefer & Albert
Keese Mrs M
Kellor Wm (C)
Kendall Robt
Keogh Thos J
Kerr Phoebe
Kett J Ward (C)
Kimball & Kenneth (C)
King Gus

REICHARDT SISTERS

NOT BETTER THAN THE BEST
But a Little Different from the Rest



PROGRESSIVE
PAULINE SAXON

THAT NIFTY
LITTLE SINGLE

King Mable (C)
Kin-Kad Billy (C)
Klein Majory (C)
Krouse Lew
Kingsley Dorothy

L
LaBlanc Lee J
Lambert & Fredericks
LaMar Lou (P)
Langford Myrtle
Lariviece & Lep (P)
Laureze Bert
LaRue Eathel
Lazarre Sam

Leavitt Geo (C)
Leclair Wm G (C)
Leggett Bert
Leighton Blanche
Leon Great
Leonard & Louie (C)
Leonard & Whitney
Lester Mr J J
Lester Pauline
Lewis Al
Lindon Edna Earlie
Lloyd Herbert
Lockhart F (C)
Lohse & Sterling
Loop Ed

MANAGERS AND AGENTS—Stop, Look and Act!

TOZART

has just arrived in America and is a bona fide recognized big feature act DIRECT FROM LONDON PALACE, HIPPODROME AND EMPIRE, also HEADLINED for 38 weeks over FULLER'S AUSTRALIAN CIRCUIT.

"THE
VAGABOND
ARTIST"

(An actor-artist who paints
big pictures in oils)

A NEW AND NOVEL OFFERING never before seen in this country. NEEDS A GOOD OPENING AND A GOOD AGENT.
Address TOZART, care VARIETY, Pantages Theatre Building, San Francisco.

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building

New York City

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Booking Manager

Mr. Schenck Personally Interviews Artists Daily
Between 11 and 1

H. B. MARINELLI Ltd.

Managers and Promoters

1465 BROADWAY

NEW YORK

ARTISTS desiring information about the International Theatrical profession in general, kindly give us a call.

ARTISTS desirous of placing their Management in our hands can BE CERTAIN of success.

THOUSANDS of UNKNOWN Artists have been made famous by us

and

HUNDREDS have become

WORLD STARS and RECORD BREAKERS

through our world-wide experience.

Call or Phone to

H. B. MARINELLI, Ltd.

BERT LEVEY CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Acts
EXECUTIVE OFFICES, ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first class acts. Communicate by wire or letter.

95% of all performers going to Europe make their steamship arrangements through us. The following have:
Hanson and Hanson, Fredy Hackin, Hart and Johnson, Howard Bros., Hong Fong, Joe Hart, The Hassans, Joe Helacy, Hartla and Grohs, Sam Hearn, Haviland and Thornton, Edmund Hayes and Co., Ed Hawley and Co., Chas. Howe and Co., James Hussey.

PAUL TAUSIG & SON, 104 E. 14th St., New York City
German Savings Bank Bldg. Telephone Stuyvesant 1200

FULLER'S THEATRES AND VAUDEVILLE, Ltd.

Governing Director, Ben. J. Fuller

All acts routed to the Coast should make it a point to have Roy D. Murphy review their offering when in Chicago.

AMERICAN BOOKING MANAGER,
ROY D. MURPHY

Write him, 11th floor, Western Vaudeville Managers' Association, Majestic Theatre Bldg., Chicago, Ill.

Harry Rickard's Tivoli Theatres

LTD.
AUSTRALIA
Capital \$1,250,000

And AFFILIATED CIRCUITS, INDIA AND AFRICA
Combined Capital, \$3,000,000

HUGH McINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney
Head Office: TIVOLI THEATRE, SYDNEY-AUSTRALIA
NEW YORK OFFICES: 311 Strand Theatre Bldg.

AMALGAMATED Vaudeville Agency

B. S. MOSS, President and General Director

BOOKING A CIRCUIT OF THIRTY FIRST CLASS THEATRES SITUATED IN THE EAST

Artists and Acts of every description suitable for vaudeville, can secure long engagements by BOOKING DIRECT with us. Send in your open time.

Offices:—Columbia Theatre Building—TIMES SQUARE, NEW YORK.—Telephone Bryant 9290

McMAHON & DEE CIRCUIT

385 Washington Street BUFFALO, N. Y.
CHAS. W. McMAHON MATTHEW DEE BRUCE FOWLER CLARA IRVIN J. R. FREMONT
WANT Acts of all kinds. None too big. MANAGERS communicate

SOME SENSATION at the PROSPECT THIS WEEK (March 6)

Bert and Betty Wheeler

in "BITS OF EVERYTHING"

Since our appearance at the Palace last Spring we have worked from Coast to Coast—Which is saying something.



CHARLIE CHAPLIN SAYS: "I cannot tell myself from you, as you are my worthy imitator."

Direction, **MORRIS & FEIL**

Lorraine Fred (C)
Lue Pahl (C)
Lynch Anna
Lynch Mr S J

M
Madison Chas (C)
Magee Frank
Malle Mrs Jeanette

Mallin Billy & Peggy
Manning Sisters
Manning Wm
Marino Tina

Marion Sabel
Mario & Travette
Marnella (C)
Martin Bradlee

Martin Mabel
Martin Fred
Martin Grace T
Marvin Ernest
Mason Billy
May Bertram Co
May Evelyn Co
May Sophie
May Louise (C)
Mayo Mazie
McBride Harry P
McCarthy Bert
McDevitt Kelly Lucey
McDonald Mr A
McDonald Geo
McDonald Louise
McDoe & Anita (P)
McKnight Hugh
McLeod Bessie
McMahon Eva
McMahon Jack (C)
McNeill & Shader
Meredith Marie
Merrigan Ed (P)
Messier Marie
Miller Mrs Phillipus
Mitchel Russel
Moeller Henrietta
Monroe Minnie
Montgomery Mrs Besie
Montgomery Wm (C)
Mooney Wm
Moore Billy (C)
Moore & St Clair
Moore T & S (C)
Mora Tess (C)
Morgan Billy
Mosche Ben
Mortimer George (C)
Mullally Don
Munroe Ned (C)
Murray Crystal
Murry Joseph

N
Nedeweld Mr S
Nelson Juggling
Newman Wm S
Nicholas Sisters (C)
Norris The
O
Oakes Katherine
O'Marla Burney
Omeara Gretchen (C)
Owen Garry
P
Palace Henry
Palette Babish
Pardue Bessie
Parker Kittle (C)
Pattee Mabel
Pelletier Dora (C)
Pelot Anna
Petro Frances
Picchiani Troupe
Pipifax Mr E
Polk Jack
Pollard Daphne
Potter Louis (C)
Powers Queenie
Q
Quinlan Dan
Quirk Billy (P)
Quirk Jane
R
Rafael Dave
Rambler Girls
Raymond Dolly
Raymond & Henry
Reading Fred (C)
Reagan Marie
Reid & Alma
Reinold Bernard (C)
Reitino Chas
Reynolds James
Richard Jack
Rio & Norman
Riply Raymond
Roberts Mae
Robertson Ella
Rooney Wm
Rose Amelia (C)
Rose Edward (C)
Rose Frank
Rose & Marton (C)
Ross Albert
Ross Davis & Co
Rowan Frank
Roy Maglin Eddy C
Roy Joe
Rudd Jos A
Russell Ruth
Ryan Maud

S
Samson & Delila
Schenck Mr
Schmidt Harry (C)
Schuster Milton (C)
Schwerger E A
Selbini Lalia (C)
Selden Mrs Geo
Semblen Henry Con
Shannon Irene
Sharrock Harry
Shauten Monseigneur (P)
Shea Evana
Sheets Billie
Shopera Francis

Sidley Harry & Wife
Siefert Harry
Sig Franz Violet (C)
Sigmund Harry
Simmons Ted
Simpson & Dean (P)
Smith G Clark
Smith Harry B
Smith Helen F
Solar Willie
Solis Bros
Sovoy Lucille
Spencer Lionel
Stelert Mrs Papinta
Stevens Leo
Stevens Wm
Stewart Cal (C)
Stewart Marge
Stillb Hazel
Sullivan Joe J
Sutton Harry (C)
Sweet Dolly
Swift Thos
Swor & Westbrook (C)
Sylvester

T
Tabbs S (C)
Taldren Karl (P)
Tally Harry
Tampo Trio
Tetlaward Jap (C)
Thatcher Chas L (C)
Thompson Fred M (C)
Thorn Olive (C)
Thursley Dave
Tillie Mr A H
Tilton Lucille
Timmins Billy
Toner Thos
Toomer H B (C)
Towne F Cooper
Trovato
Trovello
Tully May
Tully Mae (C)
Tyson Bljou
V
Valli & Valli
VanAlst Richard
Van Billy B
Van Mr
Van & Davis
Vcan Sam
Vierra Geo W
Villarrael Mrs B W
W
Walker Frank Tex
Walker Mr
Walters Harry (C)
Walters Selma
Ward Arthur F
Ward Miss E
Ward & West
Warren Sybil (C)
Watterson Mr
Watts & Lucas (C)
Welsh Helen
West Miss A
West Ford
Western Billy (C)
Weston Irene (C)
Whelan Albert
Whertz Jim (P)
Whitbeck Florence
White Eula
White J & B
White Jean L
White Bob (C)
Whitney Gene
Wiesner & Reuser (C)
Wilber Gladys (P)
Wilkes Ruth
Wilkins & Wilkins
Willard
Williams Hattie (C)
Williams Maude
Willmot Mrs W H
Window Muriel
Winkles The
Winston Capt
Wood Britt
Woods Margaret
Woodbridge Duo
Wright Richard (C)
Y
York Jule
Yoshi Bros
Young Harry
Yung Jos
Z
Zell H (C)
Zoyerra (C)

Everywhere—The Riot

"NAT'AN"

For what are you waitin', Nat'an

*The big time novelty number
—This year's knockout—Has
everything in the business
upset. Are you singing it?*

Get Your Dope From

KENDIS, 145 W. 45th Street

**NAT'AN NAT'AN NAT'AN NAT'AN
DON'T BE A NAT'AN - WATCH HIM, GIRLS
NAT'AN - NOO W'EN - HURRY UP
NAT'AN NAT'AN NAT'AN**

ROANOKE, VA.

is now booked exclusively by
THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

ACTS going South or coming No-th,
having open time

WIRE OR WRITE

Nothing too big to handle

SOUTHERN MANAGERS

We are now lining up the South and would
be pleased to have you get in touch with
us, for our mutual benefit.
THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

Wanted—Circus Acts And Freaks For Indoor Circus

To play Buffalo and Rochester, opening March
27. Write or wire. ACADEMY, Buffalo, N. Y.

Pauline Cooke

GAIETY THEATRE BLDG.
(Room 608)

New York City

CAN ALWAYS PLACE GOOD COMEDY ACTS

CHARLES BORNHAUPT

Artists' General Theatrical Representative

FOR ALL OVER THE WORLD
1493 BROADWAY (Putnam Building)

NEW YORK

Phone Bryant 4837

M. S. BENTHAM

Managing and Directing Star Attractions

For Drama, Vaudeville, Musical Comedy and Films

Palace Theatre Building, Times Square, New York City

Phone 1245 Bryant

"I'm Glad' Jou Ast Me"

Not since the best days of the famous Russell Brothers has vaudeville had a funnier team than Savoy & Brennan, the big scream of a great ELEVEN-ACT BILL AT KEITH'S. They'll have all Providence laughing and quoting them before the week is half over. And they are only one feature of the corking bill that includes such capital entertainers as Bert Levy, the popular whistling cartoonist; Billy Gaxton & Co., in "A Regular Business Man;" Billy Bouncer's Circus, a big laughing novelty worth getting in early to see; the Old Homestead Double Quartette, the best singing act in years and, as Savoy & Brennan would say,

**"YOU DON'T KNOW THE HAFF OF IT, DEARIE;
YOU DON'T KNOW THE HAFF OF IT!"**

BOOKED SOLID BY
PETE MACK
AND
TOM POWELL
INTERSTATE CIRCUIT

THREE CHUMS

In "A FEW MOMENTS AT THE CLUB"

THIS WEEK (March 6)
MAJESTIC THEATRE
SAN ANTONIO, TEXAS
MUSIC AND LYRICS BY
JOHN S. BLACK

HOUDINI

ORPHEUM CIRCUIT

NEXT WEEK (MARCH 6)
MAJESTIC, MILWAUKEE

DERDEN

CHANCE AND NOLAN

URSULA

ARE SELLING
"A PULLMAN FLIRTATION"

("FROM BRYAN TO PROVIDENCE." COPYRIGHT DXXC, 92,944)

Costume Creations Designed by **CLAIRE GRENVILLE-BURNETT**. Special Drops by Calkins Studio.

AN UNUSUAL COMEDY, WITH SPECIAL, UNPUBLISHED
SONGS, IN ONE ALL WRITTEN AND STAGED BY

JACK BURNETT

ADDRESS: 1204 MAJESTIC THEATRE BLDG., CHICAGO

Opera House



Auckland, N. Z.

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, **JACK FLYNN**.

VERA DE BASSINI

"The Italian Nightingale"
Loew Circuit

CAROL PARSON

Leading Lady with
VICTOR MORLEY CO.
Next Week (March 13), Palace, Chicago

ALF NEMO

Australian Nut Comedian
Touring with **WEBER AND FIELDS**



STILL PLAYING IN THE WEST

MISS EVELYN BLANCHARD PRESENTS

WILMER WALTER

in
"The Late Van Camp"

By **ETHEL CLIFTON** and **BRENDA FOWLER**

PROSPECT, BROOKLYN, THIS WEEK (March 6)

PLAYING U. B. O. TIME

VALERIE BERGERE AND HER COMPANY PRESENT

The Dainty Japanese Comedy "Little Cherry Blossom"
By **STEPHEN G. CHAMPLIN**

BOOKED SOLID

U. B. O. TIME

BERT HANLON

Vaudeville's Rare Comedian

Direction, **HARRY WEBER**

GEORGE O'BRIEN, Sponsor

U. B. O. ← **FEATURED** → W. V. M. A.
NOTICE

ELECTRICAL VENUS AND CO.

IS NOT A POSING ACT
BUT ONE OF THE BIGGEST LAUGHING ACTS IN VAUDEVILLE
ALF. T. WILTON, Eastern Rep.; LEW GOLDBERG, Western Rep.



JOHN T. DOYLE and Co.

NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty
A new comedy dramatic playlet in four special scenes.
This Week (March 6) McVicker's, Chicago.
NOTE—Just released Calvin J. Bunday.

REMPPEL

Now appearing
In "CHEATERS"
A New Act in Preparation

REMPPEL

Soon in a
NEW ACT
By GEO. V. HOBART



GOLDING and KEATING

Still a big success as added attraction, consecutively since last
August on Loew Circuit

THE ORIGINAL ABADALLA and CATISLIA

FENTON and GREEN

(AND CAT?) IN "MAGIC PILLS" Fully Copyrighted

4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season
Next Week (March. 13), Forsythe, Atlanta

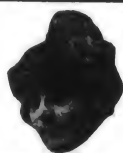
Direction HARRY WEBER Address VARIETY, New York

GARCINETTI BROTHERS

Now Interstate Circuit
NEXT WEEK (March 13), MAJESTIC, HOUSTON

HOLDEN AND GRAHAM

Versatile Novelty in a few of the 57
Varieties



ELAINE ARNDT

Ingenue Prima Donna
With
W. B. Friedlander's
"TICKETS
PLEASE!"

IMHOF, CONN and COREENE

NEXT WEEK (March 13), ORPHEUM, MEMPHIS
Booked solid United Time by MAX E. HAYES

LA ROCCA

Arrived in London. Open Stratford, Empire, next week

BUCK PIELERT and SCOFIELD ABBIE

(MR. AND MRS. BUCK PIELERT)
IN THEIR ORIGINAL COMEDY OFFERING "HELPING HUBBY"
Booked Solid U. B. O.

This Week, (Mar. 6), Colonial, New York
Next Week (Mar. 13), Orpheum, Brooklyn
Direction, MAX GORDON

HARVEY and DE VORA TRIO

Playing U. B. O. Time



EAL BRAND GENE HUGHES and JO PAIGE SMITH COFFEY
PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BROMSON
(Registered Copyrighted)
"LOST AND FOUND"
Not BIGGER—But BETTER than ever
(Orpheum Circuit)



WM. O'CLARE AND Girls

Successfully Headlining All Eastern Programs Address VARIETY, New York

MANAGERS' NOTICE

"MAXIMILIAN THE GREAT"

is now under the exclusive management
of its Owner and Trainer FRED DANIELS

For bookings communicate with
EPSTEIN & GOLDBERG, Putnam Building, New York. Phone Bryant 7696

HELENE DAVIS

In Eleven Minutes of Daintiness called
"PAST AND PRESENT"

Direction, HARRY WEBER PLAYING U. B. O. TIME



HOWARD LANGFORD

(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)

ROGER GRAY and CO.

ENTERTAINING WITH SONG, DANCE AND JEST. GOOD IN COMICAL AND ALSO GOOD IN SAD

William Barrows
Lillian Ludlow
Marion Milnor

Direction, MAX HART



SAM SHANNON PRESENTS

PAUL GORDEN

THE CLASSY WIRE FEATURE

AT THE

ZIEGFELD "MIDNIGHT FROLIC" Indef.

Atop the New Amsterdam Theatre



BILLY LLOYD and GEORGE BRITT

In "A Mixture of Vaudeville." By Ned Dandy
March 13 Keith's, Lowell
March 20 Keith's, Portland, Me.
March 27 Keith's Boston

Direction, HARRY FITZGERALD



Mike and Mary
booked solid with
Frank Ward

"Watch My
Fingers"
Direction
Jesse Freeman

Victor Morley

in "A Regular Army Man"

Next Week (March 13), Palace, Chicago
Direction, FRANK EVANS

THE VENTRILOQUIST
WITH A PRODUCTION

ED. F.

REYNARD MIGNON

Permanent address, Marion Theatre, Marion, O.

MIGNON

DAINTY LITTLE MIMIC

Direction, ARTHUR KLEIN



K C

KENNETH CASEY

"The Vitagraph Boy"

Direction, JOE PINCUS

Pat Casey Agency

Augusta Glosé

KEITH CIRCUIT

Original Pianologue Girl



BEDDIE BORDEN

BACK WITH FRED AND TOM HAYDN
NEXT WEEK (March 13), MAJESTIC, CHICAGO

LAST SEASON IN BURLESQUE

LEAVING TO BETTER MY CONDITIONS

BERT BAKER

with "BON TONS" (Columbia Wheel)

HERBERT

WALTER S.

WILLISON and SHERWOOD

Phenomenal singers. Now featured with Al. G. Field Minstrels.
OFFERS INVITED FOR SUMMER VAUDEVILLE

INSIDE LAW ON THE OUTSIDE

BERT SOMERS and JOE MORSE

Playing U. B. O. Time

Direction, H. BART McHUGH

George Harada

WORLD'S FAMOUS CYCLIST

Direction, PETE MACK

PAUL RAHN

Artistic Character Singer and

Light Comedian

"Merrie Garden Revue"

HOTEL PLANTERS, CHICAGO

Indefinite

LUCILLE and COCKIE

The Human Bird,
"COCKIE"

ENORMOUS SUCCESS With
HARRY LAUDER ROAD SHOW

THE ENGLISH COMEDIAN WITH
AMERICAN IDEAS

HARRY CUTLER

BOOKED SOLID

Direction, FRANK BOHN

"THE TALE OF AN
OVERCOAT"

JULIE- BERNARD and SCARTH- FLORENCE

This act is copyrighted—
We have proven that.

SEIBEL

SYLVIA

LAYMAN and CHAULSAE

Novelty and Whirlwind Dancers

With "NOBODY HOME"

Management of John Flocun

Enroute

POST STANDARD, SYRACUSE

A word should be spoken for the dancing of Siebel Layman and Sylvia Chaulsae, which stands out above any seen in Syracuse since the last appearance of Mr. and Mrs. Vernon Castle.

WILMINGTON

Incidentally the dancing is about the best which has been seen here and it is entirely out of the ordinary. Siebel Layman and Sylvia Chaulsae are two of the cleverest dancers who have been seen in Wilmington, and there are a number who are good.

BINGHAMTON

The heartiest encores were for Siebel Layman and Sylvia Chaulsae whose dancing was remarkable.

PAUL

AME

GORDAN and RICA

"In A Cycle of Surprises"

RECOGNIZED BY ALL MANAGERS
AND AGENTS as the originators of
this style of entertainment. "LOFTY"
COMEDY FOR ROUNDS OF AP-
PLAUSE.

Pirates "Lay-Off" and obtain ideas of
your own

Next Week (March 13)
Keith's, Philadelphia

Direction, W. S. Hennessy



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

Our Success is Due

To Advertising and a Good Agent
Also to several hours' daily practice
while other folks are still in bed.

M^CINTOSH

AND HIS
"MUSICAL MAIDS"



To Alf. T. Wilton:

I am on my way from Sydney, Australia, to New York to have a little chat with you. Edw. Marshall says consider ourselves introduced. Your game is booking acts. My game is spinning rope. Trust our games can be mutually advantageous.

HAZEL MORAN.
THE GIRL FROM THE PLAINS



BREAKING RECORDS EVERYWHERE

Catherine Crawford AND HER Fashion Girls

BOOKED SOLID
Direction Arthur Pearson

Educated Roosters

Orpheum Circuit Direction MORRIS & FEIL

JUNE ROBERTS

SOLO DANCER
17th Week at Churchill's
Direction, BILLY CURTIS

ALFREDO

Address Care VARIETY, London



Sam Barton

THE SILENT TRAMP
Orpheum Circuit



MAN WAS MADE OF DUST. MOST WOMEN SEEM TO THINK IT WAS GOLD DUST.

BILLY BEARD

"The Party from the South"

BERTIE FORD

Dancing a la Tanguy on the wire,
says:

At last I have come to the happy conclusion that I am a drawing power. Why only last week I opened the show at the Orpheum in Montreal, and weren't most of the audience walking down the aisles towards me? This week (March 6) Keith's, Portland, Maine. Next Week (March 13), Keith's, Lowell, Mass.



MARIE HART

America's Most
Versatile Artist
in Vaudeville.



FRISCO

Next appearance
Sunday, March 12,
Winter Garden,
New York.

also making records
for the Edison
Phonograph Co.

Returning home soon. Booked for 12 weeks, stayed an even 20 weeks in Australia for Hugh McIntosh.
Chalkology's the Reason

Edward Marshall

CHALKOLOGIST
Direction ALF. T. WILTON
Address Orpheum, San Francisco

MOSCONI BROS.

Direction, MAX HART

FLO and OLLIE WALTER

Flying Werntz Duo
ORPHEUM CIRCUIT.

Max Ford June Irma

DANCERS SUPREME

After 5 months in Australia, would say to our many friends, the Russian Dancers, English Coster Singers, German Acrobats, Italian Accordion Players, Hungry Hungarians and Belgian Quartettes, we are still Neutral.

JIM and MARIAN HARKINS



NOLAN and NOLAN

Just Jugglers

Hugh D. McIntosh Time.



D'LEIR

DEXTEROUS ACCORDIONIST

Booked solid on the Loew Circuit

Direction
Goldberg and Epstin

PIETRO

PIANO ACCORDIONIST

ORPHEUM CIRCUIT

Signed for Six Years with
VICTROLA COMPANY



ALICE COLE

The Girl Tenor

Whose golden voice suggests nothing of the contralto nor baritone, but is a pure tenor. An act entirely different from any other.

SINGLE GIRL turn
Direction
MARK LEVY

Rae and Wyn

Next Week
(March 13)
Miles,
Detroit

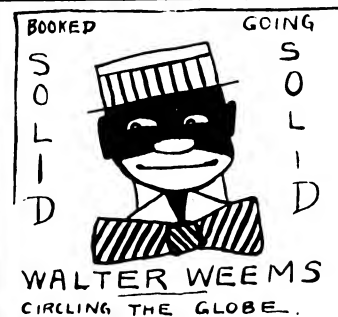


FRANCES CLARE AND GUY RAWSON

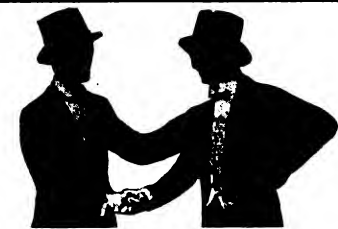
VARIETY, New York
"Would like to hear from all my friends."
Oswald, Woodside Kennis, Woodside, L. I.

MABEL ELAINE

Direction
Messrs. SHUBERT
"TOWN TOPICS"
EN TOUR



WALTER WEEMS
CIRCLING THE GLOBE.



A couple of nifties
JIM FOLEY and DAN O'NEIL
HARRY WEBER OFFICE



AMETA

Parisian
Mirror
Dancer

Mar. 6
Keith's, Providence
Mar. 13
Palace, New York



HARRY COOK
Harpologist
"The Man With a Jag"

Commercially "VARIETY"-- And This is Why!

Variety is a Grade A advertising medium through which commercial firms may reach show people with their announcements—but commercial firms don't believe it. By commercial firms is meant the general advertiser as well as those in affiliated trade lines with show business.

The general commercial advertiser for years has been deceived by theatrical papers which "faked" replies to those concerns, until the commercial advertiser had evidence at hand that "theatrical advertising" was of no value to him. That theatrical papers did fake replies became a matter of no doubt at all when a weekly that had been doing this thing for years (through its correspondents at various points) refused a reputable commercial firm's advertisement that called for a ten cent remittance to secure a sample of the goods advertised. If that paper had depended upon itself as a pure medium and had not informed its correspondents to "write for anything that's given away," it would not have declined to publish an advertisement carrying a "key" about which there could be no mistake.

The commercial advertiser besides found for many years past that while he might receive a large number of answers to his advertisement in a theatrical paper, the net sales were nil. It discouraged him and gave the commercial advertiser an altogether wrong impression of theatrical people, who are as human as any other class. They will buy where they can secure the best at the lowest price, the same as anyone who wishes to make a purchase.

So commercial advertising in theatrical papers resolved itself into a matter of soliciting through advertising agencies, where the offer of a "pair of tickets" or the proposal to "split commission" brought such papers as practiced this method a commercial advertisement now and then, leaving the condition as between commercial advertisers and theatrical papers worse than ever.

All of that must be overcome by Variety, which has never declined a legitimate advertisement from anyone, in or out of the profession. It has never caused faked replies to be given an advertiser, and offers commercial business a trial rate to test results before entering into an advertising contract.

In theatrical advertising Variety feels the same. It will give results, and to induce the professional to test it, there is printed below a one-time and continuous advertising rate for the player only. If that brings returns, in publicity or otherwise, Variety has a long time publicity campaign it will submit upon request, that will make you prominent and keep you prominent in the profession.

Try VARIETY and see.

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

1 inch One Column
12 Weeks\$20.00
24 Weeks 37.50

2 inches One Column
12 Weeks\$35.00
24 Weeks 65.00

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)

TIME RATES

1/2 page, 3 Months \$175.00
1/2 page, 6 Months 125.00
4 inches, 3 Months 95.00
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
1/2 inch, 3 Months \$12.50
1/2 inch, 6 Months 23.00

1/2 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 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

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

Once again we take pleasure in announcing a Wonderful Novelty March Ballad that looks like it is going to startle the world. For generations the subject discussed in this song has been held up to ridicule, and for the first time in music history we are treating it as a serious proposition. We have tried the song out and it has made as big a hit as would the waving of an American Flag.

“YOUR WIFE”

By DONNELLY, BURKHARDT and AL PIANTADOSI

In addition to the above we have many other wonderful novelty, ballads, rags and comedies

SHAPIRO, BERNSTEIN & CO.,	224 WEST 47th STREET
CHICAGO	NEW YORK CITY
Grand Opera House Bldg.	'FRISCO
	Pantages Theatre Bldg.

TEN CENTS

VARIETY

VOL. XLII, No. 3

NEW YORK CITY, FRIDAY, MARCH 17, 1916

PRICE TEN CENTS



MR. MARCUS LOEW

ANNOUNCES



PRIMROSE

And His Famous Minstrels Opening an \$18,000 Tour at Orpheum Theatre, Detroit, March 20, After a Route of 66 Consecutive Weeks West of Detroit, First Time East, with THE BIGGEST MINSTREL ACT with the BIGGEST NAME

GEORGE H. PRIMROSE HIMSELF

Harry Sievers, "Jack" Weir, Earl Wood, Wm. Haynes, Fred Holmes, Joe Griffith, Lester Haberkorn and V. C. Trueblood, Secy. and Treas.

IRVING COOPER, Representative

FOUND A NEW HEADLINER

THE WAY HE WAS BILLED AFTER THE MONDAY MATINEE

Chicago "American" by "The Optimist"

MONTGOMERY TAKES HONORS AT MAJESTIC

Marshall Montgomery and Lillian Shaw carry off the honors at the Majestic this week despite the fact that Lillian Langtry, the greatest of English beauties, is the headliner on the bill. A little sketch, "Ashes," does not prove of sufficient weight to carry across the real ability of the "Jersey Lily." Her dramatic work suffers through lack of opportunity, while there is not a chance for her to gain more than a passing smile from the audience.

Marshall Montgomery, however, gave the real performance of the evening. Instead of the stereotyped ventriloquist sitting on a chair at the front of the stage and dangling a dummy on his knee, Montgomery has placed a real act on the stage. His supreme ventriloquist act is the main feature, of course, but he has a good looking young woman assistant, and excellent light comedy is provided without the aid of the dummy.



Chicago "Examiner," by Ashton Stevens

The hard-working character singing of Lillian Shaw and the fresh, but illusive ventriloquism of Marshall Montgomery are regular and right for all that they pretend to be and in the nature of bill savers.

VARIETY by "Mark"

Marshall Montgomery, his dummy and Edna Courtney, were next and there was more singing but accompanied by some comedy that was relished.

"Billboard"

No. 5—Marshall Montgomery, assisted by Edna Courtney, offers one of the best of the ventriloquial acts. The number is nicely staged and the work clever throughout. The audience heartily enjoyed the singing, whistling and cross-fire, all of which is put over in a showman-like manner. Twenty-two minutes, in two; six bows. Hit.

VARIETY

VOL. XLII, No. 3

NEW YORK CITY, FRIDAY, MARCH 17, 1916

Copyright, 1916
By VARIETY, Inc.

PRICE TEN CENTS

CHAPLIN GIVES \$75,000 AWAY; BROTHER SID IS THE RECIPIENT

Film Comedian Who Almost Captured Title of "Champion Tightwad" From Lauder Shows Substantial Appreciation of Brother's Handling of His Business Affairs. Splits Bonus of \$150,000 Which He Received From Mutual.

Though Charlie Chaplin almost got the thrift record away from Harry Lauder on Chaplin's recent visit to New York, his brother, Sid Chaplin, will probably never believe it, for Charlie has made Sid a present of \$75,000, in token of his appreciation of Sid's manipulation of Charlie's business affairs through which the film comic secured a contract from the Mutual which will net him \$670,000 in one year.

The \$75,000 handed to Sid is one-half the bonus, \$150,000, Charlie received for signing the Mutual's agreement.

BECK INVITES PRODUCERS.

It is the intention of Martin Beck, as expressed by himself, to instruct all vaudeville agents booking with the Orpheum Circuit to make two vaudeville productions next season, either to be made by the agents individually or by producers they will secure.

SKETCH WITH KAISER.

There is being prepared for vaudeville a sketch that will hold an impersonation of the German Kaiser as the central figure. This impersonation will be done by Lawrence Grant.

Advance photos of what are claimed to be Mr. Grant as the Kaiser are remarkably faithful ones of the German Emperor.

CHICAGO'S COVENT GARDEN.

Chicago, March 15.

Everything is being whipped into shape for the opening around April 23 of the new Covent Garden at Clark-Broadway and Diversey boulevard.

Grand opera, circus, water spectacles, reproductions of the world's art, water pantomimes and film drama will be offered. The building covers a plot 125 x 250 feet and comprises a hotel, ten

stores, auditorium and a balcony with seats for 2,684.

Three performances daily will be given.

ARBUCKLE IN "BABY MINE."

It is reported negotiations are under way between William A. Brady and Max Hart to have Roscoe Arbuckle appear on the speaking stage in a revival of "Baby Mine."

Mr. Arbuckle is the star of the Keystone's comic films. He lately placed his business affairs with Mr. Hart, who is adding a picture department to his theatrical agency.

One story says the Keystone has offered Arbuckle \$75,000 a year upon the expiration of Arbuckle's present contract with it. It is reported also Mabel Normand, another of the Keystone lights, has an offer of \$50,000 a year to renew her Keystone agreement.

HAZEL DAWN "THE BELLE."

Hazel Dawn is to take the role of a Salvation Army girl in "The Belle of New York," which was originated by Edna May.

"The Belle" is to be the attraction at the Casino following "The Blue Paradise." Geo. Lederer is reviving it.

MISCHA ELMAN AS AN ACT.

Mischa Elman commonly known as some violinist, may become an act in vaudeville via London.

Oswald Stoll is reported negotiating for the young wonder to appear at the Coliseum in the Zepunaffraid city.

GLOBE'S NEXT.

There is a possibility "See America First" will be the attraction to follow "Stop! Look! Listen!" at the Globe.

CLOSED WITH \$10,000 WEEK.

Detroit, March 15.

"The Girl Who Smiles," with Eva Tanguay, closed its brief season of two weeks here Saturday, having done \$10,000 on the Detroit week.

Miss Tanguay and the "Girl Who Smiles" company returned to New York Monday. Edward L. Bloom, manager of the show for the Pincus Brothers, reiterated Miss Tanguay was the most complacent star he had ever managed, and said all of the management regretted Miss Tanguay found it hard to play two full performances a day.

Miss Tanguay reopens in vaudeville Monday as headliner at the Bushwick, Brooklyn, and has several weeks in advance routed for her in the United Booking Offices.

LEAVING "TOWN TOPICS."

Chicago, March 15.

"Town Topics" that opened so well last week at the Chicago theatre almost did a complete flop before the week was over, the business dwindling away rapidly after the first two days.

Bonita and Lew Hearn have left the show and are to appear in vaudeville. Gilbert Gregory has been added to the cast and is now playing the Hearn role.

Lillian Hoerlein has left the organization and her songs have been given to Marie Lavarre, who is handling a great deal of material in the production just now. It is said Miss Lavarre may also leave, being dissatisfied with her present lot, probably meaning salary. Cross and Josephine are also said to have given notice of their intention of quitting.

The show is due to go to Kansas City from here but no one seems to know what will happen.

A PILCER AT THE GARDEN.

It was rumored about early in the week the Shuberts had conceived the plan of obtaining Elsie Pilcer for the current Winter Garden show.

Miss Pilcer is at present in vaudeville with a partner. She gives an imitation of Gaby Deslys in costumes and work.

White Rats News
will be found on
Pages 13-14-15.

BILLPOSTERS DECREED "TRUST."

Chicago, March 15.

Judge Kenesaw Landis handed down a decision today in the Federal Court in which he construed the Associated Billposters of the United States as a trust in violation of the Sherman law.

This case has been waged through the courts for several years, being originally filed Aug. 19, 1912. It is one of the most important theatrical decisions handed down in this section in some time. The Billposters have the exclusive control of billboard advertising in thousands of cities throughout this country and Canada.

Following the decision, the United States Attorney began preparations for a separate decree providing for the dissolution of the organization, but no immediate action will be taken at least for 60 days, in order to give the defendants an opportunity to appeal to the Supreme Court.

The officers of the Billposters are: Peter J. McAliney, of St. Louis, president; L. T. Bennett, of Port Huron, Mich., vice-president; John Shoemaker, of Washington, D. C., treasurer; John H. Logeman, of Chicago, secretary.

PRIMROSE WITH LOEW.

The George Primrose minstrel act of eight people besides the blackface star opens on the Loew time next Monday, first playing for C. H. Miles at the Orpheum, Detroit.

The act was secured by Irving Cooper, who represents it, after considerable competition for Primrose from several agents and circuits.

LOEW GETS JIM THORNTON.

The Loew Circuit Tuesday, through Jos. M. Schenck, engaged James and Bonnie Thornton for a tour of its theatres, opening next Monday at the Orpheum, Boston.

The Thorntons received \$600 weekly when on the big time.

Master Gabriel and Co. also on the Loew time Monday.

IN LONDON

London, March 1.

"Betty" at Daly's will shortly be followed by a new musical play entitled a "Happy Day" by Seymour Hicks, the lyrics by Adrian Ross, with music by Sidney Jones and Paul Rubens. Thorpe Bates, a concert singer, will make his stage debut in this piece, while G. P. Huntly and Lauri de Frese will also be in the strong cast.

March 20 "The Man Who Stayed at Home" will be transferred from the Royalty to the Apollo theatre. This war play has held the stage since in December, 1914, and the public will have the opportunity of seeing the play for a shilling in the gallery, a luxury denied at the Royalty which has no gallery.

C. B. Cochrane, who recently retired from the management of the Empire, is extending his activities and will, in conjunction with Arthur Chudleigh, produce a new musical play at the Comedy at the conclusion of the run of the successful revue, "Shell Out."

Merriman and Fox, an American duo recently arrived from South America, made their first London appearance at the Metropolitan last week and scored a success. They have already received offers for revue from Charlott and Cochrane and are likely to catch on here.

H. B. Irving is preparing a new play to be produced March 16, to follow "The Case of Lady Camber" at the Savoy. It is described as a drama with a punch in every act, entitled "The Barton Mystery" written by Walter Hackett, an American who makes his home in London. H. B. Irving will play a detective part and will be supported by Jessie Winter.

Sir James Barrie is busily engaged at Wyndham's theatre rehearsing his new play, which will replace "The Ware Case" about the end of March. It is in three acts and four scenes and will be produced under the management of Gerald du Maurier and Frank Curzon. The principal characters will be taken by Gerald du Maurier, O. B. Clarence, Liston Lyle, A. E. George, William Lugg, Henrietta Watson, Stella Patrick Campbell and Hilda Trevelyan.

"Tina," the merry musical play at the Adelphi, has presented a second edition. Several new numbers have been introduced and Phyllis Dare, Mabel Sealby, Fred Wright, Godfrey Tearle and W. H. Berry continue prime favorites.

"Mr. Manhattan" is likely to be the title of the new musical play written especially to introduce Raymond Hitchcock at the Prince of Wales' theatre under the joint management of Alfred Butt and Grossmith & Laurillard. The company includes George Barrett,

Arthur Hatherton, Robert Cunningham, E. M. Robson, Peggy Kurton, Mabel Funston, Collette Dorigny, Iris Hoey. The piece is in three acts and the scenes are laid in England and France. It will be produced in April.

A Canadian matinee in aid of King George and Queen Mary's Maple Leaf Club for Canadian soldiers on leave will be given at the Lyric theatre on March 31. A new farcical comedy will be presented written by a popular Canadian novelist, Sara Jeanette Duncan (Mrs. Everard Cotes).

The Alhambra pays no dividend this year, but after paying interest on the debenture shares carried forward \$2,440.

The balance sheet of the Empire shows a good profit and, after writing off the increased income tax and other charges, the directors have decided to declare a 10 per cent. dividend.

Arthur Bouchier has arranged to produce a new play during March by Justin Huntley McCarthy at His Majesty's theatre. It will deal with certain episodes in the career of Claude Duval, the highwayman.

Two new plays, "The Boomerang" and "Kitty MacKay," are being put into rehearsal shortly. The former will be seen at the Globe in succession to "Peg o' My Heart" and the latter will probably be seen at the Queens.

Walter Bentley, the agent and revue producer, recently summoned Harry Dent (his partner and principal comedian in the revue "Odds On") for assault. The trouble arose over the dislike of Dent to Varney, the "front of the house" manager, and they came to blows. Bentley tried to part the combatants and it was alleged Dent kicked him in the face, with the result that Bentley has permanently lost the sight of his left eye. A police-constable deposed that at the time of the trouble Bentley said nothing about having been kicked in the eye, and the magistrate held that complainant had not proved his case and dismissed the summons.

The recent Zeppelin raid in the provinces has raised the question of the early closing of places of amusement and caused considerable discussion. At Darlington the magistrates renewed the licenses of the Hippodrome, Theatre Royal and the cinema theatres only on condition that they close at 10 o'clock. If this course became general twice nightly performances would be severely handicapped. This is not likely to happen and the Midland towns, who fondly imagined they were immune from Zepp raids and have been fully lighted, will probably quickly recover their equilibrium, but at the present their lighting regulations are even more drastic than those in force in London.

PARIS NOTES.

Paris, March 2.

Several changes of program are imminent. "La Layette," created in 1900 at the Gymnase, will be revived at that house. "Le Coq en Pate," a comedy by Gerbido and Armont, will succeed the revue at the Athenae. Clement Bannell will mount a new revue at the Folies Bergere sometime during the next month.

April 15, Raphael Baretta will take over the Folies Bergere, as manager, having secured a control of the house.

The Theatre Imperial, a tiny house off the Champs Elysées with a limited clientele, has reopened with a revue of a kind. A pantomime with Thales is included in the program.

Maurice Mareil, author of the operetta "Amour en Espagne," played at the Moulin Rouge, and other works, has been killed in an aeroplane accident in France, while flying for a pilot's certificate.

At The Nouveau Cirque a bufoonery entitled "American Circus" by Maupray, an agent and director of the Bobino, is being played. Good business is recorded here.

A new piece by M. Soulie, entitled 1914-1937, will be produced at the Theatre Rejane, by Porel, the principal role being held by Suzanne Despres.

"Mam-zelle Fretillon," an operetta which had a long run in Italy, has been produced by Rosalia Lambrecht at the Theatre Moncey.

ROYALTY AND VAN HOVEN.

London, March 15.

Frank Van Hoven appeared March 7 at a Command Performance to the Royal Family at the Coliseum and is slated for an appearance March 22 at Buckingham Palace before the King and Queen, in aid of the Wounded Soldiers' Fund.



VAN HOVEN

As an example of Van Hoven's popularity in England, the following is quoted: "England has many mimics whose whole act consists of imitation of the stars—rarely will you find a bill without a mimic." London has about 60 or 70 music halls. Last week 32 of these had mimics on the bill. 21 of them gave an imitation of that "Dippy Mad Magician." Jack Morrison in "Now's the Time," is the best of them all. One Revue has a number called "Van Hoven Mad."

SAILINGS.

San Francisco, March 15.

Arrived (Sonoma from Australia), Billy Kincaid, Nolan and Nolan, Maurice Golden, Madame Marione, Mr. and Mrs. Tozart, De Fra.

STOLL VS. BUTT.

London, March 15.

Oswald Stoll is at the head of a syndicate which purchased the London opera house last week, paying for it \$250,000, which is about one-third the amount it cost Oscar Hammerstein to build.

It is not stated just what his plans are for the future conduct of the beautiful structure on Kings' Highway, but it is understood Mr. Stoll intends to conduct it as a vaudeville theatre (music hall), adding it to his already large chain of variety houses in England.

The taking over by Stoll of the opera house marks another event in the battle for supremacy in London of the music hall situation between himself and Alfred Butt. The latter was a bidder for the Alhambra and controls the Palace, Empire, etc., besides being associated with Walter De Frece in the direction of a circuit of houses in the provinces (Varieties Controlling Co.). Stoll occupies a similar position in the management of the Coliseum, Middlesex, Shepherd's Bush and the allied circuit which bears his name.

The only other circuit in England playing the better class of acts is Moss Empires, which owns the London Hippodrome.

LONDON'S GERMAN PLACED PLAY.

London, March 15.

"Kultur at Home" was produced at the Court March 11. It is a cleverly written play of life in a German garison town.

An Englishwoman marries a German officer and is sacrificed to military despotism. There are a number of convincing scenes. It is a probable success.

O. C. ENGELBACH DIES.

London, March 15.

O. C. Engelbach, aged 69, died here March 6. He was one of the best known theatrical men in London. In association with William Greet he secured leases of numerous theatres, subletting them at profit rentals, thereby amassing a huge fortune.

The firm of Greet & Engelbach was known as "theatrical pawnbrokers" for the reason that whenever a producer was in trouble he appealed to them.

Chaplin's Songs with Stern & Co.

The three songs written by Charlie Chaplin and which were about to be published by the music concern bearing the film comedian's name have been placed with Jos. W. Stern & Co. for popularization.

Bert Clark, who is interested in the musical end of the Chaplin reputation, closed the Stern deal.

SHADES OF NIGHT

ACTORS EQUITY ASSN. MEETS TO DISCUSS W.R.A.U. AFFILIATION

Meetings Held in New York and Chicago. Question to Be Voted on May 15. Harry Mountford to Tour Country. Empress, Des Moines, a "Rats" House. Big Meeting This Week. Managers' Association to Have Own Offices.

The Actors' Equity Association, having a membership of about 2,500 legitimate players, met at several points last Friday to discuss the advisability of linking the association with the American Federation of Labor.

As but one charter is issued by the A. F. of L. to any line of trade, such a move would necessarily have to be through the White Rats, which now holds the A. F. of L. charter for the theatrical profession. It would amount to an affiliation between the two actors' bodies, though the Equity Association would retain its identity and entire independence, as it would merely become a branch under local autonomy of the Rats.

The outcome of the various meetings was to place the matter of the proposed alliance before the members on a vote May 15 next.

Following the meeting of the Equity at the Hotel Astor the New York dailies gave the intention of the legitimate players considerable space, a couple or more of the metropolitan papers editorially commenting upon the move. The Hotel Astor meeting was a closed one, but another held at Chicago the same day, with Charles Stevenson presiding, was open to the public.

Francis Wilson, president of the Equity Association, was chairman of the New York gathering. Speakers, who were limited as to time, were Fred Niblo, Job Hedges, Edwin Arden, Thomas Wise, Milton Sills, Wilton Lackaye. The dailies quoted from several of the speeches.

The complaint of the legitimate player is mostly a matter of rehearsal periods for which the legit manager does not pay his players, nor protect them to the extent that they may be assured of at least over two weeks' salary after opening. A very recent case was cited along Broadway this week with Andreas Dipple's production of "Princess Tra-la-la." The company has been organized since Christmas, but up to Saturday when the play closed had received but two weeks' salary, the remainder of the time having been spent in rehearsing or laying off. When George M. Cohan presented his "Cohan Revue of 1916" at the Astor, putting it on the stage four weeks after commencing preparations, the brief time (in these times) that had been devoted to rehearsals caused comment among show people. It has been nothing unusual for other managements to waste weeks in preparing a show, holding principals or

choristers without pay, and even prolonging the premiere of a production for a couple of weeks or so after the opening date had been announced.

The legitimate players also object to the half-salary weeks the legit managers have so quickly and often taken advantage of.

During the week it was rumored the legitimate managers had called a meeting to talk over the union subject. Much speculation was indulged in as to how the Shubert's and Klaw & Erlanger would be able to agree on anything.

Following the open meeting of the White Rats scheduled for the New York headquarters next Tuesday night, Harry Mountford will begin a trip through the entire west, his itinerary calling for a speech at Chicago Friday, March 24, from whence he will journey to Winnipeg for a speech March 28.

From Winnipeg the trip will carry Mr. Mountford through to the coast and his plans call for meetings to be held at Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City, St. Louis, Chicago (return trip meeting), Washington, Philadelphia and back to New York where the trip will be concluded with a final open meeting at the club house.

The arrangements for the tour are now being looked after and the dates and locations are to be announced later.

Chicago, March 15.

The Empress, Des Moines, Ia., is now a full-fledged White Rats' house, according to an agreement reached here Sunday in a conference by Joe Birnes, representing the Rats, and Elbert & Getchell, the principal owners of Elbert & Getchell, Inc.

None but Rats will be played in the Des Moines house, it is claimed, although acts on a late pickup not affiliated may be accepted, but they will be expected to sign application blanks for membership in the union.

The Rats in accepting the Empress agreement have agreed to make every member play the Empress per its signed contract and that any cases thereunto arising will be submitted to arbitration in Chicago.

Between 700 and 800 members crowded into the White Rats' lodge room for the closed meeting Tuesday night. Among those present was a delegation from the Hebrew Union, which is affiliated with the Rats.

Nat Wills was chairman. Speeches were made by Digby Bell and Fred Niblo.

(Continued on page 10.)

"FRANK BOHM" PERPETUATED.

Following the funeral of Frank Bohm last Friday (he having died the day before), a committee composed of Joseph M. Schenck, Jack Loeb and Emil Bohm (a brother) decided to perpetuate the Frank Bohm vaudeville agency through incorporating it as Frank Bohm, Inc.

Lou Adelman is in charge. Jack Mandel remains as his assistant. The Bohm agency has been handling about 110 acts.

Notice has been given by the committee to other agents they must not interfere with "Bohm acts," and the committee has assurances from the several circuits with which Bohm booked that the acts will be taken care of whenever possible. The committee also announces that in pursuance of the desire by booking men to give every attention to Bohm acts, it will not permit turns leaving that agency for other agents without a good and sufficient reason, if the acts wish to continue on the same circuits.

The perpetuation of the Bohm agency is for the benefit of the widow and son, the latter four years old.

Frank Bohm was 32 years old at death, caused by a tubercular condition of the spine, with complications. He had been an agent for several years, at one time in receipt of an income estimated at between \$25,000 and \$30,000 annually. Some seasons ago he left the small for the big time, but returned to the small time about two years afterward.

A year ago Bohm undertook to exploit an act known as Singer's Midgets and lost about \$30,000 on the venture. It crippled him financially, as during the time he was devoting all of his attention to the Singer act, he neglected his agency business.

Mr. Cooper, of the committee formed, will be the active member, giving his personal attention to the financial affairs of the corporation. Mr. Cooper is also an agent, for himself.

HOBLITZELLE ON THE GROUND.

Chicago, March 15.

Karl Hoblitzelle, the all-around boss of the Interstate Circuit, has returned to Chicago after having been at Columbus, N. M., about the time Villa shot up that town. Mr. Hoblitzelle is optimistic over conditions in the south and west. He expects to open branch offices for his circuit at Dallas and Oklahoma City.

Mr. Hoblitzelle has taken over the Star at Denison, Tex. It will play bills booked through the Western Vaudeville Managers' Association (where the Inter State books), commencing March 20. The booking will go south by the way of St. Louis.

COLORADO SPRINGS OFF.

Denver, March 15.

After March 20 the Burns theatre, Colorado Springs, will retire from the Orpheum Circuit's route sheet. It has been playing two days each week before the Orpheum acts made Lincoln, Neb., as the next stand. The Lincoln Orpheum was withdrawn a short time ago. It leaves an open week of travel on the Orpheum Circuit after Denver.

JOLSON "WALKED OUT."

While the Palace, New York, program was in the spasm of an upheaval Monday, a side occurrence the same afternoon involved Belle Baker and Al Jolson. Miss Baker was on the stage and Mr. Jolson in a front orchestra seat. In Miss Baker's song repertoire was "Where Did Robinson Crusoe Go With Friday on Saturday Night?" After singing an encore of the song Miss Baker looked toward Mr. Jolson saying, "Come on, Al, join in." Jolson jumped out of his seat and rushed up the orchestra aisle out of the theatre.

The song was interpolated into the "Robinson Crusoe" production at the Winter Garden with Mr. Jolson singing it. Jolson supposed the number was restricted to him. Its publishers are Waterson, Berlin & Snyder. Ted Snyder of the firm accompanied Jolson to the Palace Monday afternoon, and both are said to have asked Manager Elmer F. Rogers of that house to refuse permission for Miss Baker to continue singing the song.

At the night performance, however, Miss Baker sang it again and is reported to have said she would sing it as long as she liked. Lou Leslie, her husband, said the song was published and on sale; that he had bought a copy for his wife and there was no reason she should not sing it in vaudeville. Asked where he secured the orchestral arrangement for the number Leslie said he had had it prepared under his instructions.

George Meyers and Sam Lewis of the Waterson, Berlin & Snyder staff, wrote the "Robinson Crusoe" song. Miss Baker often sings the firm's song productions and is said in the past to have had special songs written for her by Irving Berlin.

At the Monday morning rehearsal Mr. Leslie appeared to rehearse his wife's songs with the orchestra. Leslie had his off voice with him and the musicians asked him if he wouldn't retire in favor of Miss Baker, but Leslie said he always rehearses for his wife when in the same city with her. One of the house staff remarked he never remembers having seen Calve's husband rehearse for her.

BUSHMAN AGREEABLE.

Francis X. Bushman, said to be a girl's dream of a regular fellow, may listen to the vaudeville call. Pete Mack is doing the chirping and throwing his voice two ways. One is in Bushman's direction, telling that screen star what is necessary, and with the other Pete is trying to wheedle \$2,500 a week out of the vaudeville managers to test Bushman's drawing power on the speaking stage. At doing that in pictures Mr. Bushman is a bear.

If the Metro attraction tries the stage he will likely appear in a sketch, assisted by his present leading woman in films, Beverly Bayne.

THE ORIGINAL ACT.

The other day in the Loew agency, when an actor came in for bookings, a booking man, looking up, said: "Who are you?" and the actor replied, "I am 'One To Fill'."

LOEW'S THREE SHOW POLICIES ON ONE NEW YORK CITY BLOCK

Purchasing B. S. Moss' 86th Street Theatre, Where Loew's Pictures Will Be Played. Loew's Vaudeville Across Street, and Next Door to Loew's Yorkville, Playing Burlesque. Loew Reported in Montreal.

With the purchase of B. S. Moss' 86th Street theater, Marcus Loew will play three different policies of entertainment in three different theaters on one city block. When the 86th Street is acquired by Mr. Loew (which may have happened by this time) a picture policy will be installed in it. Across the street is Loew's Orpheum, with a Loew vaudeville show, and next door to the Orpheum is Loew's Yorkville, now playing the burlesque attractions of the American Association.

The 86th Street theater has been operated by B. S. Moss as a small time vaudeville house, competing with the Orpheum, a theatre of much larger capacity.

The transaction by which the Loew Circuit acquires its competitor and removes opposition from that street may lead to future friendly business relations with the Loew and Moss Circuits, it is said.

The Moss agency (Amalgamated) books a large number of theatres in New York, Pennsylvania and surroundings.

Montreal, March 15.

It seems practically assured Marcus Loew will have a vaudeville theatre here next season, either through building or obtaining the Princess. At present the building plan finds the most favor amongst the locals.

HAYMAN REMAINS IN.

Chicago, March 15.

Eddie Hayman is not leaving the Western Vaudeville Managers' Association. His former houses at Kansas City, Springfield, Mo., Parsons, Kans., and Kirksville, Mo., are now booked by Ray Whitfield in conjunction with the Interstate houses (also booked by Whitfield).

The Fort Dodge, Ia., Theatre has been placed with Richard Hoffman.

The future duties of Mr. Hayman in the Association will be determined upon the return of Mort Singer, general manager of the W. V. M. A., from New York.

The shift in the houses mentioned was made, it is said, to afford acts of a more consecutive route in the section involved.

ASS'N ADDITIONS.

Chicago, March 15.

Kerry Meagher returned to Chicago and the Western Vaudeville Managers' Association today, after a trip of nine weeks in the far west.

The Association has added to its routing sheets the old National, renamed Strand, at Portland, Ore., starting March 19 with a four-act bill; the Sherman Theatre, Moose Jaw, Canada, commencing April 3 (house now play-

ing stock); also Spokane Theatre, renamed Strand, remodeled, opening with Association road show March 30.

Eugene Levy takes possession of the old Baker, Portland, May 1. It is now playing stock. Mr. Levy will probably rename it Hippodrome, playing Fischer's (northwestern agent) vaudeville at 5-10. Levy has likewise the old Grand, Seattle (renamed Hip), with same policy; also Hippodrome, Spokane.

WESTERN MANAGERS AGREE.

Chicago, March 15.

The Vaudeville Managers' Protective Association have been assured of the co-operation of local agencies and managers, the Western Vaudeville Managers' Association, United Booking Offices (local), and the Jones, Linick & Schaeffer firm having signified their willingness to come into the organization in response to a communication from J. J. Murdock of the United Booking Offices in New York.

The independent managers have also intimated their intentions in the situation and it is believed the west will line up to support the eastern organization if their support is considered necessary. No meeting will be called unless it is deemed imperative by the eastern officials.

PANTAGES NOT COMING.

Alexander Pantages has decided not to visit New York during the winter or coming spring as announced several weeks ago, his interests on the Coast, making the trip impossible.

Mr. Pantages will probably journey over his circuit and drop into New York during the summer.

CANADIAN TAX.

Toronto, March 15.

The Provincial Government of Ontario has ruled a tax of one cent on every admission to either theatre, amusement hall, skating rink, baseball, rugby or hockey games.

Race tracks will be taxed \$1,250 a day instead of \$500 on the days operated.

Jake Wells Takes Jacksonville.

Jacksonville, Fla., March 15.

The Orpheum theatre at this point, playing big time vaudeville, has passed to the possession of Jake Wells. It will continue with the same policy.

Darling's International Bill.

Next week for the Orpheum, Brooklyn, Eddie Darling has compiled a program of 12 acts he has named "The International Bill."

Each turn on the program is from some foreign nation.

"DUMB ACTS" CHEAP.

Agencies assert that never before in their records has it appeared when "dumb acts" could be secured as cheaply as the present season.

The war is offered as a reason. The booking men say foreign acrobats who came over here to escape the strife or those that remained on this side after the summer was over have brought such a profusion of "dumb acts" (which also include animal acts) that the price-cutting among the turns themselves has reduced the weekly wage to close to starvation figures. The exceptions are very few and only standard acts of a comedy trend.

Trainers of animal acts have been in dire straits often as the animals must be fed whether working or not, and very few animal acts have received continuous time at any decent salary.

Several bookers expressed an opinion this condition is the cause of many "dumb" turns attempting "talk" to remove them from that classification.

NO 3-CORNERED FIGHT.

Reports of a forthcoming struggle between the B. F. Keith, William Fox and Marcus Loew interests in the Broadway and 96th street vicinity have no further foundation than misinformation supplied.

The Keith people some months ago, as reported in *Variety* at the time, contemplated erecting a theatre in the neighborhood for vaudeville. Mr. Fox has a couple of houses at Broadway and 96th street. It is said Mr. Loew suggested the advisability of pooling rather than to increase the opposition that neighborhood already abounds in, and, following the suggestion, the story was Keith and Fox might pool the Fox Riveria with the Keith Colonial.

The negotiations hung fire for some time and have not been definitely agreed upon either way as yet, meanwhile giving Mr. Loew no concern, nor does he intend to invade that particular section with a new theatre.

PICTURES REDUCE ACTS.

Commencing this week the F. F. Proctor theatres at Yonkers, Mt. Vernon, Schenectady and the 125th Street (New York), are playing but six acts to the vaudeville program in each theatre, instead of the customary eight turns.

The reduction came about through the houses putting in a feature film.

WAR FILM GETS RECORD.

The Kelly and Damsel "Cabaret Girls" broke the house record at the Yorkville for the season the week of Feb. 21 by nearly a \$1,000.

The show used three reels of the war film, "Fighting the Allies," as an added attraction.

New Bedford House Opening.

New Bedford, Mass., March 15.

The Olympia (Golden Bros.), a new vaudeville theatre seating 3,000, will open March 27 with a pop vaudeville bill of six acts, booked by Benny Piermont in the Sheedy Agency, New York.

LIGHT SHUT OFF.

The building of the Ritchie & Cornell Co. next to the Palace theatre on the south side will cut off the southern light of all the offices in the Palace building, which occupy that side of the forward extension (facing on Broadway) to the top of the building.

The new 12 story structure abuts on the Palace, excepting where the auditorium of the theatre protects the rear of the plot. This will leave the main booking offices over the theatre (sixth floor) as they are now, but the Broadway front and south side offices mostly occupied by agents will have the southern exposure they have been enjoying entirely shut off. Rear offices in these locations may break through to gain light from Broadway.

It was said before the new building was in construction that a high figure had been asked the Palace Theatre Co. to purchase the plot.

"SUNDAY ACTS" BANNED.

Over in Brooklyn the societies opposing Sunday vaudeville performances have communicated to the police the following character of turns they claim should not be on a Sabbath program:

"Acrobatic, juggling, bicycling, aerial, magical, animal, diving, hard shoe dancing, horse, minstrel, roller skating, acts where tights (displayed) are worn, and discharge of firearms in wild west acts."

A postscript adds: "Generally speaking, we are not making special effort to suppress singing and dancing acts as long as the performers are properly costumed and the dancing is not of the character above described."

The manager of William Fox's Bedford, Brooklyn, in court recently on the complaint of the Sabbath Observance League charged with giving a theatrical performance Sunday not in accordance with law, was found guilty Monday in the Court of Special Sessions, Brooklyn. The court deferred sentence until next week.

MAY POSTPONE SOUTHERN TRY.

The Loew Circuit is undecided whether to test its vaudeville at the Grand theatres, Atlanta and Macon, Ga., before the end of the current season.

The Loew arrangement with the Shuberts for those houses contemplated a trial season of three months before permanent leases would be executed. With the approach of spring and the normal warm weather south, the Loew people are deliberating.

ACTS FILLING IN.

The Union Square, New York, where stock burlesque is the policy, is playing three acts of vaudeville between the performances.

The first vaudeville period is from eleven until two, and the next, from five until eight.

Wm. Penn a Split Week.

Philadelphia, March 15.

Commencing March 27 the William Penn will play a split week, using four acts and a feature film, without change in present admission scale.

CINCINNATI'S MAYOR PLACES BAN ON BARE LEGS IN THEATRES

The Ladies Tho' Can Display Their Limbs on Vine Street, But on a Stage? "No!" "The World of Pleasure" and Hawaiian Act Had to Dress Up.

Cincinnati, March 15.

One can lamp all the legs one wants to on Vine street, beneath those new dresses, but Mayor George Puchta insists that those staple articles must not be seen in theatres. They might shock the drummer.

Even the three Hawaiian girls at the Empress this week had to dress up Sunday afternoon. Manager George Fish told Manager Louis Kanahaohao, of the act, that the girls would have to don something more opaque than the grass skirts they rehearsed in.

"Then we won't play," said Louis Kan—oh, whatever it is.

The girls said they would strike, and packed up, ready to leave the house.

As it was the headline act, Fish S.O.S'd for Attorneys Tom Cogan and Howard Ragland.

The Hawaiian manager agreed his charges should wear tights. They borrowed three pairs from the "World of Pleasure" at the Lyric, after much difficulty, for extra tights are rather scarce with that bunch.

Fish got a slant at the tights and declared that they were worse than the cuticle. The Hawaiians started for the stage door again, but Fish held them up, warning them their contract on the S-C circuit would be canceled if they didn't play.

Finally, half of the Six Russian girl dancers worked in with knee-length skirts, which the Haws wore under their regular costumes.

The sensational publicity of "The World of Pleasure" having excited the Reubens hereabouts, the show opened at the Lyric Monday. Notwithstanding this is Lent, there were only a few seats left. However, last night's business showed a decided dropping off. The chorus girls wore tights, and there was much disappointment beneath the whiskers of our citizens. They had been led to believe by the honest press agent the chickies would appear in bare legs. A bunch of ministers had complained to the postoffice inspectors about the "fatted calf" advertising, and had even gone to the postoffice inspectors and Mayor Puchta with their kick. A lot of them were on hand to see the girls kick.

It was decided that the girls should wear tights, and it was "on with the dance; let the old boys be confined."

LOEW'S COMPLIMENTARY DINNER.

A complimentary dinner will be tendered Marcus Loew by his friends and business associates at the Hotel As-

tor, New York, Sunday night, April 20, to commemorate his 48th birthday and the tenth anniversary of his debut into show business.

The proposal to honor Mr. Loew with a banquet took hold so quickly the details had been arranged for almost as soon as the proposition was heard.

It is expected to be the largest attended affair of its kind the Astor has ever held. Table seats have been placed at \$5 each.

On the Honorary Committee are William Courtleigh, Shepherd of the Lambs, and George Cohan, Abbot of the Friars (both representing the respective organizations), William Randolph Hearst, Arthur Brisbane, Governor Whitman, Mayor Mitchel, A. H. Woods, Police Commissioner Arthur Woods, Fire Commissioner Robert Adamson, Collector of the Port Dudley Field Malone, District Attorney Swann, License Commissioner Bell, A. Paul Keith, E. F. Albee, Martin Beck, F. F. Proctor, B. S. Moss, William A. Brady, Lee Shubert, David Belasco, David Warfield, Daniel Frohman, Oliver Morosco, Jos. Rhinock, with others to be later announced.

The committee of arrangements has "Zit" for its chairman. Others are Adolph Zukor, Samuel Goldfish, Reuben Samuels, Louis Bernstein, B. S. Moss, E. J. Ludvig, Nicholas Schenck, Irving Berlin and Joseph M. Schenck.

Tickets for the Loew dinner will be placed on sale at the Friars, Lambs and "Zit's" office, 224 West 47th street.

"ROBINSON" NAME SOLD.

Cincinnati, March 15.

John Mugavin and Bert Bowers, Montgomery, Ala., circus men, have purchased exclusive rights to the famous Cincinnati circus name, "John Robinson's Shows." They secured it from "Governor" John F. Robinson, former owner of the circus, at Miami, Fla., where Robinson now lives.

The original John Robinson, a native of Utica, N. Y., formed the first circus of that name in 1844, and went into partnership with Gil Eldridge. Their stock in trade consisted of an elephant, six cages of animals and a motley array of wagons. In 1856 Robinson moved to Cincinnati to live, and purchased the Flagg and Aymar Show. He died in 1881. He was the "Governor's" father.

MUSICAL MONARCH'S HAIR-CUT.

John Zanft and Wm. L. Becker, the latter master of musical ceremonies at the Academy of Music, have signed up Rubini, a foreign violinist, for an indefinite run at the 14th street theatre. Zanft believes he has a "discovery" in Rubini, whom he christened "The Monarch of the Violin."

Rubini's debut took place at what Johnathan fondly calls the de luxe special show at the Academy and his returns prompted the contract.

Rubini is also blessed with a musical hair-cut of his own design.

HARROLD OUT OF HIP.

Orville Harrold is no longer a member of the organization presenting "Hip, Hip, Hooray" at the Hippodrome.

Marie Cahill on Orpheum Circuit.

St. Paul, March 15.

Marie Cahill will start a tour of the Orpheum Circuit (vaudeville) at the Orpheum here week April 2.

IN AND OUT.

The Palace program was topsy-turvy before and after it opened Monday. Hattie Williams notified the booking office she would not appear in her new sketch when Carrie De Mar was given the vacancy. After the matinee Miss De Mar retired from the bill, she having accepted the engagement against the advice of friends owing to her physical condition, it was said. George Nash and Co. were then called in.

At the opening Palace matinee Bickel and Watson were absent through the inability of George Bickel to keep the engagement. The bill ran one turn short, though of sufficient length. After the night performance Kirk and Fogarty left the program, with Harry Carroll doing a single Tuesday afternoon in their spot, Mr. Carroll appearing with Anna Wheaton for the remainder of the week, starting Tuesday night.

Miss Williams may try out another act. The Palace date was to have been her Broadway vaudeville debut.

Lottie Collins did not appear at the American Monday where she had been headlined, the Loew Circuit cancelling the engagement. Wilson Brothers went in instead.

Belle Oliver opened at the Seventh Avenue Monday matinee, being inserted into the bill.

Brown and Spender refused to open the show at the Columbia, St. Louis, this week and their place was filled by Santell.

The Velde Trio did not open at Proctor's, Schenectady, N. Y., Monday, through the Werner-Amores Troupe, headlining the bill, also giving a Charlie Chaplin impersonation.

Dainty Marie was added to the program at the Columbia, Chicago, this week as a feature attraction with "The Girl Trust" show, replacing the Australian Waites.

Ada Androva has been engaged by the Shuberts to be added to the cast of "Robinson Crusoe" at the Winter Garden. New songs will be written for her.

Mrs. Lily Langtry was unable to appear at the Majestic Chicago Saturday night, owing to an injury received in a fall on the icy sidewalk in front of the Blackstone Hotel. The Majestic show continued without any substitution. Mrs. Langtry cancelled Columbus this week.

Lillian Watson is confined to her room at the Hotel Sherman, Chicago, by a severe cold and cancelled her date at Lafayette, Ind., the first half, but expects to play the last half at Decatur.

Mrs. Langtry could not open at Keith's Columbus, Monday, owing to an accident sustained by her in Chicago, Saturday night. Nature of accident not reported.

Eddie Foy and the Foylette will not headline the Keith, Philadelphia, bill next week owing to the illness of a Foylet. Adele Rowland will headline over there instead.



MEYAKOS.

Of the Four Meyakos, who are now playing their third consecutive season on the U. B. O. TIME, and this week are appearing at KEITH'S COLONIAL, NEW YORK. The Meyakos have been selected to represent their country (Japan) on the INTERNATIONAL BILL at the ORPHEUM, BROOKLYN, next week (March 20). "Duke," the male member, is the youngest, and in the 16 weeks since making his vaudeville debut with the turn, has become an important factor and is a big feature with the Meyakos' act. The Meyakos are booked solid and are under the direction of NORMAN JEFFRIES.

SHADES OF NIGHT

WITH THE WOMEN

By The Skirt.

A burlesque on vaudeville was the Palace program Monday afternoon. One after another, acts came on and went off without a ripple. Al Jolson has saved many a show at the Winter Garden, and he could have saved the Palace bill if he hadn't walked out in anger because Belle Baker sang his "Robinson Crusoe" song. Miss Baker asked Mr. Jolson to sing it with her. Joan Sawyer was sumptuously gowned in a dress of black fish scales. The foundation was tulle and the black material hung in long points. A touch of pale blue was Frenchy. Another dress was of white tulle over pink, made in two flounces edged in silver. The bodice was of pink satin combined with tiny flowers and Copenhagen blue ribbon. Florence Walton (Maurice and Walton), sticking to one dress-maker, has all her gowns made from the same model. The first hooped dress was of navy blue satin and sequins, with an over-dress of black tulle. Her second was decidedly ugly. The skirt looked a lavender lamp shade. It was edged in ribbon and embossed in silver flowers. The low neck had an old-fashioned berth. Miss Baker was prettily garbed in a white lace dress, made plainly, with a silver bodice and bell sleeves.

The Jean Bedini show called "Puss Puss" at the Columbia this week is quite some above the average burlesque. The three principal women, Pam Lawrence, Mae Hold and Helen Lorraine, are clever entertainers. Especially so is Miss Laurence, a petite brunette who dresses charmingly. Her clothes are of the soubrette style. A white lace made in ruffles had a panier of violet silk with a velvet girdle in lavender velvet. A dark blue chiffon had a girdle of sequins in the same shade. Still another pretty frock Miss Lawrence wore was of gray chiffon with panties in latticed brilliants showing. Miss Holden looked her best in a red bodice with short skirts of crystal lace piped in red. Miss Lorraine in a gray and rose tulle dress looked exceedingly well. The chorus is well dressed at all times. The opening number found the girls in three-flounce dresses of chiffon in violet green and yellow. The bodices were cerise satin. Very pretty were dresses of a gray flowered material. Two flounces of lace adorned the skirt and the bodices were of blue velvet. Small sailor hats suited the girls. The hit of the show was Davis and Stafford. They are fine dancers and sang a song called "He's in the Jail House Now," that had a corking swing.

Kitty Gordon in the picture "As in a Looking Glass" will be the envy of all screen ladies. Miss Gordon is clothed in a wardrobe that must have cost a king's ransom. The picture would have been well named "Clothes." There were coats of every description, all heavily trimmed in fur. A long velvet cape was trimmed at the collar and hem with white fox. The lining was white,

with a large dot. Innumerable negligees were worn in dainty boudoir scenes. A ballroom dress of particular beauty had a short skirt of metallic lace. The bodice was long and tight fitting. There was no back in this gown. A long, narrow train was also attached. There were also street costumes, one especially odd. Of serge, made in one piece, the pockets and every seam was outlined in ball buttons. A black nightgown worn in bed will startle the average moving picture goer. In all, Miss Gordon made about 20 costume changes. But it won't be clothes alone that will make Miss Gordon important in the picture world, for on the screen she is even more beautiful than off. The entire picture showed Miss Gordon's taste for the elegant.

Adele Blood screens remarkably well for so decided a blonde. In the picture "The Devil's Toy" she has little to do beside posing in pretty clothes. The picture is a series of scenes in New York City. The Biltmore rink plays an important part and, while Miss Blood wears a captivating skating costume consisting of a white skirt and black and white striped coat, she didn't skate. Another scene is Collins' showroom, with models dressed in the latest creations. A good looking costume in white cloth with trimmings of black fur, as worn by Miss Blood. An evening dress was of black velvet draped over silver lace petticoats. "The Devil's Toy" is a woman's picture inasmuch as there are plenty of handsome clothes shown.

Don't miss seeing "The Heart of Wetona" at the Lyceum. Here is an Indian play with the real Belasco touch. William Courtleigh is magnificent as the Comanche chief and Lenore Ulrich as Wetona, the Indian maiden, so sweet she is worth traveling miles to watch. John Milner is an imposing Indian agent, although at times he is decidedly indistinct.

Virginia Pearson is the large dark type of woman who screens very well. The picture called "The Hunted Woman" has very pretty mountain scenes. Otherwise it is ridiculous, especially some of the captions. Neither extensive nor expensive is Miss Pearson's wardrobe.

Arline Pretty was in a picture weekly showing several lace negligees and two stunning bathing suits. They should be termed beach costumes, for they will never touch water.

Florence Moore at the Garden.

Chicago March 15.

It's pretty well reported Florence Moore will be the female feature of the Shubert's "Passing Show of 1916," to be produced at the Winter Garden, New York, about June 1.

Miss Moore was wanted for the "Robinson Crusoe" show now there, but something stood in the way.

GERMAN BAND PERHAPS.

Vaudeville may secure the German Band now playing at the German Bazaar at the Madison Square Garden. The Loew Circuit is understood to have made overtures for the foreign musicians, who reached here from Japan after release by that country. There are 40 men in the organization. They are called the Tsing Tau through having been at Liang Chow, where they aided wounded Japanese soldiers, the Japanese government recognizing the service by unconditionally allowing them to leave the country.

The Loew Circuit is playing the "Vaterland" Band which appears to have been doing considerable business for the theatres it has appeared in. The Vaterland's musicians are not attached to the German military or naval service.

COPIED SPANISH DANCER.

Doraldina, the Spanish pirouetter at Reisenweber's, has declared war against "The Road to Mandalay" at the Park theatre. Whether Doraldina's action is the cause of that show closing Saturday night hasn't become known, but the fact remains. Also that Doraldina combined the duty of dancing in it a couple of weeks along with her work on the ball room floor of Reisenweber's.

Doraldina left the "Mandalay" affair last Saturday. Monday night the show still continued to give the Doraldina dances, but without Doraldina. An understudy had been provided, likely through careful scrutiny of Doraldina's movements while dancing, hence Doraldina's possibly justifiable rage.

Detroit Theatre Seating 3,100.

Detroit, March 15.

The Madison theatre to be erected at Broadway and Grand Circus park, Detroit, by John H. Kunsky, will seat 3,100.

Frank Finney in Eastern Stock.

Frank Finney has arranged to remain east next summer. He will produce and play in the stock organization scheduled for a five week run at the Casino, Boston, starting May 17.



CLARA ILLIG

Who made her debut this week (March 13), as a single, and scored an unusual big hit.

MOSE GUMBLE TRAINING.

"Feel that muscle," said Mose Gumble, as he ordered three portions of rare roast beef for his lunch at the Astor Monday. "How's that for one day? Can you feel how tired it is? I'm in training."

"Got to do something," continued Mose, as he explained between bites how Jerome H. Remick's creamery business in Detroit threatened to be the biggest thing out there, not excepting the Ford car industry. "You see, I heard Joe Schenck, who lives in the same house I do, had a trainer. What Schenck needs a trainer for unless it is to wake him up in the morning, I couldn't find out, so I hung around the front door until I saw a sweater approaching. I asked him if anything was the matter with me. He asked me who I was. I told him."

"Well, that guy took one look at me, felt my head and tried to tickle me under the arm. Then he said I was out of condition and as I had a great date for Tuesday night, I told him he had better start to work on me."

"He loaned me half his sweater, the arms, made me take my coat off and ran me through Central Park four times, then told me not to drink water and eat roast beef until I couldn't stand the check for it any longer."

"How do I look? Fine, eh? Well, I thought so. I'm going to try it again to-morrow morning and if I live through that, guess I'll keep a couple of dates tomorrow evening."

"If you see Joe Schenck, don't tell him I copped his trainer, will you? Joe's a nice fellow and I wouldn't put anything over on him, but you know me, hustling all day, hustling nearly all night, and it's seldom I can have a trainer or a date. Oh, I forgot to tell you, I have to get up at six to train, so as I can't get up that early I'm not going to bed any more."

FIGHTING ATTACHMENT.

Chicago, March 15.

Willing, Bentley and Willing were attached last week at McVicker's for \$117.85, which amount is alleged to be due the Empress theatre management, Des Moines, for failure on their part to fulfill signed contracts to play a "half week" at the Empress. "Sickness" was ascribed for the act's inability to play.

The act is fighting the attachment and has engaged legal talent to back up its contention for not being able to appear.

BIG TIME'S CLOSING DATES.

It is not settled regarding the Keith houses in Greater New York remaining open over the summer. About the only positive summer opening is the Alhambra.

The Bushwick and Prospect, Brooklyn, will likely remain open until near July 1. The Orpheum, Brooklyn, will close about June 1, and the Colonial, New York, probably early in June.

The experience of the attempt to keep the Keith Brooklyn houses open last summer is said to have discouraged the Keith people from trying it once more.

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

VARIETY

Trade Mark Registered

Published Weekly by

VARIETY, Inc.

SIME SILVERMAN, President

Times Square New York

CHICAGOMajestic Theatre Bldg.
SAN FRANCISCOPantages Theatre Bldg.
LONDON18 Charing Cross Road
PARIS66 bis Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday nine p. m. Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION

Annual\$4
Foreign5
Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XLII. No. 3

Winsch and Poor have dissolved vaudeville partnership.

Ida Crispi has joined "Joyland" at the Hippodrome, London.

Karl L. Dietz, who has been in Cincinnati, has returned to New York.

Reddington and Grant have opened on the Pantages Circuit.

Harry Steppe closes with "Girls from the Follies" April 22.

George C. Davis has been given a route over the U. B. O. time.

The Flatbush, Brooklyn, intends playing vaudeville throughout the summer.

Charles Diamond has joined the Al Reeves "Beauty Show."

"Damaged Goods," which closed about three weeks ago, reopened Monday in Utica, N. Y.

Harrison Hunter is reported leaving "The Fear Market" to begin rehearsals with a new production.

Weber's music hall on lower Broadway is still Joe Weber's, and will not be leased without his sanction.

Mary Robson sailed for London last Saturday. She may return in the fall. Miss Robson is an English girl.

Arthur Unger, confined for five weeks with abdominal pneumonia, is about again.

The Canadian National Exhibition held at Toronto annually will be called "Federation Year" this year.

Princess Rajah is recovering at her home from a recent operation for appendicitis.

Dan Morris (Moon and Morris) is in the Polyclinic Hospital recovering from an injury to his leg.

Max Pollock, Jr., lately of VARIETY's Chicago's office, is no longer connected, with VARIETY in any capacity.

O. E. Wee's "The Girl He Couldn't Buy" will have its premier at the Walnut, Philadelphia, March 20.

The Modern, Providence, was dropped from the Sheedy Agency books this week.

Will E. Missem and Co., is the title of a hat throwing turn under Pete Mack's direction.

The Bender, Utica, N. Y., booked through Walter Plimmer, increased its shows from five to eight acts this week.

Natt Carr has the singing rights in America to all of Sam Mayo's songs. Mr. Mayo is an Englishman.

Harry Houdini and Nora Bayes will be the features of the Palace, New York, program, week March 27.

Loew's, Rochester, N. Y., has been taken over by the National Hotel Co., of that city. The Loew Circuit may continue to book the house.

Wilbur Cathcart is spending several weeks at Palm Beach, but the weeks are not the only thing he is spending. Henry W. Savage is also down there.

Richard Warner, for the past two years general producer for Roland West, has gone into business for himself.

The Grand, Pittsfield, Mass., will play six acts changed twice weekly through the U. S. Vaudeville Managers' Ass'n., commencing today (Friday).

The second annual ball of the Allied Arts of the Theatre will be held under the auspices of the Sixty Club in the Hotel Astor, March 30.

The Union Square, Pittsfield, Mass., which has been playing vaudeville for the past four years, now shows Triangle pictures.

The Spooner, in the Bronx, which has been using Yiddish dramatic shows the last half of the week, has changed to straight pictures.

Marcus Heiman and Sam Kahl, the middle western vaudeville magnates, came into New York, Monday, for a short stay.

Clark and Bergman will leave "The Society Buds" about April 15, when they may return to vaudeville in a new two-act written by Henry Bergman entitled "The Modern Red Riding Hood."

Jake Burman resigned Saturday as manager of the Amalgamated Agency photograph department, to take a similar position with the U. S. Vaudeville Managers' Assn. Joe Whelan, formerly of the Frank Keeney office, is now in charge of that Amalgamated department.

Chris C. Eagan, manager of the Royal, Bronx, is confined to his home with rheumatism. Arthur White is managing the theater during his absence.

According to rumor, Brooklyn is to have an additional legitimate house next season. The theatre which is already built will house Klaw & Erlanger attractions, according to report.

Miller and Lyle sail for England, Saturday, opening at the Alhambra, Glasgow, April 3, playing their first London engagement April 24 at the Victoria-Palace.

Leo Maase, once a foreign agent in New York, is now at the front with the German forces, according to a letter received from him this week by S. Rachmann in New York.

Katherine Dahl (Mrs. Alf. T. Wilton) tried out before the managers at the Palace theatre the other morning, and her husband is looking for a vaudeville route as a single singer for her.

Marjorie Rambeau will be one of the A. H. Woods stars next season and will appear in a play which has been written for her by her husband, Willard Mack.

The Stadium Athletic Club is the operator of the Manhattan opera house for a prize fight arena. Seats will be erected upon the stage, giving the house a total capacity of about 4,000.

The application of I. M. Weingarten, Chicago, to the local courts for a restraining order against police interference with his South State street musical comedy resort was denied last week.

The Department of Licenses has sent out renewal applications for the coming year to the theatrical agencies. The cost of a license will be \$25, as formerly, with the date of issuance May 2.

Tuesday was some sort of a holiday with Doc Steiner. He disguised himself with a new suit of clothes, a derby, and a shave, besides a hair cut. All Doc needed was a cane and his picture taken.

The Aborn English Grand Opera Co. opens its season at the Academy of Music, Brooklyn, March 20, for four weeks. Its opposition will be the Calburn Opera Co., in stock, at the Majestic, same city. The latter is in its third week.

Lester Mayne has made an arrangement with the U. S. Vaudeville Managers' Association to look after their New England bookings, with which territory he has been identified for years. He leaves in a few days for Boston to establish a branch office in that city.

The Gus Hill musical piece which was originally launched under the title of "Have You Seen Stella?" but which was changed shortly after to "Polly and Her Pals," will take to the road again, opening in Freehold, N. J., on March 20, under the latter name. The piece has been revamped with a new book and musical score brought into use.

Mercedes, who has been negotiating with the management of the Plaza theatre, Havana, for a summer run, has definitely decided not to make the journey, but will resume his Eastern booking beginning at Columbus next week.

E. A. Weil wishes it understood that he is in no way connected with the production of "The Correspondent" which is sponsored solely by the Shuberts in association with Edward Lyons of the Ames office. The play was placed into rehearsal under the direction of J. C. Huffman this week.

W. S. Canning, manager of the Colonial, Providence, leaves for France at the close of the present burlesque season to join the Red Cross Service. He will be accompanied by Harry A. Morrison, who has been ahead of William Courtney in "Under Fire," Morrison going to join the French aviation corps. The two will leave for the other side June 8.

The Brooklyn Automobile Show, which holds forth this week at the 23d Regiment Armory, is forming opposition for two of Brooklyn's better class pop vaudeville houses, Fox's Bedford and Loew's Fulton. The Bedford is using an eight show this week which is two acts over its usual number, with the Fulton also putting on a big show. A Food Show is also at the 13th Regiment Armory.

Adele Rowland secured a judgment for \$600 against Arthur Hammerstein in the Fifth District Court, March 9, when a jury decided the manager unlawfully released her from "Katinka" at the 44th Street theatre without giving her two weeks' notice. The Hammerstein defense was Miss Rowland had refused to give encores when applause demanded it. H. & J. Goldsmith appeared for the plaintiff.

The third annual ball of the Theatrical Protective Union No. 1 was held Saturday night at the Amsterdam opera house, and was the most successful financially as well as in numbers the organization has had. Fully 3,000 people crowded the hall. A vaudeville show under the direction of Edwin Wentworth, as well as several other features, held forth during the evening. The committee in charge consisted of Walter Bass, H. L. Abbott, M. Kelly, B. Quatrochi, H. A. Tierney and E. H. Convey. The receipts go toward the Death Benefit Fund of the organization.

THE SEASON'S PRIZE BAD TOWNS ARE BUFFALO AND CINCINNATI

Pittsburgh Rated Third in Test of Bad Week Stands in the East. Washington and Baltimore Also Off This Season. Kansas City, Omaha and Denver Are the West's Worst Cities.

Buffalo and Cincinnati are handed the palm as the prize bad towns of the current theatrical season. Both have failed to respond to the general wave of prosperity in such manner to make it apparent at the box office of the theatres playing the first class attractions.

A booker for a prominent producing manager, who has had almost a score of attractions traveling on the road this season reports business is decidedly off in both of these cities as compared with the general conditions prevailing throughout the country today.

In the listing of the larger cities rated among the better class of week stands Pittsburgh is the third worst in the box office batting average.

The shows that have been traveling West have fallen down in Kansas City, Omaha, Denver and Seattle. Omaha is reported as having the worst season in its history. All Texas is also reported as being very bad at present.

Two other Eastern towns below their usual returns for shows are Washington and Baltimore.

Buffalo, while giving bad business to dramatic attractions seems to be willing to spend money for musical shows.

NICHOLAI'S \$50,000 PROFIT.

Taking down a profit of \$50,000 in a real estate transfer is a late addition to the bank account of George H. Nicholai.

About three years ago Mr. Nicholai bought an estate at Great Neck, Long Island, for \$200,000. He and his family enjoyed the pleasure of country life, and before they had investigated the extreme ends of the estate Mr. Nicholai sold the property for \$250,000.

WARWICK IN PLAY.

A. H. Woods has Robert Warwick under contract for next season to appear in "King, Queen and Jack," a play by Willard Mack.

Mr. Warwick has been devoting himself exclusively to pictures this season.

Included in the cast will be Tom Wise and Robert Edson.

A production that the Woods office is to try out this season is "The Penalty" by Percival Wilde. It is to be staged next month late and tried out in Atlantic City.

HACKETT FEED POSTPONED.

The proposed dinner which the Friars were to tender James K. Hackett April 2 has been declared off because of the actor's continued illness.

Thomas Wise has been added to the cast of "The Merry Wives of Windsor," to play the role of Falstaff, replacing Mr. Hackett.

The advertising for the Criterion

Theatre, announcing the opening of the revival for next week, is mentioning Viola Allen and Henrietta Crossman as the stars of the company.

BELASCO'S STARR PLAY.

David Belasco has decided to present Frances Starr in "The Admiral's Angel" during the spring immediately after the close of her road tour in "Marie Odile." "The Admiral's Angel" was tried out in stock in Mount Vernon last spring and accepted at the time by Mr. Belasco for Miss Starr.

The manager has also signed a new contract with Jerome Patrick, under which the young Australian actor is to remain as Miss Starr's leading man for another season.

PREMIER IN TORONTO.

Toronto, March 15.

Toronto had its first premier this week since before the war, when the Joseph Brooks piece, "The Great Pursuit," opened Monday at the Royal Alexandra.

The company, including Phyllis Nielson Terry, Marie Tempest, Jeanne Eagels, Cynthia Brooke, Charles Cherry, Montague Love, Bruce McCrae and Graham Browne, were most cordially received.

"The Great Pursuit" was originally known as "The Idler."

Cohan Rewriting "Jane O'Day."

Chicago March 15.

It's reported George M. Cohan may rewrite "Jane O'Day From Broadway," taking over A. H. Wood's piece for that purpose and retaining Blanche Ring as the star.



CHARLES MOSCONI LOUIS BROTHERS

This marvellous team of dancers is this week celebrating their FIRST YEAR'S ANNIVERSARY IN VAUDEVILLE.

Their extraordinary record is unprecedented, having appeared twice during that period at the PALACE THEATRE, New York, and featured as the dancing stars for 16 consecutive weeks at the WINTER GARDEN, New York. This week (March 15), Alhambra, New York. Next week (March 20) Keith's Boston. Direction, MAX HART.

SHOWS IN 'FRISCO.

San Francisco, March 15.

The Columbia is not housing an attraction this week, leaving the big play to the Cort, where the Boston Opera Co. and Pavlowa are drawing record attendance. The operatic organization opened Monday to a packed house and will play to a sell-out through the week. The week's business is estimated to reach around \$50,000. The town is opera mad and the local papers are devoting entire pages to the engagement.

The Alcazar business fell off slightly with the arrival of Lent, and the pop vaudeville houses suffered somewhat because of this. Otherwise business seems normal everywhere.

INTERNATIONAL'S 39.

The completed route of the new International Circuit of popular priced legitimate theatres has about been consummated. It will comprise 39 weeks, made up as follows:

Brooklyn, New York, Brooklyn, New York, Providence, Boston, Albany-Schenectady, Rochester-Syracuse, Montreal, Toronto, Buffalo, Pittsburgh, Cleveland, Dayton-Columbus, Toledo, Detroit, Chicago, Chicago, Chicago, Milwaukee, St. Paul, Minneapolis, Omaha, Kansas City, St. Louis, Indianapolis, Cincinnati, Louisville, Nashville, Memphis, New Orleans, Birmingham, Atlanta, Richmond, Norfolk, Baltimore, Philadelphia, Philadelphia, Jersey City, Jersey City, Paterson.

The names of all the houses cannot be given out at this time, as several of the contracts have not yet been closed.

A meeting of the theatre proprietors will be held at the Hotel Astor next month, when the titles of all the proposed attractions will be submitted for approval or rejection. A sufficient number of shows have made application for all the time.

KATHERINE TOWER TO LEAD.

It appears to be settled that when A. H. Woods sends "Common Clay" on the road Katherine Tower will be featured in the role that now stars Jane Cowl.

"Common Clay" may go out in duplicate next season, John Mason heading the other company, though Mr. Mason may also be with the "Clay" that carries Miss Tower.

Miss Cowl when '16-'17 starts will likely be found in a new piece on Broadway.

FOUR REHEARSAL PLACES.

The Shuberts, who are rehearsing a musical comedy entitled "My Soldier Boy," are keeping the members on the jump for rehearsals. Four different places are being used.

Morning rehearsals are being held at the Shubert, afternoon at the Forty-fourth Street and at night at Bryant Hall, with the Winter Garden also used for some morning work-outs.

GILLETTE ON THE JOB.

Chicago, March 15.

William Gillette arrived in Chicago today, to commence work in pictures under his agreement with the Essanay

ACTORS' EQUITY ASSN. MEETS.

(Continued from page 5.)

The U. S. Vaudeville Managers' Association over the signature of its treasurer and general manager, Walter J. Plimmer, wired Edward Esmonde, who is running for president of the White Rats, at the U. S. theatre, Passaic, N. J., to the effect the circuit was in favor of the present White Rats policies and that it was ready to issue an equitable contract with a maximum commission of 5 per cent. with their entire shows to be made up of White Rats members.

The Vaudeville Managers' Protective Association has decided to secure its own offices. Martin Beck and Joseph M. Schenck are the committee given the commission to find a desirable location, which will be in Times square.

The present officers of the V. M. P. A. are Sam A. Scribner, president; E. F. Albee, first vice-president; Marcus Loew, second vice-president; B. S. Moss, secretary; Maurice Goodman, treasurer.

A meeting was held Tuesday afternoon and another was set for yesterday (Thursday). At the Tuesday gathering it is said the managers agreed that in the event of a strike in any of their houses the theatre is to be closed immediately or other members upon request shall furnish the affected theatre a program.

The matter of admitting all and any variety managers was also taken up, according to report, without being settled.

SHEA ON INTERNATIONAL.

One of the new productions on the International Circuit next season will be headed by Thomas Shea, who goes on that time under the management of A. H. Woods.

The International Circuit is the coming season's popular priced legitimate chain which will replace the Stair-Havlin Circuit in that respect.

The International season will also have among its attractions a show headed by Kate Elinore, who has secured a franchise. Sam Williams will be the business manager.

"Rio Grande" Moves into Cohan's.

Chicago, March 15.

"Rio Grande," the Augustus Thomas war play, is not to leave Chicago through that piece moving from the Blackstone to Cohan's Grand March 20.

"The Eternal Magdalene," with Julia Arthur, has been tentatively booked to follow at the Grand April 2, conditioned upon the success of "Rio Grande" in that house.

Superior's \$100,000 New House.

Duluth, Minn., March 15.

Superior, Wis., (across the bay from Duluth), will have a \$100,000 vaudeville and picture theatre.

M. S. & B. J. Cook, of the Grand here, and Manager Frank Phelps, have obtained a 100-year lease of the property at Eleventh street and Tower avenue, Superior. They will be joint owners of the new theatre. The building will seat 1,200 persons.

AMONG OTHER THINGS --- ---

By ALAN DALE



with the suggestion that a "high brow" is a person who refuses to hide the few bristles of his self assurance under the benign toupee of popularity.

"To educate men and to get them to make their own moving pictures in their minds, is extremely difficult," said Arthur Brisbane to the publication committee of the Motion Picture Board of Trade. Yes, and very embarrassing. What salary should a man pay himself for posing as the hero of a movie, in his own mind? What remuneration should a woman ask for herself for "leading business" in her own mind? Really, it is quite Gilbertian.

Why send ammunition to the allies when we appear to need it all for our movies? The following excerpts from current movie reviews I cull from VARIETY:

"The bold had Duke who is the cause of all the trouble is shot and killed in the melee."—"The Pool of Flame."

"Dope is discharged and tries to shoot husband who is saved by his sister coming between and receiving the bullet."—"For a Woman's Fair Name."

"He * * buys a revolver and goes to the river front to end his life."—"For the Defense."

"He later fought with the husband who had a revolver Olga secured, and she shot her husband."—"The Soul Market."

"Later when a Mex insults her, she shoots him."—"A Child of the West."

"Stuart, much wrought up, and with a gun in his pocket arrives on the scene."—"The Moral Fabric."

"William Barsley * * fails to make any headway in his chosen field, and * * kills his wealthy uncle."—"The Devil's Toy."

"At the affair another young man slightly intoxicated, insists upon dancing with the girl, which culminates in a duel."—"Kennedy Square."

Poor Ada Rehan, after a life of hard work left the trivial sum of \$175,000—a good deal less than the average movie actress earns in one year. Perhaps and perchance!

The sweet little dears in a current musical comedy have organized a Lenten Sewing Circle. As Thomas Hood would almost say:

With fingers weary and worn,
With eyelids heavy and red,
The women sat in unwomanly rags
Plying their needle and thread.

Brander Matthews and Sir Herbert Tree are competing with each other for a fitting definition of the term "high brow." Let me enter the arena

Possibly they will darn the press agent's socks.

Here's an odd celebration of the Shakespearian tercentenary: Robert Mantell, the actor perhaps most closely identified with Shakespearian roles, actually chooses this year to contemplate an "entrance into vaudeville." Doesn't it seem indelicate? Fools rush in where angels fair to tread.

"One of the most extraordinary and startling legal-literary actions in the history of the courts of the United States has been started in Chicago. The suit is to decide the real authorship of Shakespeare's plays." Judge Richard S. Tuthill, dean of the Circuit Court Judges, says: "It should be legally settled." Let's hope he'll settle it. Isn't Chicago gorgeous? Such a sense of humor! There are many reasons why Bacon should be popular in Chicago.

Theodore Kremer whose cheapest and most lurid melodramas would today be "high brow" for the movies, is waiting, it is said, for the promised revival of melodrama, and has several "knock-outs" up his sleeve. He has been resting on his laurels, it appears, on the good old principle that everything comes to him who waits.

Loretta Simmons, an "attractive" sixteen-year-old girl of Allentown, Pa., paid \$25 for five lessons in "movie" acting, came to New York, applied for a position and got—left. Thereupon a wiseacre in an evening paper offered this luminous advice: "The safest course to pursue for a girl who wants to get into the pictures is to write a simple, straightforward letter to the casting director of whatever company she is anxious to enter."

There you have it all in a nutshell. Isn't it easy?

Exactly what happened to the dear old drama seems about to happen to the films. I hear of "an upheaval of unprecedented proportions in the motion picture industry." How history repeats itself! Perhaps the cut-rate tickets and the People's League will have another job. "A state of over-production" said Stuart Blackton sententiously.

STOCKS CLOSING.

Cedar Rapids, Ia., March 15.

The Strand Players closed Saturday at the Strand.

San Francisco, March 15.

April 23 the Lytell-Vaughan Dramatic Players will end their season at the Alcazar, and take the next boat for Honolulu where the company is booked to play ten weeks.

Walter C. Kelly ("The Virginia Judge") has been tendered a contract for eight weeks at the Palace, London, to open there May 21.

"BOHEMIA" SHOW STARTS.

Atlantic City, March 15.

Tomorrow (Thursday) night "Come to Bohemia" will be produced here for the first time on any stage. It is a musical comedy, with Glen McDonough the writer of the book. Next week the piece is dated for Baltimore.

In the cast of principals are Muriel Hudson, Daisy Irving, Walter Percival, Fritz Williams, Frank McCormack, Denman O'Malley, Alice Hegeman. Julian Alfred staged the piece. It carries 24 chorus girls.

BELIEVES IN "GUILTY MAN."

One of the productions of A. H. Woods for next season is "The Guilty Man." The Woods office believes it will be the biggest thing dramatically that has struck Broadway since "Within the Law."

FRAZEE'S ONE-THIRD CLAIM.

There is an action pending against A. H. Woods, brought by H. H. Frazee to recover one-third of all moneys received for the English right to "Modest Susanne," produced over here by Frazee in association with Woods and Klaw & Erlanger.

Frazee alleges his agreement with the others was that he should receive one-third of all proceeds from the piece either through the disposal of playing rights or otherwise.

The case is shortly to come up.

CHICAGO'S NEW SHOWS.

Chicago, March 15.

When Margaret Anglin opens her engagement at the Princess, March 20, the first play will not be the new show, "The Vein of Gold" as originally planned. It has been placed on the shelf. Instead Miss Anglin will offer "The Taming of the Shrew."

Ethel Barrymore in "Our Mrs. Chesney" opens at Powers', March 20, following the departure there Saturday of John Drew.

The "last two weeks" line is out for the Cort show, "Mis Majesty, Bunker Bean," which takes to the road from here.

Cecil Paget Buys English Rights.

Cecil Paget who has been in this country for about three weeks, representing the management of Daly's, London, sailed on the Rotterdam Saturday.

Robert Evert has been engaged as managing director for the playhouse.

Before sailing Mr. Paget stated he had closed for the English rights of "Sweethearts," and "The Purple Road" and was practically assured he might have "Pom Pom" for his principals.

"Cinderella Man" Involved.

Edwards Childs Carpenters' play of "The Cinderella Man," produced by Oliver Morosco, is being made the subject of an investigation on behalf of Fred J. and Walter Senn.

The latter claim they copyrighted "The Heiress" in 1912 and the main ideas of that play are incorporated in the "Cinderella" show.

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

SUBWAY CIRCUIT FOR "P & P."

Arthur Hammerstein's production of "Katinka" is to move to the Lyric on April 3, replacing "Potash and Perlmutter in Society" at that house. The latter attraction will play the subway circuit (Brooklyn and the Bronx) for the following four weeks and then will be laid to rest until next season.

\$100,000 WINNER.

"Pollyana," the George Tyler production which has been touring the outlying cities since early this winter, will finish its season about \$100,000 winner. The piece is at present in Philadelphia where it is running along in its eighth week and the receipts are between \$10,000 and \$11,000 weekly.

The piece has not been seen in New York.

BURLESQUE SUMMER STOCKS.

Arrangements have been made whereby the Empire, Cleveland; Cadillac, Detroit; Gayety, Minneapolis; Star, St. Paul, and the Trocadero and Gayety of Philadelphia, will install stock burlesque companies during the summer.

These houses all play American Wheel shows during the season.

JULIA SANDERSON ILL.

Julia Sanderson has been out of the "Sybil" at the Liberty for most of the week, owing to illness.

One Cent Tickets in New York.

The "One Cent Theatre Ticket" has reached New York at last and yesterday there was a special "One Cent Sale" held at Koch's department store on West 125th street, at which the entire capacity of the Standard theatre was placed on sale, for Monday night next week. H. H. Frazee's show, "A Pair of Sixes" is to be the attraction.

Folly, Detroit, Reopens.

Detroit, March 15.

The Folly has reopened under the style of the Tivoli, playing stock burlesque at 10-20-30. The same people who operated it before the license was revoked are now in charge with the exception of Hugh Shutt. The management has assured the mayor that there will be no immoral shows.

"Map" Show Going West?

Boston, March 15.

"Around the Map," the current attraction at the Colonial, may move to Chicago after it closes its engagement here on April 1 to make room for the advent of Gaby Deslys in "Stop! Look. Listen!"

May Irwin Show in Chicago.

Chicago, March 15.

Before May Irwin and her new play come to Chicago to open an indefinite engagement at Cohan's Grand she will play several weeks in Boston, opening there April 3.

The Irwin date here is April 30.

"Follies" Closing April 26.

The tour of Ziegfeld "Follies" is scheduled to close in New Haven April 26.

BILLS NEXT WEEK (MARCH 20)

In Vaudeville Theatres.

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed as "Orpheum" without any distinguishing description are on the Orpheum Circuit. Theatres with "S. C." and "A. B. C." following name (usually "Empress") are on the Sullivan-Conside-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. V." Pantages 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 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)
Weber & Fields
La Argentina
Mason & Keeler
Blossom Seeley
Wheaton & Carroll
Fred J. Ardath Co.
Big City Four
Amata
Gillette's Monks
COLONIAL (ubo)
Samoy
Marguerite Farrell
Hert Levy
Kirk & Fogarty
(Also at Royal)
Pekin Mysteries
Leipzig
Olympic Dances
Olympia Dances
(One to fill)
ALHAMBRA (ubo)
The Grazers
Frank Mullane
"What Hap' Ruth"
Tower & Darrell
Ernest Evans Co.
B. & Wheeler
Albert Whelan
Kramer & Morton
Howard's Ponies
ROYAL (ubo)
Rose & Moon
Bud Albright
Mr. and Mrs. Phillips
Kramer & Morton
Ricoletta Bros.
Ethel Hopkins
"Nursery Land"
Kirk & Fogarty
Rudy Cavella Co.
PROCTOR'S 125TH
Wilbur Sweetman
Trout Maud & Bub
Katie Rooney Co.
"The Orchard"
Neddy & Naldy
The Schenckers
2d half
McNeil & Shadow
Romer & Mitchell
Gordon & Day
Harry Sykes
George Wilson Co.
Exposition Four
PROCTOR'S 58TH
Gordon & Day
Jean Moore
F. & E. Flaher
Shadow & McNeil
George Wilson Co.
Kelly & Pollock
Victor's Melange
2d half
Wilbur Sweetman
Ricknell & Glibney
Queenie Dunedin
Klein Bros.
Newhoff & Phelps
Copeland Payton Co.
AMERICAN (loew)
Stanley & LeBrack
Douglas Flint Co.
Daisy Harcourt
Marvel
Ward & Howell
"Romance Underworld"
Wm. Cahill
Chapman & Barube
(One to fill)
2d half
Murphy & Lachmar
David S. Hall Co.
Eschell Roberts
Robinson & McShayne
"Romance Underworld"
Sandy Shaw
Willie Hale & Bro.
(One to fill)
LINCOLN (loew)
Ray & Hilliard
James & Fealy
Ed Ables Co.
(Three to fill)
2d half
Milan S.
"Fighter & Ross"
Harry & Wolford
Cwelling McNutt
(Two to fill)
7TH AVENUE (loew)
Stanley & Burns
Pipifax & Wheeler
"To Save One Girl"
Roy LaPearl
(Two to fill)
GREILEY (loew)
Geo & Lily Garden
Maxim Bros & Bob
Nowlan & St. Clair
O'Brien & Havel
Sandy Shaw
(Two to fill)
Ward & Howell
McCormack & Irving
Mortell Opera Co.
"Best of Friends"
Dave Ferguson
Pipifax & Panlo
(One to fill)
DELANEY (loew)
Dotson
Halley & Noble
Mortell Opera Co.
Webb & Burns
(Three to fill)
2d half
Stanley & Burns
The Skatelles
Gray & Wheeler
Kennedy & Kennedy
(Three to fill)
NATIONAL (loew)
Roy LaPearl
Milan S.
Murphy & Lachmar
"To Save One Girl"
Capt. Barnett & Son
(Two to fill)
2d half
Gormley & Caffrey
"The Elopement"
Cyril & Stewart
Mortell Opera Co.
(Three to fill)
ORPHEUM (loew)
Fenton & Green
Jackson & Wahl
"Best of Friends"
Frank Terry
Gormley & Caffrey
(One to fill)
2d half
Swain's Cockatoos
Bigelow & Campbell
Halley & Noble
Burke Tooley Co.
Putnam & Lewis
3 Bobs
BOULEVARD (loew)
Carl & Burns
"The System"
Sid Rose
The Skatelles
(One to fill)
2d half
Stevens & Brunelle
"The System"
Roh Hall
Maxim Bros & Bob
(One to fill)
2d half
Brooklyn
ORPHEUM (ubo)
(International Bill)
International Girl
Zelaya (Mexico)
Meykols 4 (Japan)
Luna & Yocco (Italy)
Jill Dika (France)
B. Rheindorf Co. (Germany)
Josie Heather Co.
(England)
Glen Ellison (Scotland)
Carrie DeMar (America)
Ching Hwa (China)
Mag Cline (Ireland)
Friskowsky Troupe
(Russia)
PROPECT (ubo)
Lucy Gillette Co.
Calten Bros.
Jas E. Bernard Co.
Al B. White
Wm. Prutte Co.
Patricia & Myers
Wm. Gaxton Co.
Pelle Lanchie
Versa Sabina Co.
BUSHWICK (ubo)
Mvrie & Delmar
L. & M. Hunting
Will Oakland Co.
Tiehe & Jacob
F. J. Ardath Co.
Hunsy & Bowie
Mrs. Thos. Whiffen Co.
Eva Tanguay
Juggling Normans
R. J. IOT (loew)
Swain's Cockatoos
Quinn & Mitchell
Eugene Blair Co.
Dave Ferguson
Kennedy & Kennedy
(Two to fill)
2d half
Fenton & Green
Ray & Hilliard
Geo & Lily Garden
"Case for Sherlock"
Chapman & Barube
(Two to fill)
DE KALB (loew)
McCormack & Irving
Frankie James
"Fighter & Ross"
Holden & Herron
Captain Sorbo
(One to fill)
2d half
James & Fealy
Jarrow
Dorothy Burton Co.
Marie Fenton
Captain Sorbo
(One to fill)
PALACE (loew)
Eschell Roberts
Putnam & Lewis
Marline Band
(Two to fill)
2d half
Dotson
Holden & Herron
Rogers Hughes & F.
(Two to fill)
FULTON (loew)
Robinson & McShayne
Jarrow
David S. Hall Co.
Harry & Wolford
Gray & Old Rose
(One to fill)
2d half
Edmonds & Leedom
O'Brien & Havel
Harry Cutler
"To Save One Girl"
BAY RIDGE (loew)
L. & B. Dreher
LeFrance & Howland
"Case for Sherlock"
Stevens & Brunelle
Harry Cutler
Elsie Hahmann
(Three to fill)
Dave Wellington
Stanley & LeBrack
Douglas Flint Co.
Nowlan & St. Clair
Wm. Cahill
Elsie Hahmann
Alhambra, Pa.
ORPHEUM (ubo)
Mus Coastas
Grey & Klunker
Holmes & Hollister
Von Hampton & S.
"Fashion Girls"
2d half
Rettler Bros.
C. & Burns
Jas. Kennedy Co.
Corbett, Shep & D.
"Fashion Girls"
Alton, Ill.
HIPP (wva)
Musical Spillers
(One to fill)
2d half
Elliott & Mullen
Three Amores
Alhambra, Pa.
ORPHEUM (ubo)
Marino Sisters
Barnes & Robinson
Hawthorn & Ingles
(Two to fill)
2d half
Helena Jackley
Doyle & Elaine
Beatrice Morrell Co.
Kate Watson
Alhambra, N. Y.
LYCEUM (ubo)
Adroit Bros.
Campbell S.
Toylanders
2d half
Nelson Gile
Silver & Duval
Brown Harris & B.
Ann Arthur, Mich.
MAJESTIC (ubo)
Six Harvards
Mae Curtis
S. Merrill Co.
(Two to fill)
2d half
"Junior Follies"
Appleton, W. Va.
BIJOU (wva)
4 Kleisses
(One to fill)
2d half
Leonardi
(One to fill)
Atlanta, Ga.
FORSYTH (ubo)
Santey Bros.
Barto & Clark
R. J. IOT (loew)
Frank McIntyre Co.
Morlin Sisters
Eddie Leonard Co.
Valletta's Leopards
Auburn, N. Y.
AUDITORIUM (ubo)
Lind & Arnold
Evelyn & Daley
Brown Harris & B.
Adas Troupe
(Two to fill)
2d half
Bonnell Mus 4
Toylanders
DE KALB (loew)
Lander Bros.
Amura, Ill.
FOX (wva)
2d half
Vernie Kaufman
Mumford & Thompson
Ransom & Clare
Neal Abel
"Toy Shop"
Anatin
MAJESTIC (inter)
(20-21)
Clown Seal
Elsie Faye Trio
Harry Holman Co.
Olga
Emma Carus
Rooney & Bent
Dudley Trio
Baltimore
MARYLAND (ubo)
Weber & Capitola
Morley & Hackett
Dorothy Reed Co.
Klass & Bernie
C. & R. Ponzalo
Ball & West
Piller & Douglas
Sam Bernard
Erford Sensation
HIP (loew)
Gloria & Newell
Margaret Ford
The Vernons
Smith & Kaufman
Barnes & Robinson
"Ship's in Night"
Ed Dowling
Collier & LeWade
Banger, Me.
BIJOU (ubo)
Bertie Ford
Leroy & O'Connor
Stoddard & Hynes
Brown & Taylor
Henrietta DeSerris
Frank Henry
2d half
Milo Vaghi
Skipper & Kastrop
Herbert's Dogs
Hope Vernon
Henrietta DeSerris
Battie Creek, Mich.
BIJOU (ubo)
2d half
"Six Little Wives"
Bay City, Mich.
BIJOU (ubo)
Sullivan & Myers
Ed Blondell Co.
Trovato
Ward Bell & Ward
2d half
Bert Howard
Carter
"The Lion's Bride"
Richards & Kyle
Birmingham, N. Y.
STONE O H (ubo)
La Palorica
Archer & Belford
2d half
Force & Williams
Black & White Frolles
Birmingham, Ala.
LYRIC (ubo)
Orville Stamm
Lockett & Waldron
"War Brides"
Dooley & Sales
4 Readings
Sid & Sid
Refrel & Fairfax
Hooper & Cooke
Van & Schenck
"War Brides"
Boston
KEITH'S (ubo)
P. & A. Astaire
Howard K. & Herbert
Geo. Rolland Co.
Helen & Fuller
McFarland Girls
Mascon Bros.
Chas. Walker Co.
Max Howard Co.
Mildred Macomber Co.
ORPHEUM (loew)
Alvarez Duo
Tom Waters
"Sword of Fear"
Cummings & Glad
Little Caruso
Jas & Bon Thornton
(Two to fill)
2d half
Arthur Havill Co.
Jas & Bon Thornton
"On the Veranda"
Clark & McCullough
(Four to fill)
GLOBE (loew)
Lind & Arnold
Rev. Frank Gormley
Weston & Leon
(Three to fill)
2d half
McDonald & Rowland
Low Cooper
Jack & Foris
(Three to fill)
ST. JAMES (loew)
Jack & Foris
Arthur Havill Co.
Allie White
Clark & McCullough
"Consul & Betty"
2d half
Prevost & Brown

Jason & Jason
"Sword of Fear"
Johnson & Deane
"Consul" and "Betty"
Bridgeport, Conn.
POLI'S (ubo)
Martin's Roses
Stanley & LeBrack
Elsie M. Hall Co.
Southern Trio
George Armstrong
"Limousine Romance"
2d half
Bartlett & La Favor
Three Keltons
Stanley & Gold
Walter Law Co.
Julia Curtis
"Plantation Days"
PLAZA (ubo)
Onri & Dolly
Beth Ray
"Edge of World"
(One to fill)
2d half
Werner Amore Tr
Wauke
SHEA'S (ubo)
Gordon & Rica
Brent Hayes
George Earle Co.
Duff & Loren
De Leon & Davis
Lillian Russell
B. Fitzgibbons
Kramer & Peterson
OLYMPIC (sun)
Leon & Adeline Sis
Geyer Meredith Co.
Catherine Dean Co.
"Stivie Revue"
Gruett & Gruett
Calgary, Can.
GRAND (orph)
Henri DeVries Co.
Vinnie Daly
Andy Rice
"Girl in Moon"
Mason & Murphy
Two Tomboys
Willard Simms Co.
PANTAGES (m)
"Tankoland"
Hyman Adler Co.
Chester Boys
Ben. Harris
Sprague & McNece
Canton, Ill.
PRINCESS (wva)
2d half
Tunerton & Corlew
Claude Tracy
Richard Wally Co.
(One to fill)
Canton, O.
LYCEUM (ubo)
Mystic Hanson 3
Joe Towle
Chas. Grapevln Co.
McKay & Ardine
O'Donnell & Blair
Cedar Rapids, Ia.
MAJESTIC (wva)
Sney & Towley
"When We Grow Up"
Three Vagrants
Thurber & Madison
Thalerios Circus
2d half
The Lamplins
Mellor & Depaula
Three Lilliputs
Harry Van Posen
"The New Leader"
Champaign, Ill.
ORPHEUM (wva)
Rouble Sims
Heath & Perry
John Hymer Co.
Simmons & Dean
Cheebert's Troupe
2d half
Juggling Delisle
Baron Lichter
Homer Lind Co.
Jarvis & Harrison
The Caninos
Charleston, S. C.
VICTORIA (ubo)
Mary Melville
F. & L. Bruch
Lew Dockstadter
Elsie Gilbert Girls
(One to fill)
2d half
Lester & Moore
Lemaire & Gilbert
Florence Earle Co.
Lew Dockstadter
(One to fill)
Chattanooga, Tenn.
MAJESTIC (ubo)
Florence Duo
O. Don
Mr. & Mrs. McDonald
Henry Rudolf
"School Playground"
2d half
Girard & Clarke
Lew Hawkins
"School Playground"
(Two to fill)
Chicago
MAJESTIC (orph)
Elsie Janis
Genevieve Cliff Co.
McWaters & Tyson
Ryan & Lee
M. Vadio Co.
Borden & Haydn's
Milt Collins
3 Ankera
PALACE (orph)
Franklin & Green
"River of Souls"
Palma
Scott & Keane
Craig Campbell
M. Fitzgibbons
McDevitt K & L
Blason City 4
Martineti & Sy.
WINDSOR (wva)
Alfred Farrell
Mumford & Thompson
E. F. Hawley Co.
Merle's Cockatoos
2d half
La Salle Stock Co.
WILSON (wva)
Kennedy & Burt
Knapp & Cornelia
"The Dubautans"
Oney Fred Sweet
(One to fill)
2d half
Mary Dorr
Sorority Girls
Brooks & Bowen
Five Violin Beauties
(One to fill)
KEEDIE (wva)
Vernie Kaufman
Connors & Witt
Louis Simon Co.
Hawton & Yale
(One to fill)
2d half
Knapp & Cornelia
E. F. Hawley Co.
Minnie Allen
(Two to fill)
ACADEMY (wva)
Lus & Analeka
Fisher & Rockaway
Arthur Geary
The Lamplins
(One to fill)
La Salle & Tankin
E. J. Moore
(Three to fill)
LINCOLN (wva)
Lulu Costes
Mack & Velmar
"Star by Mistake"
(Two to fill)
2d half
"5 Beauties & Spot"
Kimball & Arnold
(Three to fill)
HIPP (wva)
Standard Bros
Emmett & Jerome
P. Rome & Francis
Les. alvaggi
Earl & Curtis
H. F. Minstrels
Cevene Troupe
(Six to fill)
2d half
AMERICAN (wva)
"Time Place & Girl"
2d half
Wilton Sisters
Lulu Costes
James Grady Co.
J. & M. Burns
(One to fill)
AVENUE (wva)
"Cabaret Girls"
2d half
"Around the Town"
CROWN (m)
Farm's Dogs
Senator Murphy
Richard Wally Co.
Leo & Chapman
Payne Duo
Hazel Lynch
2d half
Carson Bros.
Rivly Link Co.
Haves & Rives
Rice Bros.
Flo Whitman
The Rhanda
McVICKER'S (loew)
Red Bros
Newboys Sextet
Marie Hart
Ed Clark & Roses
Dale & Dennett
"Chevonne Days"
PLAZA (loew)
1st half
Veda & Quintaro
Franziska & Jackie
"Home Folks"
Cincinnati
KEITH'S (ubo)
(Sunday Opening)
De Lamsa
Brenner & Allen
Wm. Morris Co.
Harry Gerard Co.
Natalie & Ferrar
McIntyre & Heath
Sophie Tucker
Cedar
EMPRESS (acabc)
Anna Eva Fay
Girard & Gardner
Sadie Sherman
Jackson Family
(One to fill)
NICHOLAS (wva)
2d half
Swan
Mitt Wood
Parisian Trio
Cleveland
HIP (ubo)
Chinko
Marlon Weeks
Cresay & Dayne
Ruth Budd
Maud Nelson Hall Co.
Joe Cook
F. V. Bowers Co.
Meehan's Dogs
MILES (loew)
Wm. DeHollis Co.
Harrison & Smith
Paul Doyle Co.
Courtney Sisters
Haviland & Thornton
The Morris
PRISCILLA (sun)
The Nellies
Davis & Elmore
Old Soldier Fiddlers
Castile Circus
Bruce & Puget
Jack Eckert
Columbus
KEITH'S (ubo)
Togan & Geneva
Priore & King
Morton & Moore
"Little Stranger"
Corcoran & Dingle
Mercedez & A.
Ruth Royce
Be Ho Gray
Dallas
MAJESTIC (inter)
Geo. Brown Co.
Willie Solar
Walter V. Milton Co.
Edeline Williams
Carolina White
Stuart & Donobue
Marie King Co.
JEFFERSON (inter)
Almonds
Allison
Laurie Ordway
Hulling Seals
2d half
Weber & Elliot
Williams & Segal
Tyroleans
(One to fill)
Davenport
COLUMBIA (wva)
Sebastian Merrill T.
Earl & Edwards
"Earl & Girls"
Paul Killest Co.
Willie Weston
2d half
"This Way Ladies"
Dayton
KEITH'S (ubo)
Cyril Brunettes
Lal Mon Kim
"P. P. of Wash So"
Bernard & Phillips
Adelaide & Hughes
Mr. & Mrs. Barry
D'Amore & Douglas
Newport, Ill.
EMPRESS (wva)
Brown Fletcher 8
Juggling Delisle
J. & M. Burke
Arthur Rigby
The Caninos
2d half
Gardner's Maniacs
Barnes & Robinson
Morris & Allen
Royal Tokio Troupe
(One to fill)
Denver
ORPHEUM
Howard & Clark
Metro Dancers
Chick Baker
Edmet Deyco Co.
Mark & Snyder
Marie Bishop
Doc White
Des Moines
ORPHEUM (wva)
Mellor & DePaula
Symphonic Sextet
Adair & Adelphi
Jas. Thompson Co.
"The Fashion Girls"
Dix & Dixie
2d half
Von Cello
McCloud & Carp
Donovan & Lee
Harry Fern Co.
Laurie & Bronson
Thalerios Circus
Detroit
TEMPLE (ubo)
C. E. Evans
Old Homestead 8
Farber Girls
Comfort & King
Madden & Ford
Hubert Dyer Co.
J. & B. Morgan
B. B. B.
ORPHEUM (loew)
Jorrie's Baboons
O'Neal & Gallagher
Alice Cole
"Doctor's Orders"
Lawrence & Edwards
Primrose Minstrels
COLUMBIA (sun)
4 Rubes
5 McLarens
Pierre Petitlier Co.
The Millets
Mullane & Mont
Columbia Players
MILES (acabc)
R. C. Faulkner
Howard Chase Co.
West & Van Sclon
Warren & Dietrick
Neffsky Troupe
J. Howard & Islette
Grand (wva)
Ovondo Prince 3
Lamb's Manikins
Carter & Waters
Verna Merseuau Co.
2d half
Rox Car Duo
Green & Parker
Gladys Corriel
"School Days"
Wheaton, Pa.
ABLE O H (ubo)
Nathan Bros.
Cantwell & Walker
(Continued on page 20.)

David Ross Co.
Carew & Burns
Joel Flynn's Minstr.
2d half
Clara Howard
"Fortune Seekers"
Voy. Hampton & S.
(Two to fill)
E. Liverpool, O.
AMERICAN (sun)
The Hurley
Wm. Morrow Co.
James & Jessie Burns
Scott & Wilson
(One to fill)
Helene & Emilion
Gibson & DeMott
"Hello Girls"
Duncan & Holt
Hilda Holstrom Co.
M. St. Louis, Ill.
WEBER'S (wva)
Norecross & Winters
Isleen Sisters
James Harrison
"The Cop"
2d half
Guzmon Triu
Neil McKinley
Musical Spillers
(One to fill)
Fam. Clair, Wva.
ORPHEUM (wva)
2d half
Page & Van Arden
(Two to fill)
Edmonton, Can.
PANTAGES (m)
"1918 Junior Revue"
Great Howard
Clayton & Lennie
Mile Naomi
Claire & Atwood
Hudson, N. Y.
MAJESTIC (ubo)
Torie & Williams
Lander Bros.
5 Cautons
2d half
Bud & Nellie Helm
Adas Troupe
(One to fill)
Pitts, Pa.
COLONIAL (ubo)
Great Richards
Geo. Schindler
Eba Williams Co.
Quigley & Fitzgerald
Long Tack Sam
Evansville, Ind.
GRAND (wva)
Leblanc & Lorraine
Adeline Francis
Lefebvre Co.
Hazel Kirk 8
Hardeen
2d half
Castle Davis 3
J. C. Nugent Co.
Kennedy & Houls
Hardeen
(One to fill)
Fall River, Mass.
BIJOU (loew)
Newport & Stirk
Nelson & Jesson
Nieman & Kenney
McDonald & Rowland
Kelly & Ferns
"Springtime"
2d half
Alvarez Duo
Allie White
Flo Irwin Co.
Little Caruso
(Two to fill)
Pitts, Mich.
MAJESTIC (ubo)
R. Raub & Bowen
Bert Howard
Carter
"Lions Bride"
Richards & Kyle
2d half
Evans & Sister
Sullivan & Myers
Ed. Rindell Co.
Trovato
Ward Bell & Ward
Fon du Lac, Wis.
IDEAL (wva)
Victorine & Zolar
2d half
3 Loretas
Ft. Dodge, Ia.
PRINCESS (wva)
Pinn & Finn
Three Lilliputs
Simmons & Simmons
"Musical Matinee"
2d half
Morgan & Stewart
Redwood & Gordon
Mitt Wood
Sumiko Co.
Ft. Wayne, Ind.
PALACE (ubo)
Jack Hirschfeld
Kevin & Gordon
Minnie Allen
Harry Berenford
Brooks & Rowen
Dorrie's Belles
2d half
Cummins & Seaham
E. Cola
Dunbar & Turner
Louis A. Simon Co.
Maurice Burkhardt
Everest's Monks
Ft. Worth
MAJESTIC (inter)
Leach Wallin 3
John M. Mayhew
"Married Ladies Club"



Shade of Benedict Arnold: "Shake, Brother"

(With apologies and thanks to E. Marcus, New York "Times")

The following has been issued by a Union in New Jersey, and we reprint it here because it is very applicable to the W. R. A. U and A. A. A.:

Almost Every Union Has

A calamity howler,

One or two "stool pigeons."

Half dozen bosses' men.

A dozen or more foremen out for the interest of the bosses.

A fellow with a disease called Cushing's Manual.

A few rounders who would vote to strike the best job in the country.

An executive board which is always trying to find out how its news "leaks."

An "economist" who charges for every minute he gives the local committee.

A few members who will believe their annual dues are spent by the national officers for wine and cigars.

A bunch that's sore on the organizer, composed of men he beat for office and former scabs he forced to join the Union.

A handful of never-will-be mechanics who stand on the corner and wonder why they don't get started.

And a whole lot of good fellows who stay away from meetings and let the Union go to Hell.

Open Mass Meetings

To which all actors, managers, agents and those interested in the theatrical and vaudeville profession, are invited.
NEW YORK—Lodge Rooms, Tuesday, March 21st, 11:30 P. M.
CHICAGO—March 24th, place announced locally, 11:30 P. M.
WINNIPEG—March 28th, place announced locally, 11:30 P. M.
 at all of which Mr. Harry Mountford will speak.
 Watch for further meetings.

The Wolf in Sheep's Clothing

The Vaudeville Managers' Protective Association is an alias for the United Booking Offices.

It was formed by Messrs. Albee, Murdock and Goodman in 1911. It flourished, like the green bay-tree, for a short time, and then died.

It has been revived again by Messrs. Albee, Murdock and Goodman within the past three weeks, and, following the lead of this Organization, it is conducting an active campaign to obtain members.

It sent its Secretary, Mr. Goodman, to Boston to address a meeting of the managers, and the meeting was held in the office of the United Booking Offices in Boston.

The Secretary who was appointed was Mr. Charles Wesley Frazer, who is the manager of the Boston United Booking Offices, which is as much as to say that if I were to form an Organization to protect actors, all the time thinking only of protecting my own interests, I would go and hold a meeting in my own office in Boston and appoint the manager of my office in Boston as the representative there, of actors (?).

The United Booking Office Agency knows that its case is a desperate one, WHEN IT HAS TO CALL MANAGERS IN TO PROTECT IT, and, knowing that there is only one way to protect anybody, and that is by an Organization, they immediately proceed to form, and perfect as far as possible, an Organization.

AT THE SAME TIME THEY ATTEMPT TO DESTROY THE ORGANIZATION OF ACTORS.

For example, in "Variety" last week, they ask the actors to get out of the actors' Organization, tell them that the Organization is of no good to them, ask them not to pay their dues, and yet their article is signed, "VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION."

Their own article convicts them, for an Association is an Organization, and, as Mr. Wilton Lackaye says, "The only difference between an Association and a Union is that in a Union the members are forced to be on the level with each other."

They do not ask the actors to desert to support managers. They ask the actors to get out so that the actors will stand with them in upholding the "vaudeville institution." (Their own words.)

Notice this: Not to uphold vaudeville, not to uphold the managers, not to uphold justice, truth, right, equity, but to uphold the "vaudeville institution."

And the "vaudeville institution" that they wish to uphold, and the "vaudeville institution" that we wish to destroy, IS THE UNITED BOOKING OFFICES OF AMERICA.

That is the "vaudeville institution."

I am not going to relate the facts of how the United Booking Offices have nearly destroyed vaudeville in this country; but what they have done to vaudeville, to managers and to actors is known to all in the profession.

And that is why the United Booking Offices are holding meetings, writing letters, sending wires to managers to come to their rescue in the V. M. P. A.

That is why they are attempting, by dual organizations, by attacks and by petting actors, to get them to break up the Vaudeville Actors' Protective Association—THE WHITE RATS ACTORS' UNION.

The leaders of the U. B. O. care nothing for actors, care nothing for managers. All they are looking for is the 7½ per cent. COMMISSION.

Their motto is: "As long as we book the houses, we don't care what kind of shows we give or how much money the managers lose."

They have ruined vaudeville to such an extent that, in New York, the second-largest City in the world, there is only one first-class vaudeville theatre when there ought to be seventy.

They have encouraged art and talent so much that it is not the merit of an act nowadays that gets it engagements, but inside politics, pull and graft.

And it is to uphold the greatest menace to any business in the world, the middleman, that this bogus Vaudeville Managers' Protective Association is being formed. It is to protect this that they are asking the managers of the country to help, and it is to protect this that they are attempting to get actors to desert from these Organizations.

But, supposing they are successful in getting a small percentage of the cowards and traitors, who are in every business, to desert and betray their comrades, what influence can they or will they have on the Labor Union audiences in the West? What actor will defy the Labor Unions in the West to stand well with the Vaudeville Trust, or, as they call it, the "vaudeville institution"?

We have made no threats; we have made no demands. All the threats have come from them, and, like most threats, are empty, foolish and VAIN.

For instance: "We will close our theatres and turn them into picture-houses."

Bosh! If they did so, a new vaudeville circuit would SPRING UP THE NEXT MORNING.

And, again, if they did so, where would the salaries of Messrs. Albee, Murdock, Goodman, etc., come from, because the United Booking Offices COULD NOT GET COMMISSION FROM FILMS!

When Marcus Loew closes his theatres to enable the United Booking Offices to get 7½ per cent. commission on all acts booked; when Mr. Fox closes his theatres to oblige Mr. Moss; when Mr. Keeney closes his theatres to oblige Mr. Loew; and when Mr. Pantages closes his theatres to help the Orpheum Circuit—then will I believe and admit that the Vaudeville Managers' Protective Association represents the managers of this country and not the United Booking Offices.

But, supposing that impossible situation were reached, WE SHOULD STILL WIN, for the people of this country are with us, and there has been no power yet discovered (and powers much mightier than the United Booking Offices have tried it), that can conquer, vanquish or defeat the people of the United States of America.

HARRY MOUNTFORD,

Secretary, Vaudeville Actors' Protective Association

(alias) White Rats Actors' Union of America.

MANAGERS ACTORS AGENTS

READ What the New York "Times" says, March 13, 1916

ACTORS TO FORM A UNION.

Both the numbers and the quality of the actors who are moving, here and in other parts of the country, to organize themselves into a "union," affiliated with the American Federation of Labor, indicate the existence among them of a feeling that their present conditions of employment are unsatisfactory to a really serious degree and remediable only by gaining the strength which unquestionably comes from combined as distinguished from individual action.

Unionism, of course, has always been pretty closely confined to the skilled trades, and actors claim, with more or less justice, to be members of a "profession," or practitioners of an "art." They have, therefore, refrained hitherto from identifying themselves with "labor," but apparently they think the time has come for explicit admission that they are workers as well as artists, and for getting more control than they have previously had over the terms of their employment and the rewards for their services.

That in many cases actors have been ruthlessly exploited by managers and the theatrical agencies—that they have been expected and forced to give without remuneration more of their time and energy than anybody would dream of asking nowadays from followers of the organized industries—these are facts of common knowledge in and near theatrical circles. It is no wonder, therefore, that the actors are desirous of bettering their financial status and of protecting their rights. Neither is it remarkable that they should resort, for attaining both objects, to a device of demonstrated efficiency in the labor world.

Whether that device will be as effective for the actors is a question the answer to which will depend upon the amount of power they can thus acquire and the use of the power they get. There is no necessary loss of dignity in "organization." The Bar Associations and the medical societies, county, State, and national, are in many respects unions for both defense and aggression, the producers of literature, especially abroad, long since unionized themselves as against the publishers, and something at least remotely analogous has been done by painters and sculptors by means of their "academies."

What the New York "World" says, same date UNIONIZING THE ACTORS.

The proposed unionizing of dramatic art is a logical sequence of commercializing theatre. Centralized management has placed the actor's profession at its mercy. Many of the evils suffered by performers are beyond the reach of the law. The actor must sign a one-sided contract if he wants to work at all. He must rehearse in a new play for six weeks or two months without pay, assuming the risk of the company disbanding in two weeks after the first public performance is held. On an average two plays out of every five fail. If the company collapses at a distance from his home, he must get back as best he can.

These are some of the evils which the actors think they can overcome by unionizing their profession. Acting is a special ability growing largely out of personal attributes of which each player has a monopoly, so the question of a wage scale does not enter to an important extent.

The argument against an actors' union is that it affiliates art with trade. But the managers long ago established the precedent. On the other hand, the musicians are organized under the American Federation of Labor without damage to the prestige of the great artists, all of whom are compelled to become members.

The just demands of musicians are everywhere recognized by the men who control the theatres. The actors, whose interests are as consistently ignored, have heeded the example and with the aid of a union card they are preparing to follow it.

Registered.

March 16, 1916.

Maurice Goodman, Esq., Secretary,
Vaudeville Managers' Protective Association,

Palace Theatre Building, New York City.

Dear Mr. Goodman:

Your organization says on Page 18 of this week's "Variety":

"The organization uses one or two pages in 'Variety' each week to continue the dissemination of the Agitator's sweet-sounding promises. Why not utilize half a page to publish a sworn auditor's statement or financial review of the receipt and expenditure of the huge sum paid into the organization in the last campaign? And why not use the other half page for a statement of the receipts and expenditures of the sums paid into the organization for the present campaign."

I am perfectly willing to do this, provided you will publish, on another page of "Variety" a sworn auditor's statement or financial review of the receipts and expenditures of the United Booking Offices of America. You can choose your own auditor to inspect our books, and I will choose the auditor to inspect yours.

Very faithfully yours,

International Executive.

H.M.B.

(Up to the time of going to press no answer has been received.—H. M.)

New York, March 13, 1916.

Harry Mountford, Esq.,
c/o White Rats Actors' Union of America.
My dear Mountford:—

I was Chairman of the Board meeting, at which you reported the result of your interview with Mr. Gompers in Washington.

You made no disparaging remarks about Mr. Gompers. You did not refer to him as "the old man" and you never mentioned anything about a financial investigation of the books, nor had your visit to Mr. Gompers anything to do with a financial investigation, but was on an entirely different subject.

Yours fraternally,

JAS. MARCO.

Special Notice

Open Mass Meeting

Will Be Held

Next Tuesday Night

(March 21)

at 11:30

In the

White Rats Lodge Rooms

227 West 46th Street, New York City

All Managers, Actors and Agents are

Invited

Speaker,

Harry Mountford

Chairman and other speakers will be announced later

EXTRACTS FROM OTHER LETTERS
WRITTEN BY

Charles Leonard

Fletcher

(Notice the Dates)

December 36, 1915.

Chicago.

"The ten-per-centers here and the office staff of the booking headquarters are all wearing fur coats—possess high-power cars, and belong to exclusive golf clubs, while the performers are all working at a cut when they work. Conditions remind me of the situation just prior to the Revolution in France when they were getting ready to send the aristocrats to the guillotine! I know of a sure-fire remedy. I'll outline it to you when I see you. It's drastic, but will prove effective. The supply of so-called acts exceeds the demand; a process of elimination has got to come."

January 26, 1916.
"Every act here this week is an ardent student, excepting I notice stage hands and musical directors are much more courteous than formerly. The reason is obvious."

Colored Artists of America

WHEREAS, As it is our intention to see that no actor appears upon the stage in the United States and Canada without holding a union card, and
WHEREAS, there are many excellent colored artists, and
WHEREAS, There is no provision at the present moment for such colored artists to carry a union card,

BE IT KNOWN, That we have organized a Colored Branch of the White Rats Actors' Union of America, for all colored, male and female, artists.

The initiation fee to April 17th, 1916, will be One (\$1) Dollar and Five (\$5) Dollars dues up to October 1st, 1916.

Many first-class artists are already members.

Address all communications and requests for applications and information to
Mr. WM. H. FARRELL, Chief Deputy Organizer,
Colored Branch, White Rats Actors' Union, 145 W. 45th Street, New York City.

To My Many Anonymous Correspondents GREETINGS!!!

The time of those persons who have been sending me letters containing unsigned warnings and threats of personal violence has been wasted. Neither threats, bribes, promises or actual physical violence can now stop either this movement or me.

This revolt of the actor against the present system of oppression and tyranny is too living, too vital a spirit to be stopped, to be killed by the removal of one man.

In the ranks are enlisted the brightest and the best brains of the Theatrical, Vaudeville and Entertainment professions.

As far as I am personally concerned, I know not what fear means, so please save yourself the two-cent stamps, the trouble of disguising your handwriting and of using borrowed typewriters to threaten me.

These communications prove to me what I have known and felt—that we are winning; that victory is in sight.

HARRY MOUNTFORD.

Facts Versus Fiction

When I believe that Martin Beck wrote that article, then I'll believe the statements in the article.

The motto of the V. M. P. A. is "Do each other good." The motto of the W. R. A. U. is "Equity."

They are now trying to "do the actor good."

The vaudeville managers' business is running theatres. Why don't they stick to running theatres, and not try to tell us how to run an organization?

If they are as big a success at organizing as they are at running theatres, then we have nothing to fear.

Percy Williams sold to them the Williams Circuit, the best, the finest and most famous circuit in vaudeville. It paid the biggest salaries, gave the best shows and made the most profit, and was known from Constantinople to Melbourne, Australia.

In four years they have reduced them to nickel-odeons.

Martin Beck says: "Many of the alleged leaders are disappointed actors. Their failure is due to lack of talent, their ANTIDILUVIAN acts or their general incompetence." (Learn to spell, Mr. Beck, before posing through someone else as an instructor. It is "a-n-t-e-d-i-l-u-v-i-a-n.")

The leaders of the White Rats since the commencement have been George Fuller Golden, Ezra Kendall, George Monroe, Fred Niblo, Junie McCree and Frank Fogarty. A petty good list of disappointed and antediluvian acts with lack of talent and general incompetence.

As usual, "the nigger in the wood-pile" peeps out.

The V. M. P. A. is afraid of that referendum. They know what the 5% of the salary of actors working will amount to. They have won all their fights, up to the present, with money, so naturally they are afraid of our combination, money and brains.

The V. M. P. A. published a warning to actors not to discuss the White Rats, yet they take three pages of "Variety" last week to discuss it themselves. How are the mighty fallen!!

We agree with them when they say, "Harmony of mutual interests is the success of all big business." Then, get rid of the middleman, the United Booking Offices.

They say that "cutting of salaries was universal in every business in the United States."

It was not, and we would like to know if the officials of the United Booking Offices or any agents cut their salaries.

Live and learn. I did not know that Richmond Straight Cut Cigarettes were imported. I thought they came from Virginia. —H. M.

EVA TANGUAY

(THE MYSTERIOUS)



PROMOTION

Promotion comes to him who sticks
Unto his work and never kicks,
Who watches neither clock nor sun
To tell him when his task is done;
Who toils not by a stated chart,
Defining to a jot his part.
But gladly does a little more
Than he's remunerated for.
The man in factory or shop
Who rises quickly to the top
Is he who gives what can't be bought:
Intelligent and careful thought.

No one can say just when begins
The service that promotion wins.
Or when it ends; 'tis not defined
By certain hours or any kind
Of system that has been devised.
Merit cannot be systemized.
It is at work when it's at play,
It serves each minute of the day;
'Tis always at its post, to see
New ways of help and use to be.
Merit from duty never slinks,
Its cardinal virtue is—it thinks!

Promotion comes to him who tries
Not solely for a selfish prize,
But day by day and year by year
Holds his employer's interests dear.
Who measures not by what he earns
The sum of labor he returns,
Nor counts his day of toiling through
Till he's done all that he can do.
His strength is not of muscle bred,
But of the heart and of the head.
The man who would the top attain,
Must demonstrate he has a brain.

YOU CAN'T KEEP A

EVA TANGUAY

"The superwoman of the drama"—*Albany Argus*.

"We fail to understand the mystery of her"—*Buffalo Courier*.

KNICKERBOCKER PRESS

EVA TANGUAY

Eva Tanguay don't say-ya! She hasn't say-ya'd for years and years, and has been traveling up and down the country all the while telling folks about it.

Miss Tanguay Big Feature.

Of course it is Miss Tanguay who gets the most attention during the entertainment, not only because she has been given a great deal to do by the stage manager, but also because she works so hard to please that she commands attention. She takes the part of a cook. Phonette, who has a soul for art. She starts with an array of clothes that would make Gaby Deslys green with envy, and pulls up at the close of her novelty feature with a costume you could put in a wallet. All the time she is working herself into a fever telling the audience that she would rather be Eva Tanguay getting a princely salary for being an eccentric comedienne, than a hard working girl in a laundry—and other such things.

She makes it plain that she is very well satisfied with herself, and has complete confidence in her ability to do things that other girls can't. She has one song in which she tells how she could stop the war, if she could get a regiment of Tanguays. She feels confident she could break up the battle of Verdun by marching the girls between the lines of soldiers. The boys would then stop fighting for France, Germany and England, and give all their attention fighting for the Tanguays.

As an actress she utilizes her well known vivacity to win laughs, and she wins 'em, too. The artists and models have a little blowout, and Eva makes them a flit mignon with her tonic gray.

DETROIT FREE PRESS

EVA TANGUAY

That freakish young woman has obtained an unaccountable hold on public interest, or curiosity. Talent, either dramatic or vocal, is no part of her professional equipment; but she has an assertive personality, a reputation for indifference to the general opinion of her merit, or lack of it, obvious understanding of human nature, or that phase of it which finds delight in being bumbled, genius for fantastic costuming of her elfish figure, and abounding physical energy. In her work she is unswerving of herself, ready to meet all demands on her vitality, and somehow she creates a seeming of lively enjoyment of her own sapings. She has a wide reputation, and her public proceedings are followed from season to season by a sufficient number of persons to produce large material results.

And, lamb-like, we take her at her word, and are proud to let her ride over us, and eager to exhibit ourselves writhing under the wheels of her chariot.

Oh, she knows us, and (from her viewpoint) she is entirely justified in taking advantage of the knowledge. What toiler in any of the world's vineyards would voluntarily do less?

And so, if she comes before us without pretense of ability, loudly and more or less raucously vociferating her dependence on "personality," "individuality," and the rest of the "altitudes" specified in one of her characteristic compositions, she is quite within her rights, and we have no cue for complaint. She is unique, "temperamental," high-strung, shrewd enough to measure the value of carpe diem, and an equally shrewd promoter of the kind of publicity on which depends her prosperity.

Miss Tanguay's familiar vaudeville specialties in rocks and hats that might drive Bedlamites to despair, and that we could associate with nobody else of all the tribes of human kind.

BUFFALO EVENING TIMES

EVA TANGUAY SMILING QUEEN OF COMEDY

Eva Tanguay covered a mile of smiles at the Tech theatre last evening in giggle-a-second pace.

Vivacious Eva beat Gloom away from the wire, and when she halted her frisky steed jollity after a mad laughter race, even the galleries were astounded, the trick had been turned so quickly and neatly.

With her same "I-don't care" recklessness the mysterious Eva leads a troupe of pretty songstresses through a pink and white land of musical romance, sprinkling grins all along the path.

"The Girl Who Smiles" is essentially Eva Tanguay. Without her it would be a pretty little diversion, but with her it is a galloping success. Miss Tanguay still shows she is a glutton for punishment, working even harder than she did when she first gave Buffalo a mental jolt. Although she tells her audience in the first several scenes that she has come to stay, one doesn't need that explanation, for there isn't a breathing space on the program where she hesitates long enough to give her observers a chance to catch their breaths.

The only fault we had to find with it, was that it was over long before we expected it would be, which goes to show that it is a regular show.

There are very few startling costumes except for those worn by the Eva, but believe us those tiny bits of fancy-work make up for the lack. Miss Tanguay must have had them built in fairyland, they are so amazingly colorful. Each time she came forward in a new rig she had a new song to spill about herself, which pleased herself immensely and also the multitude below her which went crazy with approbation and tried to tip the gallery over when she didn't want to come back after a particularly winning number.

If Buffalonians are groping for the land where smiles bloom on every lush, we point them to the domain of "The Girl Who Smiles," which is at Mr. Oishi's Tech Theatre for the week-end.

THE BUFFALO ENQUIRER

EVA TANGUAY

Vivacious, cyclonic Eva Tanguay appeared at the Tech theatre last night in the popular French comedy, "The Girl Who Smiles." The S. R. O. sign was hung out at the box office long before the curtain rolled up on this clever mixture of comedy, song and dance. During the years that Eva Tanguay has starred, both as a headliner in vaudeville and with her own company, critics have racked their brains to find a word that would exactly describe to the public the girl who has had more certain calls than any other actress, and they have failed utterly in their attempt.

The audience gradually worked itself up to such a degree of enthusiasm during the comedy that when Eva Tanguay had finished her selection in the second act, which was of the rapid fire sort, they would not allow her to retire behind the scenes, but called her back for six encores. The gallery appreciated her work in no few degree than did the occupants of the boxes and all with one accord rendered her a reception, which she afterwards admitted was indeed gratifying.

So much has been written and said about Eva Tanguay that her name has become a household phrase. Never for a moment does she quiet down during the performance. "I'm Built for Speed and Not for Comfort" can be very aptly applied to this vivacious actress, and this is one of her greatest hits.

THE DETROIT NEWS

EVA TANGUAY

Eva Tanguay burst into our midst last night looking like Paine's fireworks, sounding like a calliope and moving with the velocity of a comet.

Consideration of any affair in which the Tanguay is involved simplifies itself into a consideration of what the Tanguay does, so completely does she dominate the proceedings. She bounces like a tennis ball in a tournament. She circulates like a squirrel in a cage. She is as allusive as a pint of quicksilver running loose on a hillside. She makes her patron saint look like a man with both legs cut off and he was St. Vitus.

Her next song is "Father Never Raised Any Foolish Children," and when you hear a theatrical folk cry for more and still more, after she has sung her repertoire of lunatic ballads, you are ready to vouch for the fact that if Mr. Tanguay did, Eva wasn't one of them.

She has capitalised the ego. She has set the ninth letter of the alphabet in higher type than the theatre ever saw before. She tells you so often that she is a success that you believe it; in fact, you believe it so strongly that you're willing to shove your dollars under the wicket in the box office to help prove it.

She wears quantities of shrieking dude that leave Gaby Deslys in half mourning. And she dances and acts and everything.

And when she is on the stage—well, if you have caught glimpses of her (nobody has ever really seen her, for she isn't still long enough for that), but if you have caught flashes of her on other occasions, it will not be necessary to tell you more than that she is in town. If you haven't seen her, this is the best opportunity to date to view one of the really unique figures of the American stage. (And a right trim little figure it is, too.) There have been three great showmen in this country—the first was P. T. Barnum, who made being second a pleasure; the second was George M. Cohan, who dramatised the stars and stripes; the third was Eva Tanguay, who told a nation how good she was until finally the whole nation was ready to pay money to substantiate her contention. She's a great little Eva, is the Tanguay, and long may she rave.

A. L. W.

BUFFALO COMMERCIAL

EVA TANGUAY

Eccentric Comedienne Delights
Large Audience

Eva Tanguay—she of "I don't care" fame—is practically the whole show. From the moment she came bounding onto the stage until she made her final appearance she kept the audience in an uproar. As egotistical as ever, displaying as much "pep," if not more, than usual, it was not hard to realize that the eccentric comedienne was on the stage. Several of her numbers were enthusiastically applauded. She has, as she terms it in one of her songs, personality, originality, vitality and "pep" and these made her a success.

THE ALBANY ARGUS

EVA TANGUAY

Whether or not March comes in like a lion today will tell, but February surely went out in a leonine manner, for Eva Tanguay was in town, and where Eva is there is much breeze and fury. The goddess of perpetual motion is still wound up and is going strong. Evidently she likes work. She is the superwoman of the drama—superior to any story, character or ensemble. When she is on the stage the play is called "Eva Tanguay," Eva Tanguay butting into a musical show. "Phonette" was supposed to be a cook. If Eva ever tried to cook she would be at home only with something that sizzled and sputtered and roared. No one may dismiss with a smile Miss Tanguay's attempts to play a role and accept her for just what she is—the supreme eccentric of our stage.

There isn't any use getting agitated about Eva Tanguay. She does all the agitating that is necessary. If you like her you have a wonderful time watching her calisthenic gymnastics and listening to her screech of a voice. If you don't like her, you don't have to see her, or, if you do, you get a sort of clinical pleasure in speculating on just how much longer the human frame can stand such physical pressure. However, the audience was there to see Eva, so nobody cared.

First she sang "I'm Built for Speed" (which nobody ever doubted), and then she shouted that "Father Never Raised Any Foolish Children." Perhaps not—but Eva is crazy "like a fox." The powers that be in the vaudeville world will tell you that. These songs went well, because the star knows how to put her wild ditties over. Later it was found when Eva burst (she always bursts) on the house in a costume and a hat—especially a hat—that will make Gaby Deslys green with envy when she hears of it. That hat was built to shelter a circus crowd. It was blue and shaped like an inverted lamp shade. It was the scenery for a song called "Personality," in which Eva dissected herself in rhyme (of a sort), with arms waving and the body swaying all over the stage. Later came "I'm Here to Stay," with Eva arrayed in a sort of sudden explosion of a huge polonaise dress. She gave the audience to understand that its grand children will still be hearing Eva if the breath and muscles hold out. That's what posterity has to look forward to.

Gradually the gown got more conservative—if less covering—and she sang "If They Had a Regiment of Tanguays." Why not? The Kaiser would see from Verdun back to Berlin and all bets would be off. The last of the new songs spelled the actresses' name and told what each letter stands for. But that is not a marker on what the Tanguay audience "stands for"—and like. Next season Eva Tanguay will probably arrange "Hamlet" or "Romeo and Juliet" to fit her songs.

BUFFALO COURIER

EVA TANGUAY DELIGHTS LARGE TECH AUDIENCE

"The Girl Who Smiles" is written around Eva Tanguay, the cyclonic comedienne who confesses that her "personality, pep and originality" win her success. Eva herself is always sufficient to bring down the house. She is a three-tinged circus, an acrobatic host, a noisome vocalist—a fun-maker in a class by herself, and last night at the Tech she had the galleries stamping the floor and insisting on her return while the entire house laughed, applauded, sat in judgment and as ever failed to understand the mystery of her.

GOOD MAN DOWN

Some Statements—Nailed

Last week we acquainted you with some inside information as to how the White Rats' money, to the tune of about a quarter of a million dollars was squandered in the "closed shop" campaign of 1911 and the supreme efforts that are being made to keep the thing under cover. It is up to the artist who contributed to this huge sum to uncover the whole scheme for his own information—don't publish it for our information—get it at a secret meeting if necessary—but get it. Last week we asked, "Where have the initiation fees and dues, which have recently been piling into the organization gone?" today we can partly answer that question. A sample of the use made of the White Rats' money is the two page advertisement in last week's VARIETY, in which Mr. Mountford threw himself two whole pages of beautiful bouquets, interspersed with some glaring falsehoods, which we now propose to nail.

STATEMENT NO. 1. Mr. Mountford said, "Surely the actor has not forgotten the good contract that was printed in VARIETY two weeks before I resigned in 1911 with the promise from the United Booking Office that this was the contract that was about to be issued to actors. Where is that contract now? That publication in VARIETY was its first and last appearance." This is a bold-faced attempt to mislead the actor. We are fortunate enough to possess a copy of VARIETY issued on September 2, 1911, and we publish on the left hand page of this statement a facsimile of that "good contract," as then printed in VARIETY and used for some time subsequently and on the right hand page of this statement, we publish a copy of the contract used since that time. Not only are both these forms almost identical, but the few changes made were solely in the artist's favor, as we will now demonstrate.

Paragraphs 1, 2, 3, 4, 5, 6 and 7 of both contracts are identical, except that the later one provides the specific number of photographs the artist is to deliver, thus avoiding arguments and possible cancellations because of disputes over the sufficiency of photographs furnished. Paragraph 8 of the older form, which Mr. Mountford says is the "good contract," was the "barring clause" and it barred the artist from playing in any other city pending the performance of the contract. On the other hand, the later form contains a barring clause limited to the city where the artist is to appear. It bars him only from playing in other theatres in the same city where he is engaged to perform pending performance under the contract.

We have Mr. Mountford's signed statement that the old form was a "good contract," hence this later one, if for no other reason than the change in the barring clause, is a better contract and certainly more equitable to the artist. Then again paragraph 9 of

the old form, which Mr. Mountford says was a "good contract" contained a clause providing that if the artist violated any other contract made with any member of the Vaudeville Managers' Protective Association, all the other members holding contracts could cancel all his time without notice of any kind. This clause, of course, was designed to punish a wilful violation by the artist and was inserted in the contract, as Mr. Mountford himself testified, during the time he was connected with the White Rats. And it was inserted because he was so connected. After he ceased his connec-

ing in some other town and could not get assurances of better billing or for other reasons that were personal to him.

Paragraph 12 of the later contract is simply a statement of the law, and gives the artist a common-law action for damages in case of accident, instead of his being confined to the paltry sums allowed by the Compensation Law.

These important changes were brought about not by Mr. Mountford nor by the White Rats but by and through a conference with Mr. Bert Leslie and others, of the Vaudeville

Nevertheless, if there be anything about present forms of contract that can be made more equitable in the light of any changed conditions, we would again welcome debate and a conference with an organization not affiliated with unionism or wedded to the "closed shop" idea; with such organization we were and are always willing to treat on a fair basis, even to the extent of an Arbitration committee, made up of artists and managers. This statement we have repeatedly made, as plainly as we now make it, to the former attorneys of the White Rats, and to various emissaries of the White Rats, including their present Big Chief, Mr. Fogarty, and their former Secretary, Mr. Cooke. We have repeatedly stated to them that so long as the White Rats Organization was committed to the closed-shop labor idea we would never deal with the White Rats as an organization and we still adhere to this determination. This is not a new attitude. We made this offer of an arbitration committee, etc., while Mr. Mountford was out as well as in the organization provided the union label was taken off the actor.

It is unnecessary to repeat our reasons for opposition to the closed shop and to the unionization of actors. We stated these reasons a score of times and again in our statement in last week's VARIETY. Mr. Mountford's statement was silent on the large number of claims, and complaints made by artists while he was out of the White Rats which were amicably adjusted without his help or threats. The fact is (and we dare say that the White Rats' former attorneys will testify to it) that hardly a week passed but what some artist, through the White Rats' attorneys, presented a claim or grievance, which, after investigation, was adjusted in a manner satisfactory to the artist and with dignity to both the artist and the manager. And this was done without brass bands, agitation or \$150 per page ads, junkets all over the United States and salaries for agitators.

How long is the artist going to be deluded by inflammatory speeches and writings of Mr. Mountford? We have never heard the speeches at the clubhouse, but we assume they are certainly no milder nor less tame than his written statements. Won't the thoughtful artist believe his own eyes when he sees written evidence of the perfidious character of the arguments that are made to him to swing him in line and make him disgorge more money in dues, so that a few men can squander it in experimenting with their pet schemes? We say "thoughtful" artist because the others are the "yes" men who don't count except in voting at meeting.

The "yes" men are those who cannot think for themselves and are even unable to think how to improve their acts and get work, but who seize upon every scheme of the agitator expecting

sent
ad in
eking
into

gotten
reaction
ers and
Vaude-
of the
the V. C.

a dis-
all pre-
on called
ny elim-
contract,
ago.
ding for
on has
ile it is
I should
change
attract,
tough
d in
I the
huse"
its on

artist
le with
A., all
other
elation.
to per-
that the
or for
or provi-
s must
of the
he new
damage
he.
ness in
ormerly
ereto-
give
er

the pe.
as far as that is
manager is notified that an actor

Agreement made this.....day of....., 1911, by and between
hereinafter called the "artist," and
hereinafter called the "manager," and
1. The artist promises to render and produce upon the terms and
conditions, a certain.....act or specialty with
.....persons therein for.....times in each week, as follows:.....
each day and not over.....times in each week, as follows:.....
Week Commencing.....City
or in such other theatres or cities as the manager may require, in consideration of
which and of the full and complete performance of the promises of the artist here-
inafter set forth, each of which is of the essence of this agreement, the manager
agrees to pay the sum of.....(\$.....) Dollars upon the conclusion of the final
performance by the artist at the end of each week during the term of this agreement.
2. It is understood that this is a vaudeville engagement and that the artist shall
pay all transportation. If the artist is to render said act in more than one place here-
under, the average cost of such transportation between the places where such act is
to be given, rendered or produced hereunder, shall be not over.....Dollars
per person.
3. If the artist is acting for the manager in employing the artist.
4. The artist agrees to abide by the reasonable rules and regulations in force at
the theatre; report for rehearsals at 10 A. M. on Monday of each week; furnish com-
plete orchestration of music; eliminate any part of act when requested by the manager
or representative, and at least two weeks before the beginning of each engagement to
deliver to the manager the necessary billing, scenery, property plots, complete set of
photographs sufficient for large frame, program and press matter, time of act and
the route, if any, upon which the artist may be scheduled for two weeks immediately
prior to the beginning of the engagement.
5. Sickness of artist will excuse performance only on delivery of duly sworn affida-
vits of two physicians immediately on occurrence, stating place of confinement and
nature of illness to the manager at....., meanwhile artist is not to perform for
any other person.
6. If the operation of the above theatre is prevented by fire, or other casualty,
public authority, strikes, or any other cause whatsoever, or the present policy thereof
changed, the manager shall, and he agrees to, prevent from the artist, for a period of
maximum number of performances set forth above, he shall pay only pro-rata for ser-
vices actually rendered.
7. If before the commencement of, or during this engagement, the manager finds
that the artist has reduced or changed the personnel or number of performers, or
otherwise changed or altered the quality of the act contemplated herein, the manager
may forthwith cancel the agreement, and if such change is discovered only after the
artist has commenced the engagement, the manager may, at his option, continue the
act and deduct from the salary when payable, an amount in proportion to the decrease
in value of said act, provided he gives the artist written notice of such intention to
deduct before the second performance.
8. The artist agrees not to present either privately, or publicly, at any time be-
tween the date of the end of the term of this engagement, any act or specialty,
in whole or in part, in any place where there is a theatre engaging its attractions
through the....., unless booked through said corporation; and in the event of a
breach of this covenant, the manager may cancel this agreement.
9. To assure the faithful performance of this and every other agreement now or
which may hereafter be made by the artist with any manager booking through the
....., or with any member of the Vaudeville Managers' Protective Association, of
which the manager herein is a member, the artist agrees that the wilful violation by
him of any such other agreement made with any such manager or member, shall in
and of itself be sufficient ground for the manager herein cancelling this agreement.
10. If the artist refuses to perform this agreement, he promises to pay the manager
a sum equal to the salary he would have earned had he performed hereunder, as partial
damages, and he agrees to indemnify the manager against any and all loss or any
loss of a property right, copyright, or patent right, the manager may hold the artist's
salary to secure him against loss unless the artist shall furnish a bond with two good
and sufficient securities, in full and sufficient to indemnify the manager against any
loss or damage, cost, counsel fee, or any other loss whatsoever by reason of his present-
ing or allowing the presentation of said act, pursuant to this agreement.
11. If claim shall be made upon the manager that the artist has infringed
the copyright of a property right, copyright, or patent right, the manager shall forth-
with deduct from the salary when payable, an amount in proportion to the decrease
in value of said act, provided he gives the artist written notice of such intention to
deduct before the second performance.
12. The artist acknowledges that this agreement and the engagements set forth
herein were procured for him solely by and through the..... and therefore author-
izes the manager to deduct 5% from the aforesaid salary at the end of each week, and
pay the same over to the.....
.....(L. B.)
.....(L. B.)
(Artist sign here
giving address)

rogram or one contracted for is an
fringement upon a copyrighted act
the manager may under

the new contract, informed a VARIETY
representative, in.....
that.....

PRINTED IN "VARIETY," SEPTEMBER 2, 1911.

tion this provision of the contract was eliminated, much to the artist's advantage and the artist will find upon an examination of the contract upon the right hand page of this statement, that no such drastic clause is now contained therein. The later form does contain a two weeks' cancellation clause, which may be exercised by either the artist or the manager, and experience has shown that this provision has been availed of by the artist with almost as much frequency as the manager, whenever the artist wished to jump into pictures or a show, or was displeased with his bill-

Comedy Club after Mr. Mountford quit the organization.

Certainly, Mr. Mountford is now precluded from talking about contracts being inequitable. If the contract, published in September, 1911, was a "good contract," as he says it was, then the contract used since that time, with the barring clause and general cancellation clauses eliminated is more than a good contract—it is an equitable contract and Mr. Mountford's statement of what HE accomplished and of the disappearance of the form printed in 1911 is a rank falsehood designed to keep the actor agitated and dissatisfied.

Some Statements—Nailed

these will land them jobs. To these men we make no appeal to reason.

In one thing we are wholly in accord with Mr. Mountford and that is in his statement that he wants to be judged by what he has done for the actor. Judged by his past performances he has done absolutely nothing for the actor, either in England or in America, EXCEPT TO FOMENT JEALOUSY AND STRIFE AND CAUSE THE COMBINED ACTOR TO THROW AWAY FORTUNES ON HIS IMPRACTICAL SCHEMES.

STATEMENT NO. 2. Mr. Mountford's irrepressible vanity sticks out all over when he says that the policy of this Association is "that the attack should be centered on Mountford personally." Of course, it's the old gag of a man losing his hold trying to make a martyr of himself. But we are not attacking Mr. Mountford, nor do we intend to. We are opposed to the "closed shop" experiment, the unionizing of artists and the flamboyant disturbing methods of agitation which accompany it, whether voiced and practiced by Mr. Mountford or any other impracticable near-actor. We are opposed to any agitation that is initiated, kept up and fostered just to give an agitator a job to the impoverishment of the actor and an actor's organization that might otherwise be and still could come a great organization for the good of the actor and for vaudeville, if quiet, sensible, business-like and dignified methods were pursued.

We are so determined in our position that if these policies are attempted to be carried out it can only result in a fight. We are against a vaudeville war for the same reason that this country is opposed to war with another country. It is sad to relate that some American jingoes would enjoy war between this and another country. They are prompted by the same reason which prompts Mr. Mountford and other near-actors to try to force a vaudeville war between the manager and the artist.

As we explained in last week's statement, the success of the vaudeville artist means our success, and vice versa, and no better example of what we tried to convey to the artist can be given than the following extract from a letter written by a certain artist on March 7th, 1916, to his representative, the names of both of whom are withheld for obvious reasons:

I want your advice on the following subject: I do not belong to the White Rats and there are insistent rumors that a fight is soon to take place between the Rats and the managers. What position will that place me in? Do you think it advisable for me to join the Rats or not? Personally I have no grievance against the manager. In three years' time we have been able to accumulate almost \$10,000 and I feel as if we have no one to thank but the manager and ourselves.

Ourselves for originating something that the managers have wanted and bought. Let me hear from you regarding this matter."

This letter is only one of many hundreds written in the same vein, but no other letter puts the situation so clearly. The answer to this artist's letter is that since he was able to earn nearly ten thousand dollars in three years without being a Rat that he better continue along the same quiet peaceful business road to success and keep on improving his act, so he can earn ten thousand dollars more, and we hope even more than

Board of Directors, Martin Beck; Secretary, B. S. Moss, and Treasurer, Maurice Goodman. and that among the directors are William Fox, Joseph M. Schenck, H. H. Fisher, Mort. Singer, John Ringling and Sam Scribner. While business opponents these men are absolutely united in their stand against the closed shop and Mr. Mountford knows it.

Every vaudeville manager of any standing in the United States and Canada is a member of this Association.

STATEMENT NO. 4. Mr. Mountford tells you that after he quit the White

Mountford, and certainly by every artist who has had the good fortune to profit by the salaries received through that office. This association is absolutely opposed to any such practice and if it existed would combine its influence to stamp it out. Such practices only exist in Mr. Mountford's imagination. If Mr. Mountford is so sure of his ground, he might have used a third agent himself to land that job in the United Booking Offices for starting that rival organization.

STATEMENT NO. 5. Mr. Mountford's vanity again asserts itself when he says, "I say this, and say it modestly and without egotism, that if I had been in my present position, those salaries would not have been cut." This statement is so asinine that we won't even take the trouble to answer it. He might have added that if he had been in his present position he would also have been able to stop the war, improve business conditions of the country, give the public more money to spend and increase the attendance at theatres. And if he could stop the cutting of salaries, he could, of course, by the same token, increase them. Being such a wizard, we wonder how it is that Mr. Mountford never headlined a vaudeville bill in England or in the United States? Perhaps it was because magicians are given such little opportunity to talk.

And if he can do so much for the actor why couldn't he do something for himself the five years he was out of the White Rats. His statement read like those of the race track tipster who can tell others how to make a million but can't make enough to support himself.

Such statements as these are characteristic of the present policy of the White Rats. The alleged benefits of a closed shop have as much sound basis in fact as this last statement of Mr. Mountford. We have yet to learn, and judged by the tone of the letters we have received from artists, the artists themselves have yet to learn, what all this agitation is about, what the alleged grievances are and how the closed shop is going to remedy them. Surely, if there are dangerous evils in vaudeville they ought to be apparent to even the amateur vaudeville artist. But not only from the letters but from personal talks which various managers of this Association has had with hundreds of actors, it is certain that the actor is unable to find out what it is all about. If this agitation brings on a vaudeville war, the artist will know just about as much what he is fighting for as do the soldiers in the present European conflict.

STATEMENT NO. 6. Mr. Mountford made this statement, "It is true I have some reputation as an organizer, but never was such a compliment paid to me on that score as the fact that I have reorganized the Vaudeville Managers' Protective Association." This statement is as stupid as it is vain. He has reorganized this Association just about as much as Villa has reorganized Uncle Sam's army.

We are not looking for fight, nor have we a chip on our shoulder; that seems to be the artist's present attitude. We are, however, ready for eventualities.

Agreement made this day of 191..... by and between of hereinafter called the "manager," and hereinafter called the "artist."

1. The artist promises to render and produce upon the terms and conditions hereinafter contained, a certain act or specialty with persons therein for weeks, at least times each day and not over times in each week, as follows:

Week Commencing	Theatre	City
.....
.....
.....

or in such other theatres or cities as the manager may require, in consideration of which and of the full and complete performance of the promises of the artist hereinafter set forth, each of which is of the essence of this agreement, the manager agrees to pay the sum of (\$.....) Dollars upon the conclusion of the final performance by the artist at the end of each week during the term of this agreement, less 5% thereof which the artist authorizes the manager to deduct and pay to the United Booking Offices for procuring the artist this engagement.

2. The artist shall pay all transportation, but if said act is to be rendered in more than one place hereunder, the average cost of such transportation between such places shall not be over Twenty-five dollars per person.

3. is acting for the manager in employing the artist.

4. The artist agrees to abide by the reasonable rules and regulations in force at the theatre; report for rehearsals at 10 A. M. on Monday of each week; furnish complete orchestration of music; eliminate any part of act when requested by the manager or representative, and at least two weeks before the beginning of each engagement to deliver to the Press Department of the United Booking Offices for the manager the necessary billing, scenery, property plots, a set of twelve photographs consisting of at least three different styles for newspaper and lobby advertising, program and press matter, time of act and the route, if any, upon which the artist may be scheduled for two weeks immediately prior to the beginning of this engagement. Failure to strictly comply with these conditions shall entitle the manager to cancel this agreement, and for a failure to deliver photographs as above provided the manager may instead of cancelling this agreement, deduct the sum of Ten Dollars (\$10.) from the artist's salary as liquidated damages therefor to reimburse the manager for any photographs purchased or procured by him.

5. Sickness of artist will excuse performance only on delivery of duly sworn affidavits of two physicians immediately on occurrence, stating place of confinement and nature of illness to the manager, in care of S. K. HODGSON, 1564-66 Broadway, New York City, meanwhile artist is not to perform for any other person.

6. If the operation of the above theatre is prevented by fire, or other casualty, public authority, strikes, or any other cause whatsoever, or the present policy thereof changed, or the theatre shall close for the summer season, the manager may cancel this agreement, and if prevented from giving the maximum number of performances set forth above, he shall pay only pro-rata for services actually rendered.

7. If before the commencement of, or during this engagement, the manager finds that the artist has reduced or changed the personnel or number of performers, or otherwise changed or altered the quality of the act contemplated herein, the manager may forthwith cancel this agreement, and if such change is discovered only after the artist has commenced the engagement, the manager may, at his option, permit the act to perform and deduct from the salary when payable, an amount in proportion to the decrease in value of said act, provided he gives the artist written notice of such intention to deduct before the second performance.

8. The artist agrees not to render any services or present any act or specialty in whole or in part for any other person, or permit motion pictures in which the artist is a character to be presented at any time between the date hereof and the end of the term of this engagement, either publicly, privately or at clubs or private entertainments in the city mentioned in paragraph 1 hereof or any place within twenty-five miles of such city unless consented to in writing by the manager or by the United Booking Offices in its behalf.

9. The artist agrees that if he breaches this agreement he will pay to the manager a sum equal to the salary payable to the artist hereunder, it being agreed that the manager will sustain damages to at least that amount, in the event of such breach.

10. If claim shall be made upon the manager that the aforesaid act is an infringement of a property right, copyright, or patent right, the manager may cancel this agreement, unless the artist stipulates in writing that the manager may hold his salary hereunder and shall in addition furnish a bond with two good and sufficient securities in an amount sufficient to indemnify the manager against any loss, damage, cost, counsel fee, or any other loss whatsoever, by reason of his permitting or allowing the presentation of said act, pursuant to this agreement.

11. Without cause either party may cancel this agreement on one week's written notice personally or by mail or telegram; said notice shall operate from the day the same is served or sent. Notice to the artist may be sent to his last known address, place of performance or in care of his personal representative or manager.

12. The artist is and signs this contract and enters upon the engagement hereunder as an independent contractor and not as an employee within the meaning of any workmen's or employees' compensation act, statute or law, or any other law.

..... (L. S.)
..... (L. S.)

(Artist sign here giving address)

that in the next three years. This answer is a message to all artists, if they will only understand its full meaning.

STATEMENT NO. 3. Mr. Mountford would have you believe that the recent meetings of this Association consisted of about three members and to quote him "and all those members of the United Booking Offices." This statement is easily nailed by simply calling your attention to the fact that the officers of the Association are: President, Sam Scribner; 1st Vice-President, Edward F. Albee; 2nd Vice-President, Marcus Loew; Chairman

Rats it required three agents to get a position in the United Booking offices. Another one of his bits of inflammatory agitation. While this Association is an Association for all the representative vaudeville managers it is satisfied that this statement regarding the United Booking offices is absolutely false, and known so to be by Mr.

Vaudeville Managers' Protective Association

[P. S. We are in receipt of a letter from Mr. Mountford regarding an audit of the White Rats books but as

space will not allow of an answer at this entry we will publish our answer in next week's VARIETY.

- Alex Kids**
Murray & Adams
Marie Nordstrom
Colonial Belles
- Galesburg, Ill.**
GALEITY (wva)
Two Kerbs
Three Chums
Marie Durr
M. Hayes & Mosher
(One to fill)
2d half
Which Shall I Marry?
Harry B. Lester
Orpington Trio
(Two to fill)
- Grand Rapids, Mich.**
EMPIRESS (ubo)
Kily & DeMout
Sherman & Urry
Grant Leon
Allman & Dody
Violet Dine
7 Honey Boys
Equila Bros
- Green Bay, Wis.**
ORPHEUM (wva)
Santos & Hayes
Grace DeWinters
Princess Minstrels
- Hamilton, Can.**
TEMPLE (ubo)
CHB Bailey
Benice & Baird
6 Water Lilies
(Two to fill)
- Hamilton, O.**
GRAND (sun)
Winsome Harmonists
Hawley & Hawley
Chas Mason Co
Day & Brown
Six Yoscars
2d half
7 White Blackbirds
Lavar Noy Co
Ballot Trio
(Two to fill)
- Hannibal, Mo.**
PARK (wva)
"Safety First"
2d half
Neal Abel
Margaret Shea Co
Arnesen
(One to fill)
- Harrisburg, Pa.**
MAJESTIC (ubo)
Geo F Hall
Hallwright & Bates
Harry & Eva Puck
Pauline
2d half
Marino Sisters
Daniels & Walters
Pauline
(Two to fill)
- Hartford, Conn.**
PALACE (ubo)
Broslus & Brown
Cooper & Ricardo
Steindel Bros
McConnell & Simpson
William Sisto
Miss Hamlet
2d half
Benedetto Bros
Miller & Vincent
George Armstrong
"Banks & Million"
3 Lyres
Green Family
- Hoboken, N. J.**
STRAND (ubo)
Mona Richmond
Ward Sisters
"Fashion Shop"
Weish Medley Trio
Elvera Sisters
(Two to fill)
2d half
Geo C Davis
Walters & Walters
Berriek & Hart
"Fashion Shop"
(Three to fill)
LYRIC (loew)
Dorothy Burton Co
Will H Fox
Ruth Howell Co
(Two to fill)
2d half
Selbini & Grovini
"Let of the Month"
(Three to fill)
- Houston**
MAJESTIC (inter)
Kartell
Claudius & Scarlet
Tate Crisp
Fay Colrys & Fay
Hormine Shone Co
Nellie V Nichols
Emmy's Pets
- Indianapolis**
KEITH'S (ubo)
(Sunday opening)
The Norvelles
Bernard & Scarth
Milton & De Longs
Pavne & Niemeyer
Lilly Langtry Co
Old-Time Darkies
Kerville Family
- Itasca**
STAR (ubo)
Barney Williams Co
Bud & Nellie Heim
2d half
5 Cantons
Archer & Belford
- Jackson, Mich.**
ORPHEUM (ubo)
"Junior Folies"
2d half
Six Harvards
Mae Curtis
Sebastian Merrill T
(Two to fill)
Jacksonville
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
1st half
Harry Fisher Co
Henry B. Toomer Co
Billy Ellwood
"Night in Park"
- Johnstown, Pa.**
MAJESTIC (ubo)
(Sheridan Sq Pitts
split)
1st half
Northlane & Ward
"When We Grow Up"
Lew Holtz
Salon Singers
(One to fill)
- Joliet, Ill.**
ORPHEUM (wva)
"Four Husbands"
- Kalamazoo, Mich.**
MAJESTIC (ubo)
1st half
"Six Little Wives"
- Kansas City, Mo.**
ORPHEUM
"Bachelor Dinner"
Mayo & Tally
Overtones
Theatre Bros
Staine's Circus
Flavilla
Flanagan & Edwards
GLOBE (wva)
Mudge Morton 3
Anita Oogood
Eliak Lecker Co
Jewel Comedy Co
(One to fill)
2d half
Musical Gerald
Bill Dooley
Gertrude Folson Co
H & A Turpin
(One to fill)
- Knoxville, Tenn.**
GRAND (ubo)
Gerard & Clark
Lew Hawkins
(Two to fill)
2d half
Florence Duo
Henry Rudolf
Orville Stamm
(Two to fill)
- Lafayette, Ind.**
FAMILY (ubo)
Adair & Adams
Dunbar & Turner
David & Duval
Maurice Burkhardt
Everest's Monks
2d half
Roubie Sims Co
Follis S. & H
Harry Hersford
Hanlon Bros
(One to fill)
- Leavenworth, Mo.**
UNION SQ. (ubo)
Mile Vaggs
Skipper & Kastrop
Herbert's Dogs
Hone Vernon
White Hussars
2d half
Bertie Ford
Lexey & O'Connor
Stoddard & Hynes
Brown & Taylor
Hong Kong Mystery
- Lima, O.**
ORPHEUM (sun)
7 White Blackbirds
Lavar Noy Duo
Ballot Trio
(Two to fill)
2d half
Winsome Harmonists
Hawley & Hawley
Chas Mason Co
Day & Brown
Six Yoscars
- Lincola**
ORPHEUM
(24-25)
(Same bill playing
Solo Spas 24-25)
Nashitt & Clifford
Calliste Conant
Bouncer's Circus
Van & Belle
Jno R Gordon Co
Toney & Norman
Dyer & Faye
LYRIC (wva)
Smith & Farmer
Spisnell & Mack
2d half
Dorothy Herman
(One to fill)
- Little Rock, Ark.**
MAJESTIC (inter)
J & G O'Mera
Danley & Murray
Burke & Burke
Ray Samuels
Jay Circus
2d half
Dudley Trio
Olga Holman Co
Rooney & Bent
Clown Seal
- Logansport, Ia.**
SIPES (ubo)
Ranson & Knight
Baron Lichter
Booth & Eander
2d half
G & E Forrest
Arthur Richter
"Aurora of Light"
- Los Angeles**
ORPHEUM
Gertrude Hoffman
Harry Langdon Co
Moore O & McMeck
Jas H Cullen
Sharp & Turk
Grace Demar
HIPP (scabac)
Aerial Melis
Hyman Myer
Ranous Nelson Co
Lilly Lenora Co
Gray & Graham
LaDella Comings
Kerr & Javenport
PANTAGES (m)
Imperial Troupe
Cannibal Mads
Frank Bush
Grace McCormack
Rice & Newman
- Louisville**
KEITH'S (ubo)
(Sunday opening)
Flying Martins
Antrim & Vale
Mr & Mrs G Wilde
Chas Oleott
Rogers Gray Co
Saxo Sextet
"Red Heads"
- Lowell, Mass.**
KEITH'S (ubo)
Namba Bros
Howard Sisters
J & W Hennings
Lloyd & Britt
Una Clayton Co
Eliak Lecker Co
Wilson & Aubrey
- Madison, Wis.**
ORPHEUM (wva)
Elroy Sisters
Wilton Sisters
James Grady Co
(Two to fill)
2d half
Layno & Benjamin
Paul Kleist Co
"The Fashion Girls"
San Tucel
(One to fill)
- Mason City, Ia.**
REGENT (wva)
Bennington
Mme Samiko Co
2d half
Earl & Edwards
Seymour's Family
- Memphis**
ORPHEUM
Alex Carr Co
Scott Lade & Lassies
M Montgomery Co
Diamond & Brennan
Mrs L. Co
Brown & Spencer
Curzon Sisters
- Milwaukee**
MAJESTIC (orpb)
R Herford
Ralph Herz
Gauthier & Devi
Harry Cooper Co
Hale Norcross Co
Neverelds Baboons
Moore & Hager
Leon Sisters
ORPHEUM (loew)
Wilson & Schneider
Howard & Rogers
Gregory Troupe
(One to fill)
CRYSTAL (loew)
Schepps's Circus
Leonard & Loule
Frank Rogers
Phasma
(One to fill)
- Minneapolis**
ORPHEUM
Rock & White
Quiloga
Whipple Huston Co
The Duttons
Harmony Trio
Florence Millichip
Kurrie's Roosters
UNIQUE (scabac)
Hunter's Dogs
E E Clive Co
Rosella Trio
Laurence
Four Bards
- Palace (wva)**
Three Bartos
Dale & Boyle
Gaylord & Landon
(Two to fill)
- Westmont, Can.**
ORPHEUM (ubo)
Fred & Albert
Master Chatham
Hal & Francis
Kajiyama
"Man Ice Wagon"
"Bride Shop"
(One to fill)
- Mt. Vernon, N. Y.**
PROCTOR'S
Zvilo Mads
Mimic Four
"Danceland"
Armstrong & Ford
Connolly & Webb
Jerome & Carson
- 2d half**
Bert Earl
Minerva Courtney Co
Katherine McConnell
"New Producer"
Telegraph Trio
The Schmetmans
The Nashvilles
MAJESTIC (ubo)
Hooper & Cooke
Van & Schenck
Marx Bros Co
2d half
O'Don
Dooley & Sales
Marx Bros Co
Newark, N. J.
MAJESTIC (loew)
Edmonds & Leedom
Cyril & Stewart
O Krazy Kids
Marie Fenlon
Cycling McNutta
(Two to fill)
2d half
Dawson & Covert
Kelly & Ferns
Webb & Burns
Marine Bands
(Three to fill)
New Haven, Conn.
POLI'S (ubo)
Ramona Trio
Stanley & Gold
Walter Law Co
"Edge of the World"
(One to fill)
2d half
Martin's Roses
Southern Trio
Wilmer Walter Co
Abner Trotter
"Limousine Romance"
(One to fill)
Bl. (ubo)
Mabel Best
Wallace & Johnson
"Silver Threads"
"Catholics"
Britt Wood
Baldwin Bryant Co
BROADWAY (ubo)
Levan & Rose
D DeSchelle Co
Wilkins & Wilkins
"Around the World"
Imperial Troupe
WM PENN (ubo)
Miller & Callahan
Palmy Hall & B
Sativ & Norton
Girl in Gown Shop
(One to fill)
- St. Louis**
Dorothy Jardon
Fitzgerald & Marshall
Stone & Hayes
Natalie Sisters
Frankie Murphy
Terry & Waji Girls
Hoban
Lorados Models
2d half
Adroit Bros
Harlequin Trio
"Three Campbells"
Gary Norman
Guerra & Carmen
Hoyt's Minstrels
- St. Joe, Mo.**
CRYSTAL (inter)
Fags & White
Fock & Rogers
Danny Simmons
(Two to fill)
2d half
Smith & Farmer
Jewel Comedy 3
Francis & Kennedy
(Two to fill)
- St. Louis**
COLUMBIA (orpb)
Julia Dean Co
Eddie De Cieros
Navasars Girls
"Cranberries"
Hailan & Sykes
3 Leightons
Joe Whitehead
5 Statues
EMPIRESS (wva)
Gusmon Trio
Elliott & Mullen
Margaret Iles Co
Morris & Allen
2d half
Ioleen Sisters
McGross & Winter
Gordon & Mark
(One to fill)
GRAND (wva)
Flying M-yos
J & G O'mera
Fink's Mules
(One to fill)
- St. Paul**
ORPHEUM
(Open Sun mat)
Stuart Batic (inter)
Ja Mont's Cowboys
King & Burley
Carpos Bros
Eva Taylor Co
EMPIRESS (scabac)
"The Old Song Revue"
Nelly Four
Hal Davis Co
Foster & Foster
Willie Bros
PRINCESS (wva)
Box Car Duo
Reese & Parker
Garry Fern Co
Donovan & Lee
Thos French Girls
2d half
Song & Dance Revue
Jas Thompson Co
(Continued on page 33.)
- Quincy, Ill.**
ORPHEUM (wva)
Orpington Trio
Claude Tracy
W. Shall I Marry?
Gordon & Marx
(One to fill)
2d half
Kennedy & Burt
Two Karns
Three Chums
M. Hayes Mosher
(One to fill)
- Reading, Pa.**
HIE (ubo)
Retter Bros
Van Bros
"Fortune Seekers"
Corbett Shepard & D
(One to fill)
2d half
Cunningham & Marion
David Ross Co
Hawthorne & Inglis
(Two to fill)
- Richmond**
LYRIC (ubo)
(Norfolk split)
1st half
Turner & Bruce
Devine & Williams
Lonny Haskell
Dunbar's Dragons
(One to fill)
- Rochester, N. Y.**
TEMPLE (ubo)
Mary Shaw Co
Nan Halperin
Wms & Wolfus
Ed Lavine
The Sharracks
Otto Gray
Two Carltons
Lady Alice's Pets
FAMILY (sun)
Berry & Soule
Housley & Nichols
Willie Zimmerman
Burtin Girls & Lind
(Two to fill)
- Rockford, Ill.**
PALACE (wva)
Layno & Benjamin
Grace Dewinters
"Southern Party"
Spencer & Williams
The Coda
2d half
Prince of Tonight
- Sacramento**
ORPHEUM (wva)
(Fresno split)
1st half
Dorothy Jardon
Fitzgerald & Marshall
Stone & Hayes
Natalie Sisters
Frankie Murphy
Terry & Waji Girls
Hoban
Lorados Models
2d half
Adroit Bros
Harlequin Trio
"Three Campbells"
Gary Norman
Guerra & Carmen
Hoyt's Minstrels
- Salt Lake**
(Open Sun mat)
Frank Fogarty
Brandon Hurst Co
Oiga Alaska 3
5 Statues
McC & Wallace
PANTAGES (m)
Arthur Lavins
Raymond & Bala
Greenlee & Dayton
Valerie Sisters
Hanlon & Clifton
- San Antonio**
MAJESTIC (inter)
Garcinetti Bros
Gallagher & Martin
Marimba Band
J & E Connolly
Wilson & Lenore
Walter C Kelly
Schovali Troupe
- San Diego**
PANTAGES (m)
"Office Girls"
Rucker & Winifred
Gallagher & Carlin
Keegan & Ellsworth
Bert Wiggin Co
- San Francisco**
ORPHEUM
(Open Sun Mat)
Harry Green Co
Gara Zora
Hallen & Hunter
Harry Hines
Dugan & Raymond
Olga Cook
Bert Wheeler Co
Geo Damerel Co
- San Francisco**
EMPIRESS (scabac)
"Eight Black Dots"
J Levy Family
Howatson & Sway
Mr & Mrs F Thomas
A Beverly & West
Miss Elmina Co
PANTAGES (m)
"Dairy Maids"
Myatic Bird
Yates & Wheeler
Angelo Armito 3
Wright & Davis
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville Split)
1st half
Thleson & Dore
Morris & Beasley
The Olds
Al Herman
Byron & Langdon
- Schenectady, N. Y.**
PROCTOR'S
White Trio
Herbert Hasley Co
Katherine McConnell
Terry & Waji Girls
Hoban
Lorados Models
2d half
Adroit Bros
Harlequin Trio
"Three Campbells"
Gary Norman
Guerra & Carmen
Hoyt's Minstrels
- Savannah, Pa.**
POLI'S (ubo)
Tyron & Barbur
Martin & Van Bergen
Phillipi 4
"Tango Shoes"
Kelly & Galvin
2d half
P George
Marshall & Tribble
3 Duo For Boys
Dunley & Merrill
Icelanders
(One to fill)
- Seattle**
ORPHEUM
Fannie Brice
Vanderbilt & Moore
Chilson Orban
Catherine Powell
Le Grohs
Pietro
"Saint & Sinner"
EMPIRESS (scabac)
The Valdes
Handers & Mills
Casting Lamys
Ann Hamilton Co
Grant Gardens
Scharf & Ramser
PANTAGES (m)
Volant
Roele Lloyd
Peelson & Goldie
Harry Studa
"Holiday in Dixie"
- Sargeport, La.**
BATIC (inter)
Lalla Selbini
King & Harvey
Lewis & Norton
(One to fill)
2d half
Elsie Fay Trio
Laurie Ordway
Allison's
Huling's Seals
Sioux City
ORPHEUM (wva)
Dorothy Herman
McCloud & Carp
Garry Fern Co
Donovan & Lee
Thos French Girls
2d half
Song & Dance Revue
Jas Thompson Co
(Continued on page 33.)
- Spokane**
PANTAGES (m)
"September Morn"
Ward Terry Co
Bowman Bros
Chabot & Dixon
Clairmont Bros
- Springfield, Ill.**
JEFFERSON (wva)
Leroy & Tozier
Bill Dooley
2d half
McDougal & Shannon
Kremka Bros
(One to fill)
- Springfield, Mass.**
PALACE (ubo)
Earl & Bartlett
"Yellow Peril"
Gertrude Long Co
Lizar & Dale
Abern Troupe
2d half
Broslus & Brown
Wallace & Johnson
Leighton & Kennedy
Beaumont & Arnold
William Sisto
Miss Jamlet
- Springfield, Mo.**
MAJESTIC (ubo)
"September Morn"
2d half
Simpson & Dean
John
PANTAGES (m)
Leath & Perry
Cheebert's Troupe
(One to fill)
- Superior, Wis.**
PEOPLES (wva)
Arnold & Florence
(Two to fill)
2d half
Fred Rogers
Francis & Partner
(One to fill)
- Syracuse**
CRESCENT (ubo)
Canaris Co
Belle Rutland
Bonnell M & 4
Hodge & Lowell
Malvern Troupe
2d half
Evelyn & Dolly
Jane Deering
Valentine's Dogs
(Three to fill)
TEMPLE (ubo)
Williams & Madegan
H Knight Co
Ruth Curtis
Kaybush & Robinson
Telegraph 3
2d half
Roder & Dean
Herbert Ashley Co
White 3
Terry & Fijl Girls
Fentelle & Clark
Lorade's Models
- Tacoma**
PANTAGES (m)
"Dream Pirates"
Dancin' Lads
Chris Richards
Packard Four
Emmett & Emmett
- Terre Haute, Ind.**
HIPP (wva)
Castle Davis 3
J C Nugent Co
Kenny & Hollis
Eva Fay
(One to fill)
2d half
Leblanc & Lorraine
Adeline Francis
Lelia Shaw Co
Hazel Kirk 3
Eva Fay
- Toledo**
KEITH'S (ubo)
White & Clayton
"Petticoats"
Wright & Deltrich
Bert Melrose
Monroe & Mack
"Feast Fires"
PALACE (sun)
Alea Duo
The Stillings
"Flirting Widow"
Frances & Sally
Alice Berry Co
Bell & Eva
2d half
The Brauodors
Selma Walters Co
Hayes & Chase
(Three to fill)
- Tonka, Kan.**
NOVELTY (inter)
Walton & Vivian
"Act Beautiful"
(Three to fill)
2d half
Fagg & White
R Pollock & Rogers
Denny Simmons
(One to fill)
- Union**
STAR (ubo)
Barney Williams Co
Bud & Nellie Heim
2d half
5 Cantons
Archer & Belford

BROTHER VAUDEVILLIAN

BY FRED HALLEN

I have just finished reading Mr. Martin Beck's article in "Variety," March 10th issue, and the accuracy with which he has defined the situation proves that he has given the matter much thought. I am taking the liberty of supplementing his statement with a few experiences of my own in the hope that they may tend to influence the artist to think long and hard before he lends his voice and vote to a movement that might bring him as much sorrow and cost him as much money as the first White Rats' strike did me.

I am not speaking from idle hearsay. I am relating facts. I was, as many of you recall, one of the officers in the first White Rat organization during their first strike—and if the same officers who negotiated that strike were in authority today there would never be another strike.

In Mr. Beck's article, he spoke of the ill-advised actor who sat around the clubhouse voicing erroneous opinions and protesting at imaginary discrimination against acts instead of looking for new material or trying to improve their offerings so that they would be in demand with the managers.

I know only too well how true this all is. I was one of those "disgruntled actors" who, after repeated unsuccessful attempts to get my act booked, was firmly convinced that there was a conspiracy to keep me out of high class vaudeville. It never occurred to me that my act was inferior, and because of my own reluctance to get a newer and better vehicle I was demoted in the ranks of a profession I had once illuminated. I was thoroughly discouraged and sick at heart.

After trying several vehicles—all of which I believed to be good—I finally found one that was unanimously endorsed by the managers, the press and the public, and all obstacles seemed to melt. I was rewarded with not only one season's booking, but two seasons' booking with the same act and in the finest vaudeville houses in the world. And in all my experience I have never been treated with the courtesy or given the attention that I have received from the managers of the houses I have played since my restoration to the field of recognized artists.

Many artists whom I could mention have had similar experiences. They, too, were obstinately blind to the fact that their vehicle was at fault and as soon as they procured a suitable offering, they secured bookings. One single woman, in particular, tried five acts before she was successful, and this week she is headlining a Keith bill.

I have learned, when it is almost too late, that when you've got the material the managers want, they don't care who wrote it or who plays it as long as it is the goods. My act was written by one of the leaders in the White Rats organization and in as much as it was booked for a year before the present agitation, that dispels any suggestion that I have been coerced into writing this with a promise of booking. Neither can this letter be construed as an olive branch because our difference of opinion was amicably settled the moment the seal was snatched from my eyes.

And now, after years of hard work when my wife and I should be on the retired list living in comfort and luxury we have had to start all over again. But thank God, we still have our health and our ambition and a vehicle which the public approves and we have the confidence of the managers of the high class theatres and we have regained our standing among high class artists.

The strike in which I was involved cost me personally thousands of dollars, many heartaches and, I am not ashamed to say it, some tears for the loss of many friends among the managers who had befriended me and who believed in me and whose houses we closed down during those troublous times. If I live to be a thousand years old I shall never forget the look on the face of the lamented Lew Behman the night I, one of his bosom friends, walked out of his house on a strike—a martyr to a principle.

I am not the only one who suffered through the strike. Many of us know that the state of the finances of actors never became more apparent. I know many who lost pretty well everything they had in the world. Pieces of property in which they had invested their savings and which represented the dream of a cosy home in the future, had to go. I know personally that some of the managers we were fighting loaned some of us money to help us out of our difficulties. I was one of those who had to borrow.

When peace was restored we found our places had been taken by others and that, almost overnight, an unbelievable number of acts had sprung up like mushrooms. Stage struck youngsters found the opportunity of their lives. Many of them made good. Most of them are with us now as our competitors; and this probably accounts in part for the over-supply of talent today.

The confidence of the manager in the actor that was shattered then has never been fully restored. The younger generation of artists do not understand this like we of the old school who recall the days when the actors and the managers fraternized as brothers. But the closing of their theatres by the men they regarded with brotherly affection caused a wound which time has not entirely obliterated.

I would not like to have anyone think that I do not believe in the White Rats. I do. I believe in them with the same parental feeling that one fosters a child. I helped to raise the Rats. I believe in them and I believe in organization, but it is constructive organization that I believe in—not destructive. Vaudeville actors cannot expect to build up themselves by tearing down the important constructive fabric that the managers have spent years and fortunes in building.

I want to appeal to the actor as an individual to take stock of himself. Study yourself. Don't blame your failure on the managers. If you will hold yourself up to a penetrating mirror, you will probably find, as I did, that the fault can be traced to yourself or your vehicle. And surely you can't blame the managers for that.

Faternally yours,

FREDERICK HALLEN

(HALLEN AND FULLER)

Duffy and Lorenz.
Talk, Songs and Dances.
One; 16 Mins.
Columbia (March 12).

Duffy and Lorenz have returned to vaudeville with a neat and nifty turn such as this bright young couple are capable of sending over. There is talk at the opening, songs, more talk and a dancing finale. The act is new to Duffy and Lorenz. Mr. Duffy easily handles his portion and Miss Lorenz does as well when speaking or dancing, but she has been saddled with an opening number too slow in tempo for that position, though the song fits into the storied opening. Otherwise the girl leaves an excellent impression on appearance and work. The Duffy-Lorenz opening, that of two sweethearts angry at one another, walking up to a mail box (on the stage) to post letters to each other, finally dropping them in to have the postman when he stops return each to the writer, is exactly the same, barring the presence of the postman, to the opening in the act of Largey and Snee, at the American Roof a few weeks ago. They are too closely alike to be a coincident of thought. Mr. Duffy admits this and is willing to go into the matter of priority. For a two-act it is a valuable opening bit and the ownership, if Largey and Snee make claim to it, should be determined. In the act Mr. Duffy does not wear evening clothes, perhaps for the very good reason a mail box is supposed to be on a street and evening dress on the street usually calls for a top coat, but some two-acts have not given these small questions of detail as much consideration. The Duffy-Lorenz new act is there easily, with the talk nicely worded and written and the songs probably restricted. It can go right in the big bills again. Duffy and Lorenz have been out with productions for quite some time. *Time.*

Violinsky.
Musical.
2 Mins.; One.
Royal.

While Violinsky is not particularly new to vaudeville or the east, his current engagement comes under the classification of a "reappearance" and his repertoire has been reconstructed to properly fit the occasion. As usual, his feature is the combined playing of two instruments, violin and piano, a distinct novelty in its way, and one that hasn't been adopted by the copyists as yet. After a violin solo, Violinsky renders a piano selection, his own composition, "Apache," being utilized for this. Playing two and three tunes simultaneously on the piano followed and then the violin and piano bit. An impression of a picture house pianist and finally a cafe player came next in order. The two latter are original with Violinsky and decidedly novel in their own way. Both bits pulled him over to the hit class and earned him several bows. On a bill conspicuous for the absence of real hits, Violinsky stood out as one of the few really entertaining principals present. There is room for him on the big time—plenty of room. *Wynn.*

Grew, Pates and Co. (4).
Comedy Sketch.
17 Mins.; Full Stage.
City.

A comedy sketch employing four people. Money is the main idea. A young man whose sister is his guardian is refused his rights by her, owing to his wild life. He wishes to marry, but to do so must secure a raise in salary. He plans to have his employer come to his sister's home while she is away and to have the girl he is in love with there at the time, giving the boss the impression that he is already married. The sister returns unexpectedly and puts a crimp in the scheme. It is straightened out when learned the boss is in love with the sister. Minor complications during the running. The cast handles the roles satisfactorily for the three-a-day houses. The playlet lacks any real weight and the idea of keeping two women locked in different rooms with the frantic pacing of one of the men up and down the stage is a thing of the past for modern comedy.

Two Kanes.
Acrobatic.
8 Mins.; Full Stage.
American Roof.

Two men going with an ordinary routine of perch work. Both lack that something to draw the applause for their efforts, and it can easily be seen the younger one needs plenty of seasoning. The boys might put some "pep" into the turn.

"Junior Follies of 1916" (16).
40 Mins.; Full Stage (Special Drop).
City.

Leo Woods has framed a kid act in the "Junior Follies of 1916" that can stand a trip around the circuits embracing the better grade small time houses with satisfactory results. The "Follies" has eight principals and a like number of girl choristers, with the entire company of the youthful order and with an abundance of life, one of the strongest points in favor of the turn. The meat is impersonations of vaudeville celebrities by the various principals, each handling one or more of these. The present cast includes Charlie Smith, May Normand and the Carroll Sisters, who furnish one of the best bits with their Chip and Marble Dutch song and dance. Two of the male principals secure good comedy results with a Conroy and Le Maire impersonation. Gertie Rose singing "Lights on Broadway" is announced as impersonating Belle Baker, but it would never be guessed. Joseph Brandon handles a fiddle in capable style with the Hebrew comedian of the aggregation getting many laughs. An Oriental number, "Siam" closes the turn with the choristers in harem costumes. The act carries nothing in the way of special effects other than a back drop, the stage being devoid of props. The "Junior Follies of 1916" in 40 minutes takes up the time of two ordinary acts, which it is also equal to in worth.

Jack Wilson and Co. (2).
"Impromptu Revue" (Comedy).
30 Mins.; One.
Colonial.

Jack Wilson, assisted by Frank Hurst and Lillian Boardman, opened at the Colonial Monday. About the only thing new in the turn are the two members who appear to fall in line with Mr. Wilson's style of comedy. Wilson throughout clings closely to his former vaudeville idea. Some of the "gags" sound far-fetched, but throughout he seldom misses a laugh. Mr. Hurst is a capable worker alongside of him, singing a solo in good style and putting it across in a way that earned an encore. Miss Boardman does little outside of a short talking bit, although she and Mr. Hurst harmonized a number just before closing to one of the best results during the turn. For the finale Wilson appears in one of those grotesque costumes, while Miss Boardman and Mr. Hurst do a Toreador bit. Just before this, Mr. Wilson sang a parody on "World Behind" that brought some solid laughter and applause due to a final catch line that sounded a bit rough.

Richards and Brandt.
Athletes.
6 Mins.; Full Stage.
Royal.

Programed as sensational athletes. Not exactly sensational, but sufficiently convincing to hold a big time opening spot. The feature is a net jump to a hand-stand, the underlander supporting himself on an apparatus, the whole trick being similar to the former feature of the Belleclair Bros. act. The customary "miss" didn't make it look any harder, even to that unsophisticated Royal audience. *Wynn.*

Corinne Snell and Co. (4).
"Not Every Woman" (Dramatic).
19 Mins.; Full Stage.
American Roof.

A company of four in a heavy dramatic sketch with a worn theme. The piece is well played, but the playlet itself is a poor one. At times it holds attention. A new opening should replace the present one. There is a slight story of a divorced couple, the former wife later marrying an old man who has been treating her cruelly since their marriage. The first husband returns and begs her to again live with him, she finally deciding to leave when the butler throws back the portiers showing a child in a crib. The sketch with cutting will just about suit the better small time houses.

"Miss Hamlet" (10).
Travesty-Girl Act.
19 Mins.; Full Stage (Special Set).

A "Hamlet" travesty with six singing and dancing girls—"Hamlet's Soliloquy" set to ragtime music and lyric, Hamlet and Ophelia doing a cake-walk—the usual "Hamlet" travestied speeches with plenty of slang, and yet this "Miss Hamlet" with 10 people, including the girls, has not been built for better than the small time. It's somebody's fault. *Time.*

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
(Joa. M. Schenck)
MILES CIRCUIT
(Walter F. Keefe)
RICKARDS CIRCUIT
(Australia)
(Chris O. Brown)

FINN-HEIMAN CIRCUIT
(Sam Kahn)
SHEA CIRCUIT
(Harry A. Shea)
FEIBER-SHEA CIRCUIT
(Richard Kearney)

GUS SUN CIRCUIT
(Gus Sun)
B. S. MOSS CIRCUIT
(B. S. Moss)
PANTAGES CIRCUIT
(Louis Pincus)

Lex Neal.
Songs, Talk and Dances.
15 Mins.; One.
American Roof.

Lex Neal should be given credit only for his attempt to get away as a single. The boy has some nerve, but comparing that with his act the latter is quite some distance behind. As a single he will never do, but might find a place in a two-act, where he couldn't show to worse advantage.

Grey and Old Rose.
Dancing and Singing.
10 Mins.; Full Stage.
American Roof.

Although the billing is misleading, this couple offer a nice little dancing and singing skit, with the dancing easily the best. The man is rather tall and slim, while his partner is short with a cute way and plenty of personality to make her liked. The final dance is a fast whirlwind trot with a neck swing at the close that puts them across in good style.

Miller and Vincent.
Songs and Talk.
12 Mins.; Two (Special Drop).

Miller and Vincent have hit upon an opening for a two-act that sings and talks which leads them nicely into the numbers they afterward use. The drop is the front of an apartment house. Mr. Miller is in a window on the ground floor congratulating himself upon having at last found an apartment without a piano when Miss Vincent, at another window before a piano, starts to play. They greet and meet each other, alternately singing and talking before going into "one" for their final number that gave them the hit of the bill Sunday afternoon. Barring the "tulip" talk could stand strengthening or replacing, this couple with their engaging personalities and pleasant voices, have something as a two-act that should prove attractive to vaudeville audiences. *Time.*

PUSS PUSS.

Jean Bedini's "Puss Puss" is a good burlesque show, much in advance of the established average, for Mr. Bedini has rambled away from the conventional method of burlesque production and his stage director has sensibly saturated the several scenes with genuine acting. The result is inevitable. The show starts with a whirl and the tension is never slackened throughout both parts, winding up at the finale with a scenic novelty with the entire company massed for a modern cake-walk.

Bedini has struck that happy medium between musical comedy and vaudeville, and his business sagacity is visible in an individual review of his principals. They were apparently selected for their parts, disregarding the fixed burlesque rule, and because of this foresight the book is handled in the best manner possible.

The action of both sections is cleverly interrupted with series of specialties, and this develops into a decided strengthener, for Bedini has picked the right specialties. The opener is written around a moving picture incident with the principals portraying screen roles. The book is not exactly consistent in theme, but the bits are well pieced and the comedy is there.

The majority of numbers are handled by Pam Lawrence and Mae Holden, the former a petite ingenue, pretty and well supplied with personality, and the latter is a capable dancer, but somewhat off in the vocal division principally because of faulty pronunciation. The chorus is good, the best, all nimble footed and aiming toward a good general appearance.

The group carries a list of excellent dancers as well, a quartet of the girls stepping out in the burlesque to offer a dancing specialty. It was built along the usual vaudeville type, but the girls are capable in their work, and while ordinarily they would hardly arouse any enthusiasm, they stood out in this aggregation, and gave the organization a touch of novelty and class.

Bedini is the featured principal, of course, seconded by Ben Grinnell and Charlie Mac, the former a character man and the latter a diminutive comic. Harry Jackson proved the exception in a Hebrew make-up running strictly to burlesque form, although Jackson handled his duties to satisfaction. Jackson's type of comedy is gradually becoming extinct, although burlesque will probably always have a birth for long comedies. The punch is principally apparent in the numbers, every one being aided in speed by Messrs. Davis and Stafford (colored), whose dancing earned the repertoire half the encores provided. The other half were generously provided by the company's leader, who figured long on the stage and whose dancing of the encores were superfluous, but the leader, being an efficiency man, donated them without the usual form of request.

Helen Lorayne was leading woman, doing comparatively little, but aiding in the general appearance.

The comedy was handled in the main by Ben Grinnell, Jackson and Mac, and the quartet did admirably well with the material at hand.

A prologue and a plush drop curtain took the affair somewhat out of the ordinary, and the numbers were staged in a novel manner, particularly the finale of the first part, which was built around a holiday review with the girls representing the various holidays of the year.

The Davis-Stafford team helped the opener with their regular vaudeville specialty, and while somewhat handicapped through hoarseness, scored their specialty mark with the "Isanzat Pluribus" offer vaudeville possibilities if properly strengthened, the troupe being composed of the male principals who offered a travesty on the modern acrobatic organizations. It carried a continuous laugh.

The regular Bedini and Arthur juggling specialty was a feature with Mr. Mac replacing the former Arthur. Mac tried to emulate his predecessor, and this is all wrong. Mac is naturally funny and should build his part around his own ideas. He could oppose the capable Bedini without any particular effort if he relied solely on his own style of comedy, but he is of little help under current conditions.

Edith Monroe temporarily left the chorus ranks to lead a Scotch number, Edith obliging with a solo on the pipes and encoiring with a Scotch dance. This scored individually.

The Bedini show measures up with the best of the season for legitimate comedy and modern production, and Mr. Bedini deserves a portion of praise for his display of progressiveness.

Wynn.

COLUMBIA.

The gallery "went after" Sophie Tucker Sunday afternoon at the Columbia and any wise gallery is apt to go after that young woman whenever she attempts to sing a ballad. But the gallery let down Miss Tucker rather easily on the ballad, waiting until she overdid, which came when Miss Tucker, after doing an act and a half, started off on her "medley of popular songs." The gallery got rough then, and it was somewhat unusual for it to act that way against a turn in the next to closing spot. But Miss Tucker wound up her medley by one of those new red fires that are awful, when the nerve of the singer is contemplated in using them to secure applause, and this "Wake Up, America" thing got the applause, leaving Miss Tucker for the worst little act that has been imminent around the Columbia for months.

Sophie Tucker had better throw all ballads out of her singing act, and stop singing rare with a coon shouting annex. The days of

coon shouting have passed forever. That is coon singing now.

Other than Sunday vaudeville program at the Columbia was so so. A skating bear, good enough for the small time opening spot, started the bill, then came Bert and Lottie Walton in a new arrangement of talk, songs, acrobatics and dancing with which they did nicely. Mr. Walton is doing some nutty business, and the act can go in any time. Following were Gwynne and Gossett, a two-act in a rube skit, the skit employed solely for the man to talk aimlessly while promiscuously handling a batch of dough that's good enough for laughs on small time. The man's make-up as the old rube is not bad, much better than the woman. Two songs dragged in the act, and an organ accompaniment played by the woman, pushed the turn over. There's not much to it including the songs.

Next came another revival of "Silver Moon." One might almost suspect a publisher is paying for this yodeling sure fire. The straight act of the comedy team of Taber and Green used it, also his rather good tenor for other numbers. He is a dark hairy fox in style, or imitation of style without going to any great lengths at it. The comedian who isn't so very much so does a pianology that saves him and while the act might get a seat deal in the other house, it is not so at the Columbia there's no decided strength in the present layout.

Edwin Ford's Revue has been cut down to four girls behind Mr. Ford, and there is considerable dancing that places the act well enough up to become a small time attraction. The opening could be dropped or shortened and the country lane scene left out entirely. It's the dancing only that counts in the turn. Mr. Ford seemed out of dancing practice Sunday, but his hard shoe ability has long since been established. Next were Duffy and Lorenz (New Acts) who put the single item of class to the program and which came the Marc Twine who really got the laughs, and then Miss Tucker, who was succeeded by the closing turn, The Parlovs.

Sims.

PALACE.

If a submarine is as dangerous to anything in its vicinity as are two modern dancing acts on one vaudeville program then war is even worse than it is claimed to be. Two of the dancing turns are at the Palace this week, Joan Sawyer and her bunch of colored musicians and Maurice and Walton and their crowd of orchestrians. With the result the bill Monday looked like a stranded troupe working its way home on the commonwealth plane.

But—and it is some big but—this matching of publicity made "society dancers" did business for the house. So while it is not the best judgment for entertainment to pad out a program with the phoney spellers it's an excellent move for the box office, and since the box office means so much, there's nothing to be said excepting the Palace held complete capacity.

There were just two bits on the Palace bill Monday evening. The biggest was Henry Lewis and the other was Lucky Gillett. Miss Gillett, "The Lady From Dixie," who juggles and doesn't appear to be annoyed at all with the practice of her hands, of the other, a near-comedian who hands objects to her opened the show—and stopped it. Perhaps these dancers from the sousé parlors draw in a higher grade of audience. Anyway the house liked Miss Gillett, but what they did to some of the others! although the dancers gave explanations that was evidently not attended to in advance and no one would be surprised to hear both the dancing acts spent their salaries for the week before the doors opened for the first performance.

Kirk and Fogarty were "No. 2." They probably regretted it. The show started at 8:25 through Bickel and Watson, not appearing with no turn, but substituting Ben George Nash and Co. in "The Unexpected," playing a quick return on an emergency call to replace Carrie De Mar who had stepped in when Hattie Williams stepped out. After that happened the Lewis hit, then the Maurice and Watson combination to close the first half, with Orth and Dooley opening the second part. If W. J. Dooley is as good a comedian at the Palace as he was at the Colonial last week it will need a return date for the team at the Palace to prove it. The Orth-Dooley turn got hardly anything for anything they did.

After Miss Sawyer and her dancing partner, George Harcourt, Belle Baker advanced to the footlights. She kept on singing without the house apparently aware of the fact until Miss Baker struck "Mother's Rosary" that made her seem like an act, then she followed with the "Robinson Crusoe" song which helped a little more, but Miss Baker was set back a mile by singing a red fire from manuscript for the finish. It's the same "Wake Up, America!" Sophie Tucker monkeyed with at the Columbia.

Erenck's Statues closed the poorest playing or entertaining vaudeville bill the Palace has ever had.

Sims.

COLONIAL.

Not a particularly strong show at the Colonial this week, although laid out rather well. The second half especially, with its overdose of comedy, was the m in cause of it going so well, allowing the patrons to depart under an avalanche of fun. The bill ran to 11:30, nevertheless the majority lingered long enough to catch the closing turn.

Jack Wilson and Co. (New Acts) are headlining, and according to the results Monday night were entitled to it. The Wilson Co. would have found it a much harder proposition were it not for William Gaxton and Co. in the preceding spot, who presented the

former Douglas Fairbanks piece "A Regular Business Man" that really sent the house to a proper pitch, only to have Wilson follow and carry away the play. The play, a comedy offering is on a par with the best, while the many situations throughout are so well handled by Gaxton the laughs are easily recorded. Mr. Gaxton works along the flippancy style of Fairbanks, and resembles him closely in looks.

Daniels and Conrad second after intermission were the first to gather solid applause. The boys showed some showmanship during their offering that just swung the house with them, and while a little fault might be found with the reading of music upon the piano (parlor stuff) they carried the audience away with them. Shirli Rives and Ben Harrison were programmed "No. 2," but were switched to open the second half (changing positions with Daniels and Conrad.) The Rives-Harrison couple did not strike just right, and it took a bit of hustling on their part to gather what returns were received. Mr. Harrison was forced to sing a "Ladies" song for the second time, but he did get some something with it, still the doubling of number on any program is wrong. They might have gone much better, but for some unaccountable reason they did not register in the usual way, perhaps due to the position.

Mortimer Tyrrell and Holt (Oxford Trio) opened the third half with a singing on bicycles, gathering a couple of laughs from a number of falls by the fellow in evening dress. The final split at the footlights was well planned, the three rolling to the front to acknowledge the returns. Glen Ellison was moved from "No. 4" to "No. 2," registering well enough in that position to guarantee his presence upon the bill. However Ellison did not put much "pep" into the early running, in fact hindered it to some extent with his slow moving routine of songs and recitations. His present offering consists of the same material used when seen at a different house, and it might be good judgment for him to try something newer for the time being at least.

The Meyakos were next with their surprise offering after concluding with a bit of contortion work that was well rewarded. Worked before an Oriental setting in full stage the three go through a couple of songs that will bring the desired results. The first fellow possesses a personality that simply can't go wrong. The girls displayed some clothes. The Primrose Four originally billed for "No. 2" were put down in next-to-closing the first part. They sang their songs in the usual way and walked off with an early hit. The big fellow doing a little act, and the little fellow doing a little act, well constructed routine with "Memories," and "Rocky Road to Dublin" standing out conspicuously.

Wilbur Mack and Nella Walker closed the first half with their flirtation skit "A Pair of Tickets," assisted by a bellhop and another man who turns into a girl, and the international Girl closed the show with posing.

ROYAL.

Basing an opinion on the current week's business at the Royal, the Lenten season and its accompanying restrictions will have little or no effect on the capacity rule established at the latter end of the week to close the show. The sign was placed in evidence shortly after the doors were opened. The Royal is sporting a special attraction this week in its so-called "Patron's Request Bill," but apparently those whose votes resulted in the collective booking arrangement are waiting for the letter end of the week to close the show. The sign was placed in evidence shortly after the doors were opened. The Royal is sporting a special attraction this week in its so-called "Patron's Request Bill," but apparently those whose votes resulted in the collective booking arrangement are waiting for the letter end of the week to close the show.

The Royal orchestra might claim some individual notice since it labored hard to juggle cues and persistently ran several bars in the rear of every dancing number. This handicapped affairs in general and had its own effect on the main result. The management could not honestly expect its orchestra staff for six musicians can hardly do justice to the orchestrations of the turns playing the Royal. The leader displays an ambition but seems noticeably lacking in timing ability. And considering the various other departments of this successful house approach the perfection point, the management might give some immediate attention to this most important institution, particularly since its weakness has become generally known.

Henry Lewis headlines the program, appearing next to closing. Lewis' specialty remains unchanged but for the introduction of the Shantel-Bertram new number, "The Wife" which he read from a script. Success followed the several sentimental "Mother" and "Father" songs the wife ballad is timely and promising. Lewis was one of the real hits, Volinsky (New Acts) being the other.

Roder's Comedy Bits held the opening spot, following a weekly picture which gives the house an opportunity to become social. Roder had an entertaining turn but hardly approached big time speed. His feature is composed of a rope walking stunt, the feat being done by a dog. It's away from the conventional. Roder talks continuously without accomplishing much, his patter running to ridiculous lengths without a pun or a Polow and O'Neil were on second with a carefully selected song repertoire, but the orchestra "Unwed" their possibilities. Just why the "Unwed" number is characterized is a secret. It partially killed an otherwise excellent comedy song. The ballad singer pulled the turn through to a fair success.

Merrill and Otto were one of the features in their new turn "Wards of the U. S. A.," A light skit by Everett Kinskey. The idea is there, but the dialogue falls below expectations. It hardly measures up to the parliet of the principals' ability and doesn't justify the accompanying production. This couple, always considered among the best in their line, have fulfilled their portion of the responsibilities, but the author did not register.

Raymond and Otto, survivors of a rapidly disappearing act, the chip-vice double turns, gathered a fair share of the laughs, but the mangled language hardly connects as in former days. A few slight changes in construction meant little in the way of improvement and just why the straight man dressed as a recruiting officer was not clearly explained. The laughs were scattered and one familiar with the pair, the result was disappointing.

Anna Chandler needs several things to maintain her proper stride, particularly a new accompanist and a song to replace "Bill Bailey." The latter should be eliminated without delay. Just why Miss Chandler substituted one of her best songs with this nonsensical and time-worn number is a mystery. With a field well supplied with Hawaiian melodies there seems no reason why a standard turn should select "Bill Bailey" unless the coin connection makes it worth while and in this instance the coin and the musical returns, provided there is any. The pianist didn't help appearances any and Miss Chandler began to a hefty handicap. "Apple Tree" made a corking good finale and the version of "Crazy Over You" as arranged for the imitation is a good number.

Eddie Carr and Co. went over nicely and Keno and Green managed to register with their cake walk finish although the orchestra came perilously near killing their chances. Richards and Brandt (New Acts) closed.

Wynn.

FIFTH AVENUE.

The memory of the bill at the Fifth Avenue the first half might remain with one a long time, if nothing to beat it came around later. It was some show, and that it was that was made more so around 10 o'clock when something called "The Lucky Number" started. At 10:30 it was still going, and the only surprise at that time was the audience wasn't going with or away from it.

"The Lucky Number" carries 10 to 12 people, perhaps 13. It covers a lot of ground in sections. Every time you hope it's going to stop, it starts again. Included in the company is a quartet, and out of the company is made everything else. The act couldn't even play the small time (though it might amuse in a way in that division), unless the small time is willing to pay the price the company must have through its personnel, and then the small time would be getting the worst of it, for the act can't return value for the necessary amount. Jimmy and Betty Morgan were next to closing. Those who could endure the sketch probably liked them. The Pedersen Brothers closed the show.

The bill was opened by the Raymond Sisters, two young women, who each play a concert grand piano during their turn, also sing. (Girls who play a red head and a blonde brunet. Their scheme isn't at all bad for a vaudeville act, but they have arranged it too concertly and the songs are not well chosen excepting "Simple Melody." The Raymond Sisters should hold to the idea, meanwhile working out something along more popular lines for vaudeville playing. The songs are much as that may be done by them. Besides dodging medleys of old timers and keeping out the classics, even for "desecration." After them came George C. Davis who did quite well in the spot, singing, monologing, with an "impromptu" song after and closing with a recitation. The recitation is well written. It is a good one and it is about booze, but the verse listens somewhat strong in its audience-effect at times. If Mr. Davis wishes to use it continually he might put it in ahead of the impromptu. He had several new gags, a couple of which hit the house in the right spot.

The Might I Be Seen is the sketch first played in vaudeville by Charlotte Walker and Co. The present cast or principals may be new. The two children do very well and the piece has something of an appeal through its sentimentality, but the story is not well worked out through the abruptness of the children's entrance and exit. If these bits were rewritten to cause a double drama in the childish couple, the sketch would get more force as a whole. The present husband and wife carry their roles. After it were Felix and Hope, carrying a special drop and making the mistake of an elopement and marriage, when their appearance was for your youthfulness. The King and the Queen don't hold in against that. The act doesn't hold in against that. The present shape cannot look beyond the small time.

John E. Henshaw and Carrie Avery easily took the hit of the bill up to their turn, which runs in four divisions. The opening is a lyrical explanation, with an impersonation of a flirting bouquet, and a couple of other vaudeville bits, concluding with a table scene when Mr. Henshaw and Miss Avery are the tough fellow and his girl, out for a 30-cent feed. As performers the couple are very likeable, and their present act will always be welcome by certain audiences, but there is the ability there to have much of it recited. Mr. Henshaw might call in an author for suggestions while Miss Avery is very easy to drop some of the present talking material that even the opening explanatory song doesn't excuse. With the talk in the act rewritten to quite some extent, Henshaw and Avery should be in possession of a marketable big time turn.

Sims.

BRISBANE STARTS SOMETHING.

Lil Arthur Brisbane, W. R. Hearst's star editorial writer, started something Sunday night at the Hotel Astor when he delivered the prize address before a Motion Picture Board of Trade banquet.

Mr. Brisbane told the assemblage, mostly all film men, what he thought of the picture industry and just about paralyzed the crowd in their seats with his remarks. Lil Arthur made it so strong that even the Hearst co-working morning paper, *The American*, had to try to stand it off with an editorial expression.

The *Evening Journal* usually leads off with the Brisbane editorials. That paper claims it does not solicit picture advertising, leaving the impression its offices open earlier than usual every morning to accommodate the rush of film advertisers into its columns. Then again, Mr. Hearst seems buried in picture interests up to his neck, but his associates claim that, as is often the case, in this instance also appearances are deceiving since Mr. Hearst may be interested in pictures but not with any real money of his own.

What Mr. Brisbane seemed to surprise the picture makers with was a statement that film was but for the uneducated, and although listed to speak on "Censorship," Mr. Brisbane said pictures called for no censoring—the police would take care of that. "The police closed the Haymarket," said Mr. Brisbane, "but Child's is still open, so you see that those things regulate themselves."

Mr. Brisbane added he had never seen Charlie Chaplin on the film, nor Mary Pickford and still looked for a happy future notwithstanding, adding that when a boy he never read the penny dreadful magazines but still lived through it.

The paralyzing happened when he accused the picture people of making pictures for the money there is in it. The picture men thought a newspaper man who had a big scoop like that under his belt should have told it on the front page of his newspaper.

EXHIBITORS CHAPLIN HUNGRY.

Mutual Film exchanges are quoting the new Charley Chaplin releases at \$50 a day, with many inquirers ready to sign contracts now for the first release. This is the highest rental price ever asked for film and indications point to Mutual doing a big business.

An indication of how "Chaplin hungry" the public is may be taken from the fact that Mutual is renting a fifty-foot strip showing Chaplin signing his new contract, to exhibitors for \$5 per day, with eight of these prints working solid.

Ormi Hawley With Fox.

Ormi Hawley this week began work in a picture under Director Frank Griffen over in New Jersey and began her career as a player for William Fox. Miss Hawley will play opposite Rockcliffe Fellowes, who is now back in the Fox fold and their first picture is to be a comedy.

WHAT WILL BRADY DO?

Certain officials of the World-Equitable have repeatedly stated that William A. Brady will have general supervision of all their productions, passing upon the scenarios, stars and directors and looking over the pictures when taken, nothing to be released until it has received his final approval.

Perhaps the wish is father to the thought, and possibly such an arrangement may ultimately be effected, but up to the middle of the current week nothing definite of that character had been arrived at. When pressed for verification of the above, Brady declined to talk. He admitted, however, that he was temporarily in charge of the production end of the World-Equitable, stating he had a temporary arrangement since the first of the year, which would terminate March 20, that the corporation had made him certain propositions but that they were "miles apart" in the matter of effecting a permanent arrangement. He was working as hard as he knew how in the meanwhile, helping them in every possible way so that there could be no suggestion of disloyalty. Whether or not they came to an arrangement he wished them all possible luck.

WAR PICTURES IN WASHINGTON.

Washington, March 15.
Evidently Washington is interested in war pictures, as is evidenced by the attendance at the Belasco this week, where is being shown the *Fatherland* Magazine motion pictures, "Fighting the Allies," or "Germany at War." The attraction was only booked here last Friday and, with but one day's billing, opened to capacity on the lower floor Monday afternoon at 25 and 50 cents. The newspaper reviews, on the whole, are very good.

HELEN GREEN.

Helen Green's likeness occupies the centre oval of this week's frontispiece. Miss Green was formerly leading lady with the Lieblers. She will shortly be featured in a new series of pictures to be produced under the auspices of one of America's prominent newspapers.

MABEL NORMAND WITH MUTUAL.

It was stated that Mabel Normand had signed a contract with the Mutual Film Corporation on Tuesday afternoon of this week.

Miss Normand was closeted with President Freuler for almost an hour late that afternoon, and is said to have affixed her signature to a contract. There is a possibility that she will work in the Chaplin releases.

Stone Has Returned.

Lewis Stone, who has been in Chicago, appearing before the camera in the film version of "The Havoc," in which he is to be starred by the Essanay Company with Gladys Hansen, returned to town this week. "The Havoc" is to be more or less of a novelty in the picture field, as the entire picture is said to be laid in two scenes and that there are but three characters appearing in the film drama.

FOX AUSTRALIA'S LIBERATOR.

Sydney, Aus., Feb. 21.

William Fox is being hailed here as the liberator of Australia from the hands of a small film combine that has had the power here. The Fox Australian Branch was opened here about three weeks ago. Carey Wilson is the foreign agent for Mr. Fox and is in charge of the office, his manager is Lieut. Jim Anderson.

At present the Theatre Royal, which has been devoted to legitimate attractions for thirty years, is showing the Fox productions and is doing a turn-away business. The films of the Fox Company have proven more or less of a revelation to the press and public of the island continent. There were two days of special showing of the Fox features at the Tivoli, at which the press was well represented. The most conservative papers in Australia, "The Daily Telegraph," "Sydney Morning Herald," "Sun" and "News" were all enthusiastic in their praise of the Fox films. The Theda Bara production of "Carmen" and William Farnum in "Samson" were shown on the first afternoon.

On Friday evening, Feb. 4, there was a banquet at the Hotel Australia, at which Hugh J. Ward, general manager for the Williamson Circuit, stated a number of houses on that circuit would be devoted to a picture policy in the future. The Williamson Circuit has arranged for the first run of all Fox pictures in the Antipodes for their houses. The Theatre Royal was closed for two weeks and remodeled along the lines of the Strand in New York, and was opened on Saturday, Feb. 19 with "Carmen." The management inaugurated a particularly progressive newspaper campaign in behalf of the new policy and devoted half-page space in all of the papers here for their announcements. The billboards were also lavishly used.

"The Australian News Letter" of Feb. 12 states that "The William Fox photoplay enterprise had completed their arrangement for revolutionizing the motion picture business of Australia, freeing it from the grip of any paltry combine. Ever since the moving pictures became a form of public entertainment in Australia, the public has been in the hands of small combines with one sort of pictures at combine prices, with the result that the catalog has been cramped and inferior."

CORRIGAN SUING EQUITABLE.

Emmett Corrigan has started suit against the Equitable Co. for non-fulfillment of a contract he holds with them. Corrigan contracted with the picture concern to work for them for three weeks at a salary of \$125 a day, the agreement being made in January.

Corrigan and a company were sent to Cuba for the taking of a feature picture. The first week the star contends he had to undergo undue hardships and that after his second week's work he was unpaid, with the third week of his contract no work for him. He returned to New York with the company paying his transportation. \$1,000 is named as the amount sought to straighten the matter out.

EXHIBITORS COMPLAINING.

There is a howl from the motion picture exhibitors in this city over what they claim are "gypping" tactics on the part of the producing and releasing companies. The house men say that they are asked by the producers and exchanges to play features of good, bad and indifferent classes at almost a uniform scale of prices per day. But when the producers turn out a picture which promises to be in the least unusual they are "jacking up" the prices on the exhibitor, without the latter having any chance for a come-back of any sort, for there is hardly a house manager in the residential sections of the town who would dare to juggle with his admission scale.

Two instances are cited by the exhibitors. One is the playing of the latest Mary Pickford release, "Poor Little Peppin'," at the Broadway theatre. It is granted that the house played to capacity business during the week that the Pickford film was shown there, but the management is said to have cleared but three hundred dollars. Against this they state the same house with one of the regular releases of the Paramount Program, which did not have an extra charge imposed on it, showed a box office return with a profit of \$1,500 the week previous.

The exhibitors state they have been informed that the Triangle is to boost the price, over their fixed feature charges, on their forthcoming Griffith release, and they are trying to effect a line-up among themselves so that the releasing company will meet with a fight on the "boost" if they try to put it into effect. Those using the Triangle service, taking the mediocre feature as it comes along, mixed in with those that are fair and others that are good, are entitled to a fair shake when something really worth while is released and they will make their fight on those grounds.

PARAGON LINING UP.

Paragon Films is dating up as many big names in the stage and screen play-making field as may be tempted by a \$2,000 certainty, on acceptance and percentages ranging from ten to twenty-five, according to the calculated strength of the author. Mons. Albert Capellani and Maurice Tourneur, Paragon resident directors, stated to a representative of *VARIETY* their firm will even concede a fifty per cent. split after the \$2,000 for any big thing potentially justifying the larger division. Five names well known to Broadway drama accepted retainers within the past fortnight to write Paragon plays, the firm reserving the right to turn back the manuscripts with the loss of the advance bonus if deemed unsuitable.

MANUFACTURERS CHEATING.

Exhibitors are complaining that some of the manufacturers have recently been in the habit of limiting their subjects to about four thousand feet, placing them on five reels and billing them as five reel features. One case in particular was a very flagrant one, upon measurement there being just 3,800 feet of film.

VAMPIRE SUBJECTS ON WANE.

That "Vampire" subjects are on the wane was a fact gleaned this week through a talk with both exhibitors and producers. Two of the latter who have been in the vanguard producing pictures of the "vampire" type admitted that their bookings for features with the subtle adventurous as the leading character were falling off.

The exhibitors say the public want the society drama with a punch right now. The society play with the woman in fashionable attire always appeals to the women, and that is what the majority of the exhibitors are catering to as an audience.

One of the members of the booking department of the Fox Film Corporation stated that "Bara's" (as all of their vampire pictures are called, because of the star) are not holding up in bookings as they should. In another department this fact was substantiated by the information that, although Theda Bara had been the "meal ticket" of the Fox office in the past, the trend of public desire had made that producer realize that picture audiences were tiring of that type of picture and that within a month a new type of Fox picture would appear on the market.

Through outside sources it was learned that Pauline Frederick, who is the "vampire" of the Famous Players Co., was to be seen in the future in scenarios totally away from the type of pictures in which she has been appearing in the past. Other manufacturers are also said to be placing the ban on "vampire" subjects as far as the future is concerned.

However, in sections the vampire is still holding a great deal of attraction for the theatre patrons, as may be witnessed by the fact that the latest Fox release, "Gold and the Women," with Theda Bara as the star, when shown at the Academy of Music on Sunday of this week, necessitated a call being sent in for police reserves to maintain order in the neighborhood of the theatre during the evening.

FEARED FOR ANIMALS.

Los Angeles, March 15.

A rather amusing incident regarding the light in which David Horsley regards the great Bostock collection of animals which he has purchased and which are appearing in his film productions here, came to light through an interchange of telegrams between this point and the New York branch.

Remarking on the increase in the price of beef, some one in the East wired Horsley that he might save money by feeding a few of the actors to the animals. The producer replied "What have you got against the animals?" A local wag on hearing the yarn remarked that after looking over the actor collection, Horsley might have replied that his beasts had displayed Hebraic instinct and wouldn't tackle "hams."

ESSANAY'S NEW STUDIO.

Chicago, March 15.

Essanay will open its new studio here, declared to be the largest artificially lighted studio in the world.

Spoor has closed his studios at Niles and Los Angeles.

TO STATE RIGHT DUMB GIRL.

Universal has decided to state right its big Anna Pavlowa feature, "The Dumb Girl of Portici."

This was determined upon after an investigation of the amounts alleged to have been received by other concerns by this method of release. The sale of "The Ne'er Do Well" by Selig for \$10,000; "Madame X" by Henry W. Savage for \$110,000; the returns accruing to the California Motion Picture Corporation, B. S. Moss and others, from this source, clinched their decision.

INGRAM'S TWO BLUEBIRDS.

Rex Ingram, who has been with the U. for about two months, has completed one picture entitled "The Experiment," in which Violet Mersereau and Lionel Adams are featured, which is to be released as a Bluebird picture. He is now working on another five reel feature entitled "Yellow and White," which is to star Miss Mersereau, who is supported by Wm. Garwood and Paul Panzer. Ingram wrote and directed both pictures.

FOX'S NEW CANADIAN BRANCH.

Louis F. Rogers, of the Fox Film Corporation sales department, left for Canada last Monday, to visit the branch office for the firm in St. Johns, N. S. Later the Fox people will also open an office in Winnipeg.

HOFFMAN GOES WITH LASKY.

Milton E. Hoffman, manager of the Peerless studios, has resigned to accept a similar position with the Lasky Co. on the Coast.

"BIRTH" INFRINGEMENT.

Buffalo, March 15.

An injunction restraining the exhibition of a film, called "In the Clutches of the Ku-Klux-Klan," was issued in United States District Court March 7 and granted to the Epoch Producing Co. This three-reeler has been advertised and screened in and around Williamson and Sodus and is an infringement on the copyright of "The Birth of a Nation," as it is only a condensed form of the above. The injunction was placed on the following, who were named as the owners of the film: Ernest R. Scott, Adelbert Williams, Frederick M. Lockley, C. I. Trimble and others.

Walter I. Scott, of Rochester, attorney for the defendants, asked for a hearing on the injunction, but there was no appearance for the defense. A motion for a preliminary injunction, pending trial of the action for a permanent injunction, was granted by the court.

EXHIBITORS PADDING FEATURES.

An instance of exhibitors doing their own padding of feature films, when they figure that the story can be helped by the insertion of a bit of scenic or other film that they may have on hand, came to light this week. Fred J. Dollinger, manager of the Claremont theatre, who is playing the Triangle Billie Burke picture "Peggy" at his house today, stated that he was going to insert a bit of scenic show views of Scotland to break the quickness of the jump of Peggy from Pelham, N. Y., to her guardian's home in Europe. This is one of the first instances of this sort of padding that has come to light.

WILL MFRS. BE GYPED?

The effect of the M. P. E. L. vs. Board of Trade feud will prove very interesting to those in the trade when the Board of Trade exposition opens in May at Madison Square Garden. The New York State organized exhibitors, at their convention at Albany recently, rejected a resolution to work in harmony with the Board and the expo, was definitely mentioned as something that every organized exhibitor would stay away from.

Early this week Frank Samuels, who managed the last Exposition at Grand Central Palace, was in conference with Rich. G. Hollaman, President of the Exposition Co. who financed the two previous expos., regarding the possibility of the exhibitors having a show of their own. Mr. Hollaman is reported as having said that if the exhibitors could swing their national convention to New York, the possibilities of holding a trade show in connection with such a convention was not impossible. The national convention is now slated to convene in Chicago.

The wise ones observed that in either event the manufacturers were sure to be "gypped."

On Wednesday exhibitors announced an exposition at the Grand Central Palace May 1-6, one week prior to the Board of Trade Exposition at Madison Square Garden. VARIETY is in a position to state that at an executive meeting to be held today (Friday) the Board of Trade manufacturers will taboo the other exposition.

A. M. JOHNSON HERE.

Archibald M. Johnson, son of Governor Hiram Johnson of California, has been quietly mulling around in the motion picture mart here in New York for the past few weeks. Mr. Johnson is connected with the San Francisco law firm of Sullivan, Sullivan & Roche, and is general counsel for the California Motion Picture Corp. In conjunction with General Manager Alexander Beyfuss of the California company, Mr. Johnson has been giving his personal attention to the closing of states-rights contracts on "The Unwritten Law," with Beatriz Michelena.

PICTURES FOR ORPHANS.

New Orleans, March 15.

The seven hundred inmates of the Jewish Orphans' Home here are to have a picture theatre in their midst, due to the thoughtfulness of Herman Fichtenberg, who has started a fund for the erection of a booth, screen and picture machines at the institution.

Local film companies will donate regularly enough film to keep the children entertained right along. The idea is an excellent one, and should be instituted universally, considering the nominal expense as against the splendid good achieved.

"BEN BLAIR" CONDENSED.

The Pallas feature, "Ben Blair," is part of the program at the Broadway, despite the original intention of the management to reject it.

The picture has been cut to two reels and is used as a "filler."



VIRGINIA NORDEN

A fast growing Vitagraph star who will shortly be seen in "PETER GOD," a Vitagraph Blue Ribbon Feature.

A REPEATER!!!

JEROME H. REMICK & CO.

OFFERING TO YOU

"THEY DIDN'T BELIEVE ME"
By HERBERT REYNOLDS and JEROME KERN
Just Think! One of the famous Jerome Kern Melodies. IT'S UNBELIEVABLE!
It's known just a little bit. Orchestras have picked it up as a Fox Trot and it "LISTENED SO WELL AND SO PRETTY" we bought it. Anybody wishing a great Single Song, a great Double Song or a wonderful Fox Trot—Send along for it and REMEMBER WE HAVE NEVER MADE A MISTAKE WHEN WE BOUGHT A SONG THAT WE HAVE OFFERED YOU TO SING—Here's a few:—
"APPLE BLOSSOM TIME IN NORMANDY"
"WHAT DO YOU MEAN YOU LOST YOUR DOG?"
"GEE, I WISH I HAD A GIRL"

HERE'S SOME MORE REAL SONGS TO SING

"MOLLY DEAR"
The Song Sensation of the Season
We can't say much more about "MOLLY DEAR" As an Irish Song it's sweeping the country and it's a great Irish song. HEADLINER
By FLETA JAN BROWN and HERBERT SPENCER
By FRANK WOOD and HENRY E. PETHER
The first Seymour Brown song on the market for quite a long time. We published it are with a Crackerjack. This song was introduced by Bonita and Lew Hearn

"YOU'LL ALWAYS BE THE S TA I N"
The first Seymour Brown song on the market for quite a long time. We published it are with a Crackerjack. This song was introduced by Bonita and Lew Hearn

"YOU'LL ALWAYS BE THE S TA I N"
The first Seymour Brown song on the market for quite a long time. We published it are with a Crackerjack. This song was introduced by Bonita and Lew Hearn

We are telling you facts when we menti-
ballads of the day Miss White sele-
about

"SAME SWEET BABY"
 By GUS KAHN and EGBERT VAN ALSTYNE
 "Oh, You Beautiful Doll," "You Great Big Blue Eyed Baby," and here we
 can BOB WEBB—so can BOB HALL, and the famous MORATTI TROUPE OF OPERA SINGERS.
"MEMORIES" IS A CLASSIC!!
 CAN YOU BEAT THIS LIST OF SONGS?
"VALLEY OF THE NILE"
 By ED ROSE and ABE OLMAN
 The Chicago Song Hit—A wonderful double song.
"SOONER OR LATER"
 By STANLEY MURPHY and HENRY MARSHALL. This is as good a song as the "Rob't E. Lee."
"LOADING UP THE BUSY"
 By ED ROSE and ABE OLMAN
 The Chicago Song Hit—A wonderful double song.
"IZZY"
 By STANLEY MURPHY and HENRY MARSHALL. This is as good a song as the "Rob't E. Lee."
"SAIL ON GET TO CEYLON"
 By SUNSHINE and HENRY MARSHALL
 5—GREAT INSTRUMENTAL NUMBERS—5
"AN OLD FASHIONED GARDEN"
 By MELVILLE MORRIS
 By E. M. ROSNER
 By HERBERT SPENCER
 By MERLE VON HAGAN
 By JEROME KERN

"THE KANGAROO HOP"
 By SUNSHINE and HENRY MARSHALL
"TINKLE BELL"
 By SUNSHINE and HENRY MARSHALL
"ROSEMARY THE STARS"
 By MELVILLE MORRIS
"THEY DIDN'T BELIEVE ME"
 By E. M. ROSNER
 By HERBERT SPENCER
 By MERLE VON HAGAN
 By JEROME KERN

"THEY DIDN'T BELIEVE ME"
 By E. M. ROSNER
 By HERBERT SPENCER
 By MERLE VON HAGAN
 By JEROME KERN
"THEY DIDN'T BELIEVE ME"
 By E. M. ROSNER
 By HERBERT SPENCER
 By MERLE VON HAGAN
 By JEROME KERN
"THEY DIDN'T BELIEVE ME"
 By E. M. ROSNER
 By HERBERT SPENCER
 By MERLE VON HAGAN
 By JEROME KERN

JEROME H. REMICK & CO.
 J. H. REMICK, PRES.
 MOSE GUMBLE, MGR. PROFESSIONAL DEPT.
 NEW YORK 20 W. 4TH ST.
 CHICAGO 137 W. FORT ST.
 BOSTON 20 TREMONT ST.
 SAN FRANCISCO 20 MARKET ST.
 F. E. BELCHER, SECY.

BUD FISHER'S**Animated Cartoons****"Mutt and Jeff"****Produced by BUD FISHER**

First Appearance at the
STRAND THEATRE
NEW YORK CITY

Next Week (March 20)**MUTT AND JEFF NEWS WEEKLY, Inc.**

Eastern Office
1600 Broadway
New York City



Western Office
207 S. Wabash Ave.,
Chicago, Ill.

ALFRED DE MANBY

Personal Assistant to
S. L. ROTHAPPEL
 Knickerbocker Theatre

NEW YORK**VIRGINIA NORDEN****Vitagraph Co.****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
 60 West 45th Street
 bet. 5th and 6th Aves. TEL. BRYANT 670

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 1638

NEW SAFETY DEVICE.

"Safety First" is very strongly exemplified in a new contrivance which may be adjusted to any projection machine. It is owned by the Loney Co. in the Candler Building. There is no complicated mechanism to adjust and the whole device occupies but a very small part of the machine.

The Loney Safety System is a simple electrical contrivance that may be fitted at small cost to any make of projecting machine. Two sets of knives housed at the openings of the film drums and controlled by powerful springs held in position by magnets are instantly released in case of the film catching fire, cutting the film at the entrance to the drums and absolutely sealing the drums, thereby preventing the fire from reaching the winding spools. Simultaneously, by means of an automatic control, the shutters in the booth front are dropped, the lights in the auditorium are turned on, a signal flashed to the conductor of the orchestra, and the motor of the projecting machine stops, extinguishing the carbon light in the machine. When the fire burns itself out, the net result is the loss of two feet of film and a few seconds of time in showing the picture.

BEYFUSS GOES HOME.

Chicago, March 15.

A trade showing of "The Unwritten Law," the first of the California Motion Picture Corporation's "Better-Than-Program" feature photoplays, was given at the Ziegfeld theatre Thursday morning of last week. About eighty professionally interested spectators were among the audience; there were all of the representative Chicago states-rights buyers, reviewers from the Chicago daily papers, as well as from the motion picture trade publications, and prospective buyers from St. Louis, Kansas City, Omaha and points even farther west. The feature "got over" in good style.

Alexander Beyfuss, general manager of the California company, arrived here Thursday morning to conduct the showing and left the same afternoon on his return trip to New York.

Mr. Beyfuss left New York Monday for San Francisco. Before taking his departure he concluded the sale of the various territorial rights throughout the United States for "The Unwritten Law."

ANDERSON IN FRISCO.

San Francisco, March 15,

Gilbert ("Broncho Billy") Anderson, who recently sold out his interests in the Essanay Film Producing Company, is a familiar figure about town these days and rumor persists he is organizing, or attempting to organize, a new film manufacturing company which will operate here in the West.

ANOTHER in FLATBUSH.

The New Rialto, seating 1,500, a theatre just finished in Flatbush, will open to-morrow (Saturday) night with "The Ne'er-Do-Well" for a run of four days. David Picker, owner of the Burland theatre in the Bronx, will also manage the New Rialto.

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.

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.**

Pocatello, Idaho, January 4th, 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.

St. Paul, Minn., January 3rd, 1916.

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?

TRIANGLE FILM CORPORATION
1459 BROADWAY NEW YORK

MISS YOUNG QUILTS IN JULY.

The following statement was issued Wednesday over the signatures of Clara Kimball Young and Lewis J. Selznick.

"So many misleading statements and rumors have been circulated by irresponsible press agents and other persons having no knowledge of the facts, that we desire to call the attention of all exhibitors and others interested in the motion picture industry to these incontestable proofs.

"Miss Young's contract with the World Film Corporation will terminate

the 15th of July, 1916. Immediately upon the conclusion of her services with that organization Miss Young will begin work in her own studio on the first production in which she is to be presented by the Clara Kimball Young Film Corporation. This will be released in October.

"Miss Young desires further to make it clear that she has no intention of accepting any of the vaudeville or theatrical offers which she has received."

Miss Young's original contracts with the World was in force until the end of August, but it was mutually agreed in writing to terminate same July 15.

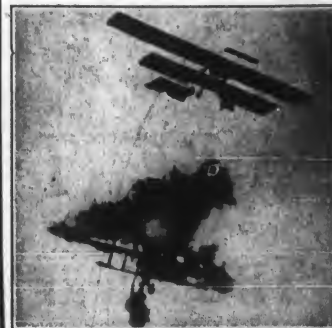
STEGER IN TRIUMPH CO.

Arthur H. Jacobs, president of the Triumph Film Corporation, has resigned his office and sold his 50 per cent. interest in the concern, which has been acquired by Julius Steger.

PEARL WHITE INJURED.

Pearl White was injured the other day at Fort Lee while being filmed in the open for a scene in "The Iron Claw" serial, being dragged some distance as she fell from an automobile. She is temporarily confined to her home, but not seriously hurt.

Managers, Attention!!



NOW A SENSATION AT BELASCO THEATRE, WASHINGTON—BREAKS A RECORD FOR SUCH SHOW.

"This is 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"
(Or "Germany at War")

Five reels full of action. Actual Battle Scenes in the sky, land and sea. Absolutely the best attraction that ever played any house.

Mr. Murdock and Mr. Albee, of the B. F. Keith's Vaudeville Circuit, after seeing the picture, booked it as a headline 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.

Read!! Read!!

Washington "Herald," March 13

REALISTIC WAR VIEWS SHOWN AT BELASCO

Thrilling Presentation on Screen of German Side of Conflict Offered by "Fatherland."

Heretofore "War" pictures shown in Washington have been the familiar scenes of the armies and military activities of the various countries on the parade ground or in general maneuvers, posed for the camera, but the pictures at the Belasco Theatre this week, under the auspices of the "Fatherland" magazine, are scenes of the opposing troops in actual combat.

Washington "Times," March 13.

WAR PICTURES ARE SHOWN AT BELASCO

Activities of German Army Seen in Official Views of the War Office.

War pictures of Germany gathered from many sources, but especially from the pictures made by the German general staff, are being presented this week under the auspices of the Fatherland magazine at the Belasco Theatre.

These pictures are of unusual interest as many of them were made under the direction of the German government for use as historical records. They include, therefore, practically all the activities of the German troops on all the battle fronts.

By means of high power lenses, battle scenes have been obtained which show actual field operations. Most of these scenes were made from the German military headquarters, and in addition to the work of the army in Belgium and France they show also the troops in Poland and Russia and some of the fighting at the Dardanelles.

New York American, Dec. 21 1915.—German war pictures of the Fatherland Magazine not only show the fighting on the western front of France and the eastern front of Russia, but also at the Dardanelles. Sons of the Fatherland are seen dropping by the score, as they storm and take positions held by the Allies.

The Brooklyn Eagle, Dec. 21.—The grim reality of war is evident in every foot of the picture. Daring charges over space between trenches. The audience witness men fall by the score, bayonet charges, skirmishes, the storming of cities and conflict in the air are faithfully portrayed with exactness and realism attainable only under conditions of actual warfare.

Will accept bookings on percentage or flat rental.

STATE RIGHTS FOR SALE.

SAMUEL CUMMINS

984 Longacre Building
Broadway and 42nd Street, New York City



WORLD FILM CORPORATION

Presents

ROBERT WARWICK

IN

"THE SUPREME SACRIFICE"

Founded on the novel, "To Him That Hath," by Leroy Scott

Affords Robert Warwick a magnificent opportunity to display his brilliant gifts of dramatic power and characterization.

The story concerns itself with the heroic sacrifice of David Aldrich, a young author (played by Mr. Warwick), who sacrifices himself and endures a bitter term of years in prison to save the hallowed memory of his dearest friend, an East Side clergyman, who in a moment of desperation has embezzled the charity funds placed in his care to satisfy the extortionate demands of a woman with whom he had become entangled years before.

EQUITABLE

Motion Pictures Corporation

Presents

CHARLES CHERRY

IN

"PASSERS BY"

By C. Haddon Chambers

C. Haddon Chambers, the celebrated author of "Passers-By," has written many successful plays; but none that has attained the international fame accorded to this wonderfully powerful and brilliant piece of literary art.

The story interests with its novelty, thrills with its dramatic climaxes, and impresses with the masterly way in which the author handles the deeper currents of modern life.

RELEASED THROUGH

WORLD FILM CORPORATION

EXECUTIVE OFFICES

130 WEST 46th STREET

NEW YORK

BRANCHES ALL PRINCIPAL CITIES.

Confidence is born of ability

Sam Rothapfel knows

A month ago he left Broadway to OPEN THE NEW COLONIAL THEATRE IN CHICAGO FOR THE TRIANGLE.

"Alfredo," said he, "Put the show on at the Knickerbocker next Sunday and come straight away and join me."

Sam put it over there as usual with big acclaim, and as soon as I arrived he left for New York.

Here the good work continues. Business booming and I am glad to enjoy once more his confidence in GIVING WEEKLY TO CHICAGO REAL ROXY SHOWS, of which I know my Chief would be proud.

ALFRED DE MANBY,

Artistic Director, Colonial Theatre, Chicago.

GOLD AND THE WOMAN.

Juliet De Cordova.....Theda Bara
Hester Gray.....Alma Hanlon
Col. Ernest Dent.....H. Cooper Cliffe
Lee Duskara.....Harry Hilliard
Dugald Chandos.....Carlton Macy
Chief Duskara.....Chief Black Eagle
Duskara's Squaw.....Julia Hurley
Leelo Duskara.....Carter B. Harkness

This is another of the William Fox vampire productions with Theda Bara as the star. In many ways it suggests Miss Bara's first and greatest success, "A Fool There Was." The director of the picture is James Vincent. The story in its general theme is totally unlike that of "A Fool." As "Gold and the Woman" stands at present it looks pretty exciting. The prolog to the story proper; this makes the finish of the film seem rushed to get the entire tale over in the allotted five reels. The prolog is laid four generations prior to the story itself. Dugald Chandos, an early English settler, tries to obtain possession of the land of the Indians in the Valley of Shadow. Not succeeding in buying it, he mines the Indian encampment and blows up the entire tribe. Chief Duskara is killed and his squaw invokes a curse on the murderers and their family for generations to come. The curse is that they will be barren of all male offspring and that the children born will be blind. Three generations later the curse is still working full blast, but it slips for a while on the fourth generation. Hester Gray is the child of the fourth. Lee Duskara, a Harvard student, is the great-great-grandson of the murdered Indian chief. He is in love with Hester, who is an orphan and the ward of Col. Ernest Dent. Juliet De Cordova (Theda Bara) is the private secretary to the colonel. She is the daughter of a Mexican aristocrat, whose kin was killed in the revolution, and she was forced to flee the country. She sought the protection of the American Charge d'Affairs in Mexico and he sent her to Col. Dent, hoping the latter could find some sort of a position for her. The Colonel falls in love with Juliet and from the moment she enters his life he is on the way to perdition. Juliet's extravagant habits lead the Colonel to overdraw his bank account. When Lee Duskara is jilted by Hester because she discovered him with Juliet's arms about him, the Colonel proposes to his ward to save himself from ruin. Shortly after the marriage Hester loses her eyesight, for the curse is working again, and it is then that Juliet gets in her fine work. She tries to have the Colonel persuade his wife to sign over her estate to him, but in this she fails. Later the blind wife finds her husband and Juliet asleep on a couch and her hands reveal the closeness of their heads and she faints and

leaves the house. She is about to commit suicide by leaping from a wharf when saved by Lee. The Colonel, believing his wife is dead, marries Juliet and drinks himself to death. "Gold and the Woman" is a film story built exclusively for the purposes of exploiting Miss Bara's well known "vampire" qualities and that is about all it does. The story is badly told in the screen version and there are times when one cannot make head or tail of it. In the cast in addition to Miss Bara are three members who stand out as unusual. They are Alma Hanlon as the blind wife, who gave a really remarkable performance of a role that was difficult at its best; H. Cooper Cliffe as Col. Dent again evidenced the fact that he is as much at home before the camera as on the speaking stage, and Harry Hilliard as Lee Duskara proved to be a juvenile of promise for the film.

Prod.

THE SUPREME SACRIFICE.

David Aldrich.....Robert Warwick
Rev. Phillip Morton.....Vernon Steele
Lillian Drew.....Christine Mayo
Helen Chambers.....Anna Q. Nilsson
Alexander Chambers.....Robert Forsythe
Kate Morgan.....Jessie Lewis
Tom.....Dion Titherage

The World Film Corporation is shortly to release a five-reel production by The Premo Feature Film Co., entitled "The Supreme Sacrifice," the principal fault of which lies in the fact that the story on which the photodrama is based is highly improbable and entirely too weak. If it had not been for the fact that the picture was admirably cast and had the advantage of most capable direction at the hands of Harley Knowles and Lionel Belmore, there would have been little or no chance for the picture in the ranks of good features. Where in the world would one be able to find a man who would be willing to spend four years in jail just to protect the name of a friend who is dead? If that question can be satisfactorily answered, then "The Supreme Sacrifice" is a great picture, but as it now stands it is just one of those features that will get by on the strength of the acting and direction. David Aldrich (Robert Warwick) is a struggling author. His closest friend is the Rev. Phillip Morton (Vernon Steele), who is devoting his life to settlement work on the lower Eastside. Before Phillip became a clergyman, during his student days at Harvard, he did the usual thing the Harvard boys do, that is, those that can afford to do so, and he supported a mistress in Boston. This same girl has turned out to be a woman of the streets and being aware of the fact that Morton couldn't very well have her advertise the fact that he once "kept her," decides to blackmail

him. Morton, to keep pace with the woman's demands draws from the Boy's Fund, intending to replace the money through the sale of some stock he holds. But, before he can dispose of his shares the bottom falls out of the market and they are worthless and the shock causes his death. Aldrich becomes the executor of his affairs, and decides to cover up the theft that was committed, and in so doing is accused of having stolen the money himself. Rather than tell the truth, which could have been proven without a shadow of doubt, he goes to Sing Sing for four years. After his release from prison his endeavors to rehabilitate himself in the eyes of the world provides for the continuation of the story. Naturally after many trials he is successful and manages to win the love of a girl who never lost faith in him. His touch of "life" as he rubbed elbows with it in State's Prison broadens him sufficiently so that he can jam the needed "guts" into his writing, because of the lack of which the editors in the past had rejected his manuscripts. With the acceptance of his first story after his return to liberty he immediately rushes to the girl and is accepted. Of the women in the cast two stand out. They are Christine Mayo as the blackmailer and Jessie Lewis as Kate Morgan, a youthful female crook. It is safe to predict a bright future for Miss Lewis before the camera.

Prod.

THE UNPARDONABLE SIN.

This is a rather jumbled up and wholly improbable film version of as fully an improbable story turned out by the Shubert Film Corporation and placed on the market through the World. Holbrook Blinn, the star, is forced to play a role that does not show him to advantage nor give him any opportunity. The best thing he does in the picture is to manage to be jilted twice in the two opening reels, and fall for the "drink." As a hard drinker, Blinn in this role has "something on" some of our very best little Broadway souses, and in one scene he manages to work up a bun on exactly five little cups of punch, while his tempter drinks a like number, without any apparent effect. So much for the general detail of direction in the picture. Walter Norman (Holbrook Blinn) is one of the social set, but a hard drinker. He is interested in a girl who throws him over to marry another chap and if it hadn't been for a friend who takes Norman on a yachting trip and slips him the "cure," the picture would never have gotten beyond the first reel. On his return from the trip, Norman meets and becomes engaged to Julia Landis, a young society girl who abhors drink and drinkers. John Royce, who also loves the girl, tells her of Norman's former weakness, but she refuses to believe it. He then plots to have Norman tempted with drink and persuaded before the girl in an intoxicated condition. In this he is successful and she breaks off her engagement to Norman, and later marries Royce. Norman sinks to the gutter through drink, but later through receiving an inkling of how he was tricked into making an exhibition of himself decides to be revenged on Royce. He starts on a career of regeneration and is helped toward his desire by an inheritance. Royce is a broker and Harker,

the chap who stole the first girl from Norman and who was the tool of the broker in getting Norman started on his second souce, is blackmailing him. When Norman, through his brokers, start to push Royce into a corner and the latter cannot further meet the demands of the blackmailer, Harker shoots him. Norman is accused of the crime and gets all the way to the night before he is to be electrocuted, before the truth saves him from the chair. Of course with Royce out of the way after his release he manages to win the widow. If it weren't for the fact that Blinn is in the cast of the picture it would be rated in the third class by exhibitors, as it is, it hardly deserves any better rating than "B" for the entire feature.

Prod.

METRO PICTURES CORPORATION

Presents

Francis X. Bushman

and

Beverly Bayne

In

THE WALL BETWEEN

Produced from the Novel by
RALPH D. PAYNE by QUALITY
PICTURES CORPORATION.

Directed by **JOHN W. NOBLE**

Released on the Metro Program Mar. 27th



WILLIAM FOX
PRESENTS

WILLIAM FARNUM

IN

"THE BONDMAN"

By

HALL CAINE

A Photodrama of one
of the Greatest Stories
Ever Written in any
Language

**1,000 THRILLING
SCENES**



FOX FILM CORPORATION
130 WEST 45TH STREET NEW YORK CITY

BLUEBIRD
PHOTO-PLAYS
ANNOUNCE
MARY FULLER
IN
"The Strength of
the Weak"
Adapted for the screen by
Williamson Addison Lathrop
from the famous Drama of same name
Directed by
Lucius Henderson
ARRANGE FOR BOOKINGS WITH THE
Chief Executive Offices
1600 Broadway, New York
or your local BLUEBIRD offices

"Printing Prints That Produce Profits!" "Making Pictures That Make Money!"



"Where the Gods of Perfection hold high revel"

The Last Word in Film Factory Facilities

PARAGON—the Film Plant Supreme!

General Manager MAURICE TOURNEUR.



Inaugural Inspection Day, Saturday, March 18
TRADE AND PUBLIC INVITED

Capacity, 2,000,000 feet weekly. Night and Day Service.
Immediate Deliveries. Quality and Charges Guaranteed.
New Processes! New Methods! New Economies!

RESIDENT STUDIO DIRECTORS INCLUDE: ALBERT CAPELLANI, MAURICE TOURNEUR, FRANK CHANE.

FACTORY DIRECTORS:
CHIEF: FRANCOIS DOUBLIER. ASSOCIATE: J. BEZEUL.

PARAGON FILMS (INC.), WEST FT. LEE, N. J.

HER GREAT PRICE.

Agnes Lambert.....Mabel Tallaferra
Tom Leighton.....Henry Wortimer
Larry.....Richard Barboe
Henry.....George Fauncefort
Tony.....William Cahill
Ruth Beresford.....Jeanette Horton
Mrs. Ewing.....Ruth Chester

This five-reel Rolfe feature, which is to be released through the Metro, begins in the present, drifts into the past and then hits into the future, with the denouement kept entirely in the dark until the last two hundred feet of film. The story at the finish displays the fact that the general idea of the "Seven Keys to Baldpate" was used as a basis for a new plot. Incidentally Edwin Carewe, who directed the picture, has turned out one of the best Rolfe productions seen in some time. The manner in which the tale is unfolded on the screen is at once interesting and gripping. Miss Tallaferra is just about as charming and capable an actress as could have been selected for the part and as a matter of fact, one could not have

suggested a better selection than this lady for the role of Agnes Lambert. Agnes Lambert is sitting in her rooms on New Year's Eve and of late has had ill luck in selling her stories. Larry, also a writer, a painter, and Tony a sculptor, form a trinity of protectors who have been interested in the girl since they discovered her asleep in the hallway of their studio building several years before. Larry calls to tell her that Tom Leighton, a wealthy artist, who was the chum of the Trinity in student days, has wired them he was returning from abroad that evening and that the trio have taken the liberty to invite him to a party that is to be held at Agnes' quarters in celebration of the New Year. Then Agnes shows Larry a number of her unsaleable manuscripts, the two discussing the possibilities of the stories. Larry suggests a "twist" finish to them. As he leaves Agnes sits at the typewriter and starts to evolve a new story from one of her plots, but seemingly falls asleep over her work. The arrival of the three boys awakes her and the party starts and as the red ink bottles are opened Tony tries to kiss Agnes which results in a fight and his two com-

panions try to take him home. Larry starts for Leighton's home to head him off because the party has "slived" but finds that he has reached the scene too late. Agnes in her rooms with her faith in the Trinity destroyed, is about to commit suicide when Leighton enters. He stops her and makes a bargain with her. If she will forego killing herself for one year he will make her a present of \$30,000, insure her life for \$50,000 in his favor and during the first week of the year following she is to commit suicide and he will be \$20,000 winner. An agreement is entered up to this effect. During the year that passes Agnes enjoys every luxury, falls in love with Leighton and he in turn evidences an extraordinary fondness for the girl. But he is engaged to Ruth Beresford, who is stricken blind at a lawn fete through the premature explosion of some fireworks and naturally because of this he would seem a bad wedge to break his engagement. The Trinity finally decide to tell Agnes that Leighton is engaged to the other woman and the little writer rushes to the girl's house to learn the truth. It is again the eve of the New Year and Agnes decides that the only way out that to keep the pact which entered into the year previous. She discharges her servants and prepares to end her life. In the meantime Leighton has been to see his fiancée, who has been operated on and her eyesight restored and she realizing Leighton's love for Agnes, bids him go to her. He starts off post haste, but first pauses to phone from his apartments and discovers that Agnes has taken poison. He rushes to her side only to find that he is too late and that she is dead. Then the story takes its "twist" and the Trinity is found rapping at Agnes' studio door. She jumps from the typewriter and it is disclosed that the entire picture that has just been witnessed is a fiction tale which she has ground out. The picture is without doubt one that will enjoy great popularity.

Fred.

THE BLINDNESS OF LOVE.

It would have been more appropriate had this five-part B. A. Rolfe photoplay, which has been released on the Metro Program, been entitled "Steger's Staggers," for in it Julius Steger manages to display a greater variety of dramatic "staggers" than have ever been witnessed either in the silent drama or on the speaking stage. Whenever the star felt that the interest in the photodrama was beginning to lag, he would have the scene staged so that he could embrace someone and stagger from one side of the focus radius of the camera lens to the other. But, of course, as Mr. Steger is the star of the picture, he could just about dictate how he wanted the scenes staged so that he could shine to advantage. The role he portrayed made him the owner of the Wilton Plant Factory and also the president of the Wilton Bank, which was situated in the same suburb his factory was located. He had a son and a daughter. The latter stayed at home and kept house for the "old man" while the son was at college. She was in love with the foreman of pop's piano factory, where they must have turned out mighty poor pianos, for in the Wilton home there was an instrument of an entirely different make. The son is a pretty wild youngster, but he is the light and all of father's life. On the eve of a football game, father decides to surprise son at the game by paying him a visit. The son is the hero of the game and when his dad goes around to the team's dressing room the youth passes him up so that he can accompany some newly made acquaintances home in their car. Later the boy is expelled from school because of a row which was part of the celebration of the football victory. On his return home he is accompanied by a "society" girl (whatever that is), who tells young Wilton's father that he should be established in business. The father finances an investment department as part of the bank, the mismanagement of which finally brings about his ruin and he is forced into poverty, while the boy runs away from home. Years pass, the old man is a piano tuner, the boy has "made good" out west, the daughter, who was driven from the home because she married the shop foreman, is happy and has a child, and the girl that the boy left behind has remained true and waiting for him. Naturally he comes back and there is the happy reunion. The picture is only a fair sample of what a five-part feature production should be and would be classed about "C" by an exhibitor.

Fred.

ACCORDING TO LAW.

A Gaumont Mutual Masterpiece, starring Mildred Gregory and featuring Howard Hall, directed by E. J. Keefe, is a story of a woman who refuses to bear children to her husband, but toward the centre of the picture, about the third reel, the argument switches against such an ennobling mission in life for the woman. At that point she presents her husband with a child and in so doing, loses her life. It opens with such captions as "The man who marries, reasonably expecting happiness and love, and is cheated of both?" But after the "twaddle" is disposed of the picture goes into a corking dramatic story that alips but once in its consistency, and which could readily be remedied by the retaking of a few feet of the finish. Briefly, wife refuses to bear children to her husband. He seeks comfort in the arms of another woman. Wife divorces him. Wife realizes her error, they make up and she bears him a daughter, but dies in giving birth to it. Husband, heartbroken, lives on island with child, who grows to womanhood while he develops Rip Van Winkle whiskers. Husband has a treacherous brother with a gun of same calibre. Brother, all these years,

lives on husband's money, handling same. He is so penurious that when the divorce was granted he evaded the payment of the costs of action. Father decides to send girl to town to complete her education and directs her to his former home, occupied by brother. Brother tells son to propose to the girl, to clinch the fortune. When girl rejects the boy, the brother says to girl: "You were born after your parents were divorced. You are a nameless beggar." Later: "Your father kept you hiding because you were nameless. You must return to your but." It so happens she has a youthful lover, who turns out to be a nephew of the very judge before whom the divorce was tried. She tells the young man she can't marry him because she is nameless. Boy tells his uncle (now retired from the bench). Old judge looks up the papers and finds the divorce decree was never entered because the costs were never paid. This "unexpected" solution of the problem is flashed on the miserly villain at the moment the father of the girl is in his own home upbraiding his brother. Inasmuch as he is still alive, title to the home and wealth is in his favor, therefore the miserly brother has no legal claim. But if the father of the girl had died without a will, the brother would have been the rightful heir "according to law" and the story more natural. A good idea partially spoiled.

Jolo.

HONOR'S ALTAR.

Five-part Ince (Triangle) drama, written by C. Gardner Sullivan, directed by Walter Edwards. It is a conglomerate blending of many plays seen upon the legitimate stage, including "The Governor's Lady," "Just a Woman" and others. Frederick Mallory has attained middle age and wealth. He is overwhelmed with flattery by adventuresses and arrives at the decision that his wife is not "big enough" for him. He hires a "man of the world" to try and win his wife away, offering him \$50,000. The day he succeeds, the rotter Warren Woods, enters into the bargain, but is unable to make any impression upon the woman. Instead he falls under the spell of her beauty of soul and, after inveigling her to a notorious roadhouse, hasn't the courage to complete the bargain. He has fallen in love with her himself. The hubbub comes when the woman offers Woods the \$50,000 check to call it off, which is declined. It is a very interesting photodrama, well directed and acted, and magnificently photographed. As a play it is built upon a false premise. In the first place no husband, having sunk so low as to try to "frame" a good wife could have had conscience enough to repent and bid the same calculation no man so low as to agree to compromise a good woman, would have refused the \$50,000 when the husband wanted to withdraw. But it's a good photodrama for a program house.

Jolo.

HIS AUTO RUINATION.

Keystone (Triangle) comedy, directed by Fred. Fishbeck, featuring Mack Swain. Swain, father of a family, wants to buy an automobile. His daughter loves a young man. An impetuous tricky lawyer butts in on everybody's affairs. He gets the youth to sign away one-half of all prospective wedding presents. Swain runs over the youth, the lawyer offers to get him out of the scrape on condition he signs over the auto; the two assignments become mixed; Swain cries blackmail and the lawyer darts off. Swain inadvertently swings his hand and it strikes a poor flower girl. To soothe her, he puts his arm around her consolingly, in a fatherly way, and the lawyer has him pinched for white slavery, for which he is sent to the rockpile for 30 days. It concludes with a regulation Keystone auto, motorcycle, wagon chase and the "corking up" of the lawyer. Better than the worst but not quite as good as the best of the latest Keystone comedies.

Jolo.

THE FLYING TORPEDO.

Winthrop Claverling.....John Emerson
Bartholomew Thompson.....Spottiswoode Altked
William Haverman.....William E. Lawrence
Chief of International Crooks.....Fred J. Butler
His Accomplice.....Raymond Wells
Adelaide E. Thompson.....Viola Barry
Hulda.....Bessie Love
An Outlaw Woman.....Lucille Younge
Head of the Board.....Ralph Lewis

A Fine Arts (Triangle) feature that in some respects resembles "The Battle Cry of Peace," detailing an imaginary invasion of America by 1920, but styled in the manner of the tales told by John Emerson, who has the stellar role, that of Winthrop Claverling, author, the same character and make-up employed by him in his presentation of "The Conspiracy" at the Garrick theatre a couple of years ago. Story revolves about the invention of a flying torpedo designed to revolutionize modern warfare. The model is stolen by the representatives of a foreign nation. Its inventor killed, and the United States is thus at the mercy of the foreign power. Claverling, by a series of Sherlock Holmes deductions and counterplots, secures possession of the model, the government makes a number of full-sized torpedoes and when the invaders arrive in California the men are driving the natives back, the torpedoes are put to work and inflict deadly damage upon the invaders. A very pretentious feature for a program, full of suspenseful interest, tremendous battle scenes, etc. One of the best Triangle pictures thus far shown.

Jolo.

THE VILLAGE BLACKSMITH.

A Lawyer.....Hank Mann
A Village Beauty.....Vivian Edwards
Her Guardian.....Glen Gardner
Her Lover.....Reece Gardner
The Village Blacksmith.....Tom Kennedy
His Sweetheart.....Polly Moran

Mack Bennett production (Keystone-Triangle), featuring Hank Mann in a very lively two-reel comedy, with a much better plot than the average Keystone. Just as much slapstick as usual but evenly distributed over a frame-work of a story of villainy pictured in a farcical manner. The main comedy is secured through a refined girl becoming enamored of the village blacksmith owing to his wonderful physical strength, which enables him to drive nails with his hands without having recourse to a hammer, heading a nail about the girl's finger for an engagement ring, and kindred feats of prodigious strength. The blacksmith had been the "steady" of a washwoman (Polly Moran) and when Polly finds out he is courting another girl she drops into the "awful" home during a reception and "cleans up." A feast of chuckles, culminating in a riot of laughter.

A VILLAGE VAMPIRE.

Station Agent.....Fred Mace
His Daughter.....Anna Luther
Mill Cashier.....Joseph Swickard
His Son.....Earl Rodney
An Adventure.....Billie Brookwell
In Love With the Agent.....Dale Fuller

Fred Mace is the star of the Triangle-Keystone two-reel comedy. The picture on the face seems to represent an outlay of at least \$20,000. There are three bridges blown up; a corking railroad smash-up and the burning of a stamp mill, where the ore of the gold mine is ground out. These three features alone would make the picture worth while, but with it there is a burlesque melodrama plot that is capably acted so as to bring a hunch of laughs. Of course the adventures are the basis of the plot. She's a city vampire and the cashier of the mill falls into her clutches. All she is after is the gold that he handles and she arranges with her "gang" for the big clean-up. First she journeys to Hickville and promises to elope with the cashier providing he will take all of the gold nuggets that are stored in the safe. At the station while waiting for the train, the traveling bag containing the loot is switched without the knowledge of the fleeing cashier or the girl. When he reaches the city he is set on by the members of the gang and on tearing open the bag they discover that a mistake has been made. Then there is the chase back to the town of Hickville in time to clean out the mill before anyone becomes aware that there has been an attempt at a robbery. The gang leaves in a motor car and the cashier, who has been trusted up in the office, manages to get the police to his aid and starts in pursuit. Here there is some reckless driving, the blowing up of the bridges and the final big scenes of the pistol fight between the local constables, police and the robbers, the burning of the mill and the final victory of law and order. The result being that the daughter of the station master who led one of the rescuing parties, and the son of the mill cashier are given the blessing of both parents and all ends happily. "A Village Vampire" will rate as a top-notch among the Keystone comedies of the season.

OBITUARY.

Following the suicide last week of Frank (Slivers) Oakley, who killed himself by inhaling gas in his room, the dailies picked up the story of Slivers having had Viola Stoll arrested a couple of years ago for the theft of his jewelry. She is now in the Bedford Reformatory. The papers made it appear Slivers had killed himself through love for the girl who had rejected his proposal to again live with him after leaving the reformatory. The girl denied this. She claimed after Slivers brought her to New York he gave her the jewelry and later had her arrested for stealing it. Slivers left a daughter, Verona, age 14, who is living with Josie Demott on Long Island.

Paul R. Albert, one of the oldest theatrical managers of the south, died last week at his home in Chattanooga in his 75th year. He had been in failing health for some time. A widow and a daughter survive.

Lloyd Carle, the 18-year-old son of Richard Carle, died March 8 of pneumonia. His father, who is in the "Cohan Revue of 1916," gave both performances the day his son died, as he had no understudy.

Emilie Bennerstatts, a female baritone, 17 years of age, died March 10 at a New York hospital following an operation for tumors. The girl's parents live at Sterling, Ill.

Joe Watts (Watts and Lucas), at the Princess, Quebec, last week, died suddenly March 9 at his hotel in that city. A widow survives.

The wife of George Berry died March 11 in the Hunington Hospital, Boston.

Timothy Goldsmith Aldrich, a vaudeville agent, died March 11 at his home in Brooklyn in his 56th year.

BILLS NEXT WEEK.

(Continued from page 20.)

Toronto SHEA'S Kraft & Gros Sylvester & Vance "Motoring" "Highest Bidder" Norton & Lee Ellis & Bordon Roy Hannell 2	Norah Bayes Leo Zarrell Waterbury, Conn. POL'S (ubo) Bendette Bros Arthur Whitlaw Miller & Vincent "Banks & Million" 3 Lyres 2d half Stanley & La Brack Steindel Bros Lane & Harper "Yellow Peril" Rita Gould Appollo Trio	Worcester, Mass. MAJESTIC (wva) Von Cello Morgan & Stewart Song & Dance Revue Harry Van Fossen "New Leader" 2d half Three Vagrants "Earl & Girls" Spencer & Williams Sebastian Merrill Tr (One to fill)
YONGE ST (loew) Moscrop Sisters Wm Morris Duffy & Montague Andrew Kelly Easie Remble Co Abbott & White	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)
Tulsa, Okla. EMPERESS (inter) Five Romans Gene & Kath King Gardner Trio Hurd & Chain Buch Bros 2d half Revan & Flint Frank Crummit Aus Choppers (One to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)
Vancouver, B. C. PANTAGES (m) Seven Bricks Rival & Early Nan Gray The Riata Hirschoff Troupe	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)
Victoria, B. C. PANTAGES (m) "Dream of Orlean" "After the Wedding" Demichole Bros Faber & Waters The Creightons	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)
Vincennes, Ind. LYRIC (act&abs) Rath Bros Milton & Herbert (One to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)
Washington KEITH'S (ubo) Oxford 3 Woodruff & Snodgrass Morton & Glass Leo Boers Geo Nash Co Orth & Donley	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)	Wichita, Kans. PRINCESS (inter) Revan & Flint Frank Crummit Australian Choppers (Two to fill) 2d half Walton & Vivian "Act Beautiful" (Three to fill)

Daniels & Walker
(One to fill)
2d half
Grey & Klunker
Hallwright & Bates
Harry & Eva Puck
"Love's Lottery"
(One to fill)

Winnipeg.
ORPHEUM
Harriet Mariotte Co
Harold Lloyd
Bronson & Baldwin
Gus & Haw
Robbie Grodome
Jean Chalon
Mayhew & Taylor
STRAND (wva)
Amoros & Mulvey
Louis London
Pankey & McCarver
Eller's Animals
PANTAGES (m)
Six Serenaders

Doris Wilson S
McRae & Clegg
Clinton & Rooney
Roach & McCurdy
Woonsocket, R. I.
BIJOU (ubo)
Jack Onri
Cahill C & G
"Which Shall Marry"
2d half
Worsley & Ashton
Rice & Francis
Tiny Mary's Circus

Worcester, Mass.
POL'S (ubo)
Appollo Trio
Lane & Harper
Leighton & Kennedy
Beaumont & Arnold
Rita Gould
"Plantation Days"
2d Half
Ferry
Cooper & Ricardo

S K & Reeves
McConnell & Simpson
Diero
(One to fill)
PLAZA (ubo)
Mabel West
8 Keltons
Bartlett & La Favor
(One to fill)
2d half
"Silver Threads"
Ramona Trio
(Two to fill)

Yonkers, N. Y.
PROCTOR'S
Queenie Dundin
Valentine's Dogs
Exposition Four
Bicknell & Gibney
Harry Sykes
"New Producer"
2d half
Jerome & Carson
"The Master Move"

Connolly & Webb
Sampson & Douglas
"The Orchard"

York, Pa.
OPERA HOUSE (ubo)
Helena Jackley
Doyle & Elaine
Beatrice Morrell Co
Kate Watson
(One to fill)
2d half
Falke & Maxson
Barnes & Robinson
Cantwell & Walker
(Two to fill)

Youngstown, O.
HIP (ubo)
Harris & Preston
Ralph Smalley
Glad Alex Co
Lightner & Alex
Louis Simon Co
Walter Brower
Houdinal

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Daisy Stuart is the latest acquisition to "Little Miss Susan."

"Rio Grande" may open in New York next fall.

Lester Henderson, dancer, joined the "Six Little Wives" last week.

Frank Weber, who has been playing juvenile roles with Essanay, was signed via Bigelow for the new Ruth LaRue act.

R. A. Taylor will be general agent with the Albert Haag circus, which opens its season the latter part of March.

CORRESPONDENCE

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

Elmer Jerome disbanded his act, "After the Honeymoon," in Chicago last week.

Lottie Wilson rejoined the "Sept. Morn" tab last week.

Mrs. Frederick V. Bowers is at Mount Clemens, Mich., recuperating from a recent illness.

Bobby Earle, who recently injured his leg during a visit here, has regained full use of it.

They are going to call the new Jones-Linick-Schaefer theatre the Rialto.

Several chorus girls were rushed to Des Moines by Harry Armstrong to join "Maid in America."

The Orpheum, Lincoln, when taken over by the Acme Amusement Co., will assume a new pop vaudeville policy.

Fred Lorraine is in Chicago and may remain here for several weeks upon some important theatrical business.

Ed. Wilson is to handle the advance for Terry's "Ten Nights in a Barroom," opening in April.

Harrington Reynolds has signed with Menlo Moore and will be featured in one of his acts for the remainder of the season.



IMPORTER AND CREATOR OF
EXCLUSIVE MILLINERY FOR THE
SMART PROFESSIONAL

Mathille Spiegl

TWO WEST 45TH STREET
SUITE 1408 NEW YORK CITY

"THERE'S A REASON"

MAX GORDON, SOLE DISTRIBUTOR

Cole, Russell and Davis

Vaudeville's Greatest Sensation "MERCEDES"

Next week (March 20) Keith's, Columbus, Ohio



**Mr. and
Mrs.
Performer**

**after
20 to 40
Weeks' Work
Then What?**

**Back to the Hot,
Crowded City**

Or

BEAUTIFUL CLEARBROOK PARK

ISLIP LONG ISLAND EAST ISLIP

Into a Cool, Comfortable Bungalow of Your Own

A COLONY FOR THE BEST IN THE PROFESSION

One Hour from Broadway—29 Cts. Commutation—Bathing, Boating, Fishing
Can We Start Your Home Now? Write for information Little Cash Easy Terms

Carleton Estates, 185 Madison Ave., New York City

HEADLINING AT COLONIAL, N. Y., THIS WEEK

WILBUR

NELLA

MACK and WALKER

in "A Pair of Tickets"

BOOKED SOLID UNTIL FEBRUARY, 1917

Direction, **HARRY WEBER**

An offer was made by Charles Dillingham agents last week for Marshall Montgomery for a Dillingham production for next season.

Theodore Bauer is handling the general publicity for the Russian Ballet and on the western trip has landed some great stuff.

Calvane Rische, of "The Divorce Question," has entered vaudeville in a dramatic skit entitled "Cocaine."

"Henpecked Henry," which Halton Powell has on the road with Jack Trainer, has taken up tabloid time.

Work on a new playhouse will be started this summer at Gary, Ill., by Mr. Young et al. It will play a "split combination" policy.

Oliver Martell is handling the advance for the new Halton Powell show, "Any Man's Sister," which opened at the Victoria Sunday.

The Hardacre Opera House, Tipton, Ia., opens for the first time early in April and legils will be booked in by James Wingfield of Chicago.

Betsy Cross (Cross and Mooney), during her absence from her hotel room on the North Side was robbed of \$50 in cash and diamonds valued at \$500, last week.

Chester Rice is on the road ahead of the David Warfield show which is now playing one, two and three-night stands in Nebraska and Iowa. Wilson Ross is managing.

James Donnelly will again be attached to the Ringling executive forces.

Just before starting his Pan tour General Pisano laid in a new supply of guns and photographs. He also took a new case along for good luck.

The Alton & Estherman Amusement Co., with offices in Jackson, Tenn., announce they will send out two companies in "The Girl and the Game" and two in "The Tempter."

The Clint Robbins company closes March 18 in Nebraska. It will resume next season. Among those already engaged are Al Jackson and Ethel Barr.

After being located in the Schiller building for 12 years Harry Armstrong has leased more commodious quarters in the Delaware building.

The Lyric, Gary, Ind., inaugurated a musical stock policy Sunday. Manager McBride has enlarged the seating capacity of the Lyric, adding 600 seats.

J. C. Wodetsky, now in the field doing the general agent duties for the Levitt-Taxler Shows (a 20-car organization), has been engaged to handle a Max Spiegel show next season.

If the Pavlova ballet and opera company comes to town in April it's a foregone conclusion that the Auditorium mixup over its possession will not have been settled by that time.

REISENWEBER'S

ON - THE - CIRCLE

ANNOUNCES

THE NEWEST MUSICAL SPRING REVUE OF 1916

A SMASHING HIT

ENTITLED

"HELLO! HOW-ARE-YOU?"

A GENUINE EPICUREAN MORSEL OF MIRTH AND MELODY, SERVED WITH SAUCE
PIQUANTE ON A SALVER-OF-SONG BY A BEAUTEOUS BEVY OF DAINTY
DANCING DIVINITIES AND CLEVER COMEDIANS

Staged by JULIAN ALFRED. Music by WILL HOLLANDER

EVERY NIGHT

AT 7.30

AT 11.30

IN THE GREENERY GRILL

IN THE GRAND BALL ROOM

Richard Warner

AUTHOR AND PRODUCER
of 50 Successful 1-Act Plays.
6 West 109th St. Phone Academy 1334

While the Lella Davis company was in Chicago last half of last week Miss Bordell, one of the principals in "As It May Be," visited friends whom she had not seen in several years. The act went to Indianapolis Sunday.

Helen Lehmann has severed connections with the A-B-C offices and announces that she will become a "ten per center," operating independently. Miss Lehmann, since leaving the Amfiliated, has been ill.

Mae Yulr, following a two weeks' engagement with the Haymarket stock (burlesque), has been forced to close, owing to an attack of the grip. Miss Yulr is now resting at her home in Chicago.

The Victorson and Forrest Co., which has been playing "Outwitted" on the Coast, arrived in Chicago last week and expects to play some local dates now arranged by Coney Holmes.

The Cohan & Harris show, "It Pays to Advertise," which has Frank J. Loftus and Walter Duggan as agents and James B. Moore as manager, is slated to close a long tour April 29 at Wilkes-Barre, Pa.

Fred James and wife, Marie James, were called to New York the afternoon of March 10 through the death the day before of Fred's

father, C. C. Miller, at his home, 1180 Fox street (Bronx).

Seventeen theatres of Chicago sent representatives Monday to appear before the sub-committee of the Council Judiciary Committee to protest against the enforcement of the city rule prohibiting them from operating within two hundred feet of a church.

Norman B. Friedenwald put "A Night in Old Heidelberg" into rehearsal this week, with Virgil Bennet engaged to direct the numbers. Friedenwald had the tab out before but brought it back for reorganization.

Arrangements have been consummated by Boyle Woolfolk whereby the Max Bloom "Sunyside of Broadway" show will play a southern route of nine weeks for the U. B. O., starting March 27 at Nashville.

"Around the Town," the new Churchill tab, will play its first Chicago date (one day only) at the Lincoln March 19. Its next local appearance will be March 23 at the Avenue (four days) and will then split the following week with the American and Windsor.

A request has been made of the James Wingfield booking office for an opening attraction for the new playhouse in Calmar Ia. (near Decorah) which will inaugurate a combination policy about April 24. The Calmar house is a ground-floor affair and stock will be sold in it prior to the opening night.

Curt Vance, who has been playing the juvenile lead all season with LeCompte & Flesher's road show, "September Morn," severed his connections with the company in Lebanon, Pa., last week, and is now in Chicago for a few weeks' rest. He has several offers to engage in tab work.

TOM BROWN'S ENTERPRISES ALL WORKING

**SIX BROWN BROTHERS
WITH "CHIN CHIN" CO. IN CHICAGO**

TOM BROWN'S SYMPHONIC SEXTETTE
This Week, Columbia, Davenport, Ia.

TOM BROWN'S SIX HARVARDS
This Week, Great Northern Hippodrome, Chicago

TOM BROWN'S MUSICAL MINSTRELS
This Week, Orpheum, Lima, O.

ALL ACTS FULLY ROUTED

For Any Information Regarding A Tom Brown Act, Communicate with Tom Brown, "Chin Chin" Co., Illinois Theatre, Chicago, Ill.

\$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.

OCCUPYING ENTIRE
FIFTH FLOOR
OF
THE MOSSLER BLDG.
23 EAST
JACKSON BLVD.
CHICAGO, ILL

E. P. CHURCHILL, Inc.

PRODUCERS
CREATORS AND
MANAGERS OF
THEATRICAL AND
GENERAL
AMUSEMENT
ENTERPRISES

VAUDEVILLE

ACTS
SKETCHES
TABLOIDS
PLAYS

WRITTEN
BUILT
STAGED
PRODUCED

We are equipped to furnish entire complete productions of either acts, plays or musical comedies, building the scenery, writing book and music, staging, and have our own theatre where we try out and "break-in" all of our productions.

NOW OFFERING
"SEPTEMBER MORN"
with LEO GREENWOOD, OLLIE CAREW and 25 others.

"AROUND THE TOWN"
Vaudeville's Biggest Tabloid with EARL DEWEY and MABEL ROGERS.
Playing exclusively W. V. M. A. and U. S. O. Time.

In Preparation for Season 1916-17.
"THE BLOW OUT"
with LEO GREENWOOD and 25—Singing and Dancing Boys and Girls—25

"KID DAYS" a Musical Comedy of Childhood.

"CHURCHILL'S FRATERNITY BOYS and GIRLS"
A Spectacular Scenic Comedy with 25 Singing and Dancing Collegians.

"AROUND THE TOWN" 2nd Edition
with DEWEY and ROGERS.

"AFTER ELECTION" A Comedy Sketch That is Different.

Do you want a new finish for your act?

We Can Furnish It

Do you need a punch for the middle of your act?

We Can Furnish It

Do you need some new music, a new song, a number, a gag or an entire monologue?

We Can Furnish It

MANAGERS, in need of responsible artists for productions are invited to try our service.

ARTISTS, of established reputation are requested to register with our booking department.

E. P. CHURCHILL
General Manager

RAY PEABODY
MUSIC

J. J. McLINDEN
EQUIPMENT

FRANK BERRY
MUSIC
ARRANGEMENT

DAVID M. WOLFF
BOOKS and LYRICS

VIRGIL BENNETT
Director of Productions

"The Girl He Couldn't Buy" is being arranged for an eastern and western road tour by J. C. Ragland and Ed. Donaldson. The latter have already gotten out their paper for their roadster.

Marion Mills has arrived from New York to join "So Long Letty" at the Olympic, taking the Sadie McGuiggie role (played by Frances McIlenny). Miss Mills first sprang into Broadway prominence when she became understudy to Lina Abarbanell in "Madame Sherry" and later toured in the leading role.

Ralph Thayer, who lately has been in the box office of the Chicago theatre, has been granted a leave by the Shuberts so that he and his wife can join the Max Bloom show. Ned Walls is no longer with "The Sunnyside of Broadway" tab. Thayer will manage the company and take a role.

Four girls were engaged via the Bigelow Agency last week for Maurice Jacobs' "Cherry Blossoms" for next season's tour of the American circuit. Those signed were Mae Kelly, Lillian Champagne and the Kennison Sisters. Raymond Midgley will direct some of the numbers for the show.

The placement of Family Dept. acts of the



ALBOLENE

"I am greatly pleased with Albolene and consider it unequalled for removing grease paint."

Put up in 1 and 2 oz. tubes to fit the make-up box, also in 1/2 and 1 lb. cans, by all first-class druggists and dealers in make-up.

Sample Free on Request

McKesson & Robbins, 91 Fulton St., New York

THE ORIGINAL DORALDINA

The Barcelona Beauty



DORALDINA

was the originator of the East Indian dance specialty in "THE ROAD TO MANDALAY" at the PARK THEATRE. Since Monday a girl member of the company, WHO WAS INSTRUCTED TO COPY SENORITA DORALDINA'S DANCE CONCEPTION BY THE MANAGEMENT, has appropriated the dance for her use and is now presenting it. DORALDINA THANKS THE MANAGEMENT FOR THIS SINCERE FLATTERY.

DORALDINA

is now in her ELEVENTH WEEK at REISENWEBER'S, where she appears nightly in both SPANISH and HAWAIIAN DANCES. She is the premiere attraction at the "400 CLUB" in the HAWAIIAN ROOM, and anyone else that wishes to copy her original terpsichorean creations is welcome to come and take what they wish.

EXCLUSIVE MANAGEMENT OF

E. GARCIA

Reisenweber's

W. V. M. A. via Walter Downie in the Ellis (Sixty-third and Ellis) and the Old Apollo (Forty-seventh, near Forrestville) has been postponed a week. The Dept. has been booking the Chicago, Lyda and Harrison for some

time which were also former links of the Alfred Hamburger circuit.

Florrie Millership came into Chicago last week, eschewed all stage work for a visit

with his sister, Mrs. Leonard Hicks and husband. Incidentally, Mr. and Mrs. Harry Houdini were at the Hotel Grand, and the Hickses, Miss Millership and the Houdinis talked over other days. Leonard Hicks at one time lived with the Houdinis. Miss Millership plays the Palace here March 27.

A mutual understanding has been reached by the A-B-C offices and Walter Meakin whereby the latter will continue to book the vaudeville acts into the Victoria and Indiana theatres, Meakin having taken office room elsewhere than in the Rector Building. Heads of the A-B-C denied that there had been any friction with Meakin and that the Victoria and Indiana could be booked with greater convenience in separate quarters.

Tom Brown, manager of the Six Brown Brothers, with "Chin Chin," at the Illinois, has been a busy fellow since he left New York. He now has three Tom Brown acts working in vaudeville, the Six Harvards at the Hip, Chicago, this week; Symphonio Sex-tette, at the Columbia, Davenport, and the Musical Minstrels, at the Orpheum, Lima, O., which will give T. B. some gasoline money this summer. When "Chin Chin" closes for the summer Tom Brown and his brothers will go direct to Camden, N. J., where they will make some new Victrola records.

Mme. Fried Hair Shop

15 West 34th Street, New York City
Tel. 3947 Greeley
Over Riker's Drug Store

CROWN CURLS
now so much in
vogue, specially
for professional
women at \$5.00.
Discount given
for this month.
All other hair
goods, transform-
ations, switches,
etc., always on
hand. Marcel
waving, \$3.50.
EYEBROWS
arched \$3.50.
Facial treatment,
manicuring, etc.



FRANK HANLON and MIKE HANLON

THE BOYS WITH THE ORIGINAL IDEAS

Opening Pantages Circuit, Winnipeg, April 17. General Pisano says we're good. "U' Fau"

**THE SONG OF THE DAY!!!
THE SONG OF THE HOUR!!!
THE SONG OF THE MINUTE!!!**

"THEY'RE ON THEIR WAY To MEXICO"

Irving Berlin's great patriotic march ballad

**IT AROUSES ENTHUSIASM!
IT COMPELS APPLAUSE!
IT GUARANTEES SUCCESS!**

**Watchful waiting is disastrous. Don't wait. Get it
right now. Orchestrations ready in all keys.**

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
81-83-85 Randolph Street

PHILADELPHIA
1021 Chestnut St. (Opposite Chestnut St. O. H.)
FRANK CLARK
Chicago Manager

BOSTON
220 Tremont Street

MAX WINSLOW
New York Manager

Jack Wilson Trio (Frank Hurst and Lillian Boardman), Wilbur Mack and Nella Walker, Frederick V. Bowers, Carl McCullough, Frank Morrell, The Volunteers, Marion Weeks, Tilford, Schooler and Dickinson, Arthur Gordon, Levan and Rose, Christie-Kennedy and Faulkner, Weston and Leon, Temple Quartette, Spiegel and Dunn, Harry Gilbert, Allman and Nevins, "The Man Off the Ice Wagon," J. Aldrich Libbey, Watkins and Williams, Gladstone and Talmadge, etc., etc.—a few more et ceteras.

PRESENT TO THE VAUDEVILLE PUBLIC

THAT CHARACTER SONG CLASSIC

"I Love You— That's One Thing I Know"

By L. Wolfe Gilbert and
Anatol Friedland

Not forgetting other STERN SONG SUCCESSES—"MY SWEET ADAIR," "I'M GOING BACK TO THOSE I LOVE IN IRELAND," "PAINTING THAT MOTHER OF MINE," "MAID OF MY HEART," and a host of others.

JOS. W. STERN & CO.

L. WOLFE GILBERT, Mgr. Prof. Dept.

1556 BROADWAY A few steps from Palace Theatre Bldg. NEW YORK

CHICAGO: 145 N. CLARK STREET

All Mail—102-104 W. 38th St., New York City

American Hospital bulletin: William Hayes, now on crutches; Lillian Hollinghouse, discharged from institution March 10 as completely recovered; Edna Terry, recovering; Iona Sutton, leaving hospital soon; Pauline Crawford, has developed influenza pneumonia but doing as well as could be expected; Ruth Raing ("Monte Carlo Girls"), recovering from recent operation; May Duffy (Duffy and May), has entered for treatment for inflammation of neck glands; Harry Lockhart, improving; Fiecia Bernard, recovering from operation; James Brooks, blood poisoning, shows improvement; Florence Loeffel, improving.

Another house has been added to the A-B-C booking list. Starting Sunday John Nash booked in a four-act show for the Family, Indianapolis. The S-C and A-B-C offices are now mighty proud of their booking connections and now have a pretty consecutive route to the Coast with precious little "laying

off" after Butte is reached the acts start on their route that carries them right on to the Coast with the big city stops being Seattle, Portland and San Francisco, where, of course, the new circuit connections with the Ackerman & Harris Hippodromes are made. Upon Fred Lincoln's return confirmation of S-C and A-B-C new booking connections in Salt Lake City is expected to be made.

Between now and April 1, Ed. P. Churchill will open in the Messler Building, 23 East Jackson boulevard, what will be known as E. P. Churchill, Inc., and which will be the first organization of its kind to be formed in the west. Not only will Churchill produce shows, especially tabs, but will produce tabs and acts complete. Churchill, while planning to cover all phases of the production end, will not in any sense become a "ten per center." He will, however, have a department where people may be engaged for theatrical work, but is planning this so that he

can engage his own people direct more than anything else, and have an immediate line on them without going to a lot of bother. In addition to Churchill (president and general director) there will be Virgil Bennett, director of productions; Ray Peabody, music head; David M. Wolf, author and advertising chief; Frank Berry, musical director; J. J. McLindon (with Churchill for 14 years), equipment manager; with sub-aides to be appointed who will have charge of the publicity, mailing and other minor departments.

As a result of some acts failing to fulfill their agreement to play certain towns booked via the S-C and A-B-C offices out of Chicago and then taking up immediate time for other houses, the S-C and A-B-C heads have determined hereafter to bring down the hand of the law upon the violators. It appears that from time to time acts have been booked and contracts signed by the acts for certain towns only to have the acts fail to take up their

show duties at the eleventh hour, forcing the bookers to turn several somersaults in a wild endeavor to rush in acts to fill the breach and incidentally cause the theatre managers considerable loss of money in advance billing and newspaper advertising. This practice of acts disregarding their contracts without even notifying the booking offices is going to stop, sayeth the S-C and A-B-C Powers. Among the first cases coming under the procedure of the bookers and managers to seek redress for contract "throw downs" are those of Yates and Wheeler, who failed to keep an engagement at the Empress, Chicago, and Julia Gifford (ex-Mrs. Robert Fitzsimmons), who passed up an Empress, Des Moines, date. Both acts were forced to make some sort of settlement out of court by paying certain sums to the houses they did not play. The Gifford case was settled by the acts with Everett Hayes, the Chicago representative of Elbert & Getchell, who own the Empress, Des Moines. Other cases are pending wherein acts are declared to have disregarded their signed agreements.

AUDITORIUM (Bernard Ulrich, mgr.)—Dark.

BLACKSTONE (Edwin Wappler, mgr.)—"Rio Grande," not doing well; moves to Cohan's Grand March 20 where location is expected to help. E. H. Sothern opens March 19 (4th week).

COHAN'S GRAND (Harry Ridings, mgr.)—"Jane O'Day from Broadway" (Blanche Ring) not doing business expected; supplanted by "Rio Grande" March 19 (4th week).

CHICAGO (John Reed, mgr.)—"Town Topics" drawing well (2d week).

COLONIAL (Joseph Bransky, mgr.)—"Triangle features."

COLUMBIA (William Roche, mgr.)—"The Girl Trust" (with Frank A. Burt).

CORT (U. G. Herman, mgr.)—"Bunker Bean" (Taylor Holmes) last time March 25 (10th week).

EMPIRE (Jacob Paley, mgr.)—"Capital Punishment," playing to big returns the last half of each week; repertoire first half (4th week).

ENGLEWOOD (Louis Quintman, mgr.)—"The Record Breakers."

GARRICK (J. J. Garrity, mgr.)—"Experience," business has slumped off since the big weeks (12th week).

GAIETY (R. C. Schoenecker, mgr.)—"The Tempters."

HAYMARKET (Art H. Moeller, mgr.)—"The Happy Widows."

ILLINOIS (Augustus Pitou, mgr.)—"Chin Chin" (Montgomery and Stone) doing best business in town (4th week).

IMPERIAL (William Spink, mgr.)—"Along Came Ruth."

LA SALLE (Harry Earl, mgr.)—"Paramount films."

LITTLE (Elma Pease, mgr.)—"The Charity That Began at Home" (Little theatre stock).

NATIONAL (J. T. Barrett, mgr.)—"Dramatic stock (5th week)."

OLYMPIC (George L. Warren, mgr.)—"So Long Letty," drawing profitably (5th week).

POWERS (Harry Powers, mgr.)—"John Drew's last week; Ethel Barrymore opens in 'Our Mrs. McChesney' March 20."

PRINCESS (Sam P. Gerson, mgr.)—"A Pair of Silk Stockings" has shot its bolt; March 20 Margaret Anglin opens in "The Taming of the Shrew" (10th week).

STAR & GARTER (Charles Walters, mgr.)—"Social Maids."

VICTORIA (John Bernero, mgr.)—"Any Man's Sister" had its premiere Sunday night.

ZIEGFELD (Alfred Hamburger, mgr.)—"Feature films."

PALACE (Harry Singer, mgr.; agent, Orpheum).—Sketches ran rampant and the bill struggled hard to sustain its weight of dialog. With two of the pieces carrying quiet comedy and the other a tragic episode of the present European war one can readily surmise what brunt of the entertainment the remaining six acts had to shoulder. Two singing acts lent little novelty and another act consisted mostly of smart patter which proved conclusively the bill never had a chance to maintain any sort of equilibrium. Julia Dean headlined the show in her brief melodramatic war playlet, "Marie-Rose." The skit does not give Miss Dean much chance to show the real, emotional Julia Dean she was in "The Law of the Land" and other pieces. Vaudeville demands speed even in dramatic situations, but the action in "Marie-Rose" is not as tense as the author likely imagined. There is a "surprise finish," but the ending is not to the liking of vaudeville audiences. Robert Everest's monkey circus opened. This is not the first visit to the Palace and the laughs were not as substantial and prolonged as the last time, owing to a difference in positions on the bill. Weber, Dolan and Frazer are of the former rathskeller type of stage rollickers.

BERT

A NEW SINGLE "NIGGER ACT" IN "ONE"

I. R.

KENNEY and NOBODY

IN—A FEW—TRUTHS—ABOUT—LIEING

COLUMBIA—SUNDAY, 19th

MATERIAL PROTECTED BY "VARIETY'S" PROTECTED MATERIAL DEPARTMENT AND COPYRIGHT

Representative, THOS. FITZPATRICK

BEST PLACES TO STOP AT

20 Housekeeping Apartments
of 2 and 3 Rooms with Bath,
\$5.00 to \$15.00 Weekly

60 Single and Double Rooms
with Bath, \$5 to \$10 Weekly

City Homes, Home Cooking,
Home Comforts

THE CORNELL

114-16 WEST 47TH STREET

WM. J. SMITH, Manager

NEW YORK CITY

Located in the Heart of the
Theatrical Section and
Booking Offices

Phone Bryant 4541
Complete Hotel Service
(Just off Broadway)

BEST PLACES TO DINE

AN ITALIAN DINNER YOU WON'T FORGET

100-110 West 49th St.

Lunch 40c.

With Wine

GIOLITO

Near 6th Ave.

DINNER, Week Days, 60c.
Holidays and Sundays 65c.

WITH WINE

"THE RENDEZVOUS OF THEATRICAL'S BEST"
TURNING THEM AWAY NIGHTLY

JOEL'S

200 West 41st St.
One Minute West of Broadway

We've made \$250,000 by satisfying our customers.
Let us satisfy you! Only place north of Mexico you
get the genuine chili con carne and tamales. Also a
delicious table d'hôte dinner, 75c. A la carte,
Ehret's beer, etc. Dancing in the new Mirror Room.

SPECIAL CHICKEN AND SPAGHETTI EN CASSEROLE

115 WEST 40TH ST.

LUNCH
WITH WINE
40c.

ROYAL

DURAND AND COMINETTI, Proprietors

NEAR 6TH AVE.

DINNER
WITH WINE
65c.

"WHERE THE MOUNTAINS KISS THE SEA"

NAT GOODWIN CAFE

The Most Famous Bohemia West of Chicago
SANTA MONICA, CAL. (25 minutes from Los Angeles)
PAUL W. SCHENCK, President

DANCING

ROTISSERIE

RAZZETTI & CELLA, Inc.

Kings of the Roast Meats
Originators in this style cooking



Hot
Roast
Chicken,
Turkey,
Duck,
Goose,
Squab,
Lamb,
Pork,
Beef,
Veal.

La Parisienne

ELDORADO

630-632 8TH AVE.
Bet. 40th-41st Sts.
Phone Bryant-4733

1599-1601 8TH AVE.
Bet. 48th-49th Sts.
Phone Bryant-8395

High Class Dining Rooms **Palm Garden**
Imported & Domestic Wines & Liquors

Famous Places—Popular Prices

OPEN TILL 1 A. M.

Telephone Greeley 2420

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.

770 West 39th St.
near 8th Ave.

NEW YORK CITY

and make their best impression with their
voices. The boys should pay more attention
to makeup. One used too much rouge. They
gave satisfaction. Harry Fern and Co. were
the first of the sketches to appear and the
act made its usual bully score. Thea and
Winnie Lichtner and Newton Alexander did
well. One of the girls appeared to be af-
fected by a cold. "Cranberries," with the
same cast that offered the sketch at the
Majestic, was "No. 2" and the little comedy
was effectively played. The skit caused con-
siderable laughter. The Leightons combined

ST. PAUL HOTEL

60TH ST. AND COLUMBUS AVE.

NEW YORK CITY

Ten-story building, absolutely fireproof. All
baths with shower attachment. Telephone in
every room.

One block from Central Park Subway, 6th
and 8th Ave. L. Stations. Same distance from
Century, Colonial, Circle and Park Theatres.

—RATES—

100 Rooms, use of bath, \$1.00 per day.
150 Rooms, private bath, \$1.50 per day.
Suites, Parlor, Bedroom and Bath, \$2.50 and up.
By the week, \$4, \$9 and \$14.00.

SPECIAL RATES TO THE PROFESSION

Catering to Vaudeville's Blue List

Schilling House

107-109 West 48th Street

NEW YORK

American plan. MEAL SERVICE AT ALL
HOURS. Private baths. Music Room for
Rehearsals.

The Central

221 WEST 42D ST., near Broadway

Elegant furnished rooms with private baths;
modern comfort, French cooking. Single, \$7 to
\$8; Double, \$14 to \$18, including board. For past
13 years under the personal management of
F. MOUREY.

CATERING TO THE PROFESSION

ABBAY COURT

3120 Broadway, N. Y. C., N. E. Cor. 124th St.

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.

talk, music, singing and dancing. Act is
there with the comedy but some of the talk
could be chopped. Following Miss Dean ap-
peared Billy Halligan and Dana Sykes, who
the program says were "late features of
"Watch Your Step," who first open in "one"
and then switch to "two," an office interior,
where the pair engages in some fly con-
fabling. New gags and old lines are cross-
ed to good results. The couple offered their
former "detention number" at the typewriter
and did well with it. The Statues closed
and four men followed up some posing

300FurnishedApartments

(of the better class yet within reach of economical folks)

Under direct supervision of the owners. Located in the heart of the city, just off Broad-
way, close to all booking offices, principal theatres, department stores, traction lines, L
roads and subway.

Our specialty is housekeeping apartments for theatrical folks to whom we specially
cater and who can be assured of unsurpassed service and attention at all times.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHT.

IRVINGTON HALL

355 to 359 West 51st St. Phone 7132 Col.
Elevator fireproof building of the highest type. Just
completed. With every modern device and convenience.
Apartments are beautifully arranged and consist of 2,
3 or 4 rooms, kitchen and kitchenette, private bath
and phone.

\$12.00 Up Weekly

YANDIS COURT

241-247 West 43rd St. Phone 7912 Bryant
1, 3 and 4-room apartments with kitchenette. Private
bath and telephone. The privacy these apartments
are noted for is one of its attractions.

\$10.00 Up Weekly

HENRI COURT

312, 314 and 316 West 48th St. Phone 8560 Bryant
An up-to-the-minute new fireproof building, arranged
in apartments of 3 and 4 rooms with kitchenette, private
bath. Phone in each apartment.

\$12.00 Up Weekly

THE DUPLEX

325 and 330 West 43rd St. Phone 4293-6131 Bryant
Three and four rooms with bath furnished to a
degree of modernity that exceeds anything in this type
of building. These apartments will accommodate four
or more adults.

\$8.00 Up Weekly

Address all communications to M. Claman

Principal Office: Yandis Court, 241 West 43rd Street, New York

New Victoria Hotel

Formerly KING EDWARD
UNDER NEW MANAGEMENT

IN NEW YORK

145-155 WEST 47TH STREET, Just off Broadway
"The Very Heart of New York"
350 Rooms, 250 Private Baths
Rooms (Running Water), \$1.00 and Upward.
Five Minutes' Walk to 30 Theatres
Absolutely Fireproof
EVERY MODERN CONVENIENCE
Room and Bath, \$1.50
POPULAR PRICE RESTAURANT
Try Our Dollar Dinner for 50c.

CAFE IN CHARGE OF ABE MIERS

CHAS. A. HOLLINGSWORTH, Proprietor

AN IDEAL HOTEL FOR PROFESSIONALS

Hotel Richmond

70 WEST 46TH STREET NEW YORK

1 BLOCK FROM BROADWAY, 1 BLOCK FROM 5TH AVENUE
5 MINUTES' WALK TO 30 THEATRES

This excellent hotel with its quiet, comfortable, attractive service and restful atmos-
phere, invites your patronage.

SPECIAL PROFESSIONAL RATES

Double room, use of bath, \$1.50 per day. Double room, private bath and shower, \$2.00
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.

E. B. SEAMAN, President.

Phone Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping 323 West 43rd Street, NEW YORK CITY.

Clean and Airy
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession
Steam Heat \$5 Up

Dad's Theatrical Hotel

PHILADELPHIA

TORONTO—CANADA

STRAND HOTEL

41-45 VICTORIA STREET
ADJOINING SHEA'S THEATRE
Convenient to all theatres

Rates to the Profession

Running hot and cold water in every room.

H. ARMSTRONG, Manager.

"Pieces" by some clever "Risley" work.
MAJESTIC (Fred Eberts, mgr.; agent, Or-
pheum).—The Majestic show for the most
part Monday afternoon was devoid of life, too
sombre and colorless for vaudeville. Even
what comedy was furnished for the bill was
in such close proximity to the serious sides
it was unable to hold up its end of the en-

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 \$0.75 up
American \$1.25 up

tainment. The show was opened by Pow-
der and Chapman with the folks coming in.
Moran and Wiser pleased with their hat
throwing. Moore and Haager were third.
This couple did well, though the returns
were not what was expected but the audience
was as a whole a "tough one" in bestowing
applause up to this time. The routine could

BEST PLACES TO STOP AT

LEONARD HICKS: HOTEL GRANT

"The Keystone of Hotel Hospitality"

CHICAGO

OFFERS SPECIAL WEEKLY RATES TO THE PROFESSION
WHY NOT LIVE IN THE HEART OF CHICAGO?

DANIEL'S HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and 9th Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1842 Bryant NEW BUILDING NEW YORK CITY
ABSOLUTELY FIREPROOF
84 ROOMS With Hot and Cold Running Water
ALL MODERN IMPROVEMENTS
SHOWER BATHS
TELEPHONE IN EVERY ROOM
EVERYTHING NEW
PRICES \$3.50, \$4.00, \$4.50 WEEKLY
Café and Restaurant A CALL WILL CONVINCE YOU

The Edmonds Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment Office—776 EIGHTH AVENUE

HALF BLOCK FROM THE WHITE RATS

THE ADELAIDE

One block west
of Broadway

754-756 EIGHTH AVE., Bet. 46th and 47th Sts.

3-4-5 Room Apartments Completely Furnished for Housekeeping at Moderate Prices
Steam Heat, Bath and Telephone in Each Apartment
No one but myself is connected in any way with these apartments
MRS. GEORGE HIEGEL, Proprietor and Manager

SAN DIEGO, CAL. Hotel White House

1053 2nd St., San Diego, Cal.

(Just Off Broadway)

One Block Within All Theatres

If you do not see our bus, take any taxicab at our expense.

be shaped much stronger. The opening is a pretty one to be sure, but not as effective as it might be. Miss Haagar wears some becoming stage clothes. Victor Morley and Co. rounded up some excellent entertainment with their sketch, "A Regular Army Man," and the turn bolstered up the show considerably. The close harmony stuff was surefire Monday. Bert Hanlon got away to a quiet start but before he had finished with his distinctive style of entertaining had the audience with him. His material is of the sort that is not being done to death. Mme. Eleonora De Ciserus, programmed as prima donna of the Chicago Opera Company, is the biggest of the high-class singers, physically, that have yet entered vaudeville and she filled

the theatre most effectively with her voice of high range. She appeared more as though she were dressed to play the role of Ophelia. They have been talking about acts "pulling the American flag," but Mme. de Ciserus, dressed in a purple robe, walked out with a big flag and sang one of our best known patriotic airs which had the audience standing twice in the same place. Claude Gillingwater and Company offered "The Decision of Governor Locke," which made an impression, though it seemed to run pretty long. Story read like a modern piece of fiction and could be elaborated into a play without much trouble. Both Gillingwater and Stella Archer put their characters over in bulky shape. Morton and Moore waited nearly two minutes before the setting for the heavy sketch was removed for their opening and they also suffered by following the skit so closely. However hard work and their familiar style of fun-making pulled the turn up to a strong finish. Morton is still the same hardworking acrobatic man that he has always been and he took some hard falls. Eva Gauthier, prima donna, didn't appear one bit feazed by the earlier appearance of a grand opera singer and rendered a number of selections in good voice. She and Nita Devi, prima ballerina, head this act, with the latter dancing some of the classical numbers rather effectively. The act also carries a ballet of four dancers. The Gauthier-Devi offering is styled "Songmotion," the title derived from the fact that several times when Miss Gauthier is singing, Miss Devi is dancing in rhyme to her accompaniment. McVICKER'S (J. O. Burch, mgr., agent, LeCompte)—Melodrama headlined the show at McVicker's Monday and melodrama was not taken as seriously as when dished up some

years ago in more elaborated form. Just when the old engine pulled up in "ninety and nine" fashion right up to the very edge of the footlights in the tabloid version of "The Heart of Chicago," which Lincoln J. Carter wrote long before moving pictures made melodrama easy, the audience tittered in sections while others waited mutelike for something more serious to happen. Ralph Ketterling is reported to have made the condensed version of Carter's thriller and he did well under the circumstances. The tab made its first appearance around 1:50 and it was two before Della Carson swung the red auto light and stopped the prop engine before it had run head-on into the orchestra pit and her hubby stepped from the train to hug Della for her brave deed. Monday's audience laughed during the serious moments but the stage realism wasn't a bit bad for the price. The cast made itself heard and the scenery worked well, all things considered. "The Princess Maids" opened the show with barely a corporal's guard in the main auditorium. Act was on too early for the audience to show much appreciation. Frank Rogers is a negro ventriloquist. Colored voice throwers are scarce in vaudeville and for that reason Rogers is quite a novelty. Rogers uses two dummies and handles the exchange of voices well. For an encore at the finish he gave a good imitation of a slide-show Barker giving his spiel several blocks away. The ventriloquist bit was most effective. The Clark Silvernail Co. offered a sketch which had an alcoholic young man doing a Highland fling with a bottle of system wrecker against the advice of his doctor and despite the attendance of the butler and a nurse. The young man drinks himself to death, but before he puts away the death-

killing booze he gives vent to a series of flippant, spicy remarks explaining why he must drink and have the doctor earn his \$2,500 fees. There are some snappy, crisp lines in the skit and they caused hearty laughter at McVicker's. Alice Cole dished up topical numbers with grand opera and did nicely Lawrence and Edwards have an army skit and went well at McVicker's, where acts of this kind do not fare very well as a rule. Some of the patter is refreshingly amusing. Following the Solig-Tribune pictures Norria Fishburne cut up some village capers with two of the simian performers being wedded and jumping into bed for a "good night" curtain. Howley and Nicola (colored) bawled down the applause honors of Monday's morning show, their songs in particular being enthusiastically applauded. This pair went along to a solid score and their success was genuine. The "straight" has a splendid voice, of musical quality, and hits his top notes with ease. Then came "The Heart of Chicago," with Knapp and Cornelia putting over a bit with their style of acrobatic comedy.

WINDSOR (D. L. Swartz, mgr.; agent, W. V. M. A.).—The last half of last week headlined "The Prince of Tonight" into the Windsor for its first appearance at this house in its condensed vaudeville form. The tab is controlled by LeCompte and Flesher, who have had a number of road shows out for many seasons. "The Prince of Tonight," which Adams, Hough and Howard wrote for the old LaSalle musical stock, does not lend itself to vaudeville usage as readily as one might have thought after seeing it in stage form. In the first place it is shy a full dose of comedy which all phases of complete vaudeville entertainment require. Producer

EXORA FACE POWDER
STAYS ON!
Gives a most beautiful complexion.
Used for 50 years by Stars of the Profession. Send for EXORA samples. CHARLES M. E. Co., (Est. 1885), 746 W. 11th Street, N. Y.

FIRST NEW YORK APPEARANCE

RAYMOND SISTERS

TWO GIRLS

TWO VOICES

TWO PIANOS

The original act in vaudeville; carrying our own grand pianos.

Produced and staged by GILBERT SHORTER

Proctor's Fifth Ave. (March 13-14-15)

81st Street Theatre NOW (March 16-17-18-19)

Direction, HARRY WEBER

WM. GAXTON & CO.

In "A Regular Business Man"

This week (March 13) Colonial, New York.

NEXT WEEK (March 20) PROSPECT, BROOKLYN

Direction, JOS. HART

Just Returned From a Successful Tour of the Orpheum Circuit

GLEN ELLISON

"The Scot Without a Kilt"

This Week (March 13), Keith's Colonial, New York

NEXT WEEK (March 20), REPRESENTING SCOTLAND ON INTERNATIONAL BILL, ORPHEUM, BROOKLYN

Direction, ARTHUR KLEIN

Fred LeCompte has tried mighty hard both by the interpolation of a bell hop type in the tab and through the expenditure of real money to inject the necessary fun into the offering, but so far the funmaking byplay hinges mostly on the hat-jumping and hat-breaking proclivities of the fat man in the tab. The hotel bell-boy gets what he can out of a part which was gumshoed into the show just to pad out the comedy and hence his part is not what could be worked up with more time. At the Windsor the tab drew business the last half and apparently gave satisfaction, but the results were not what the men behind the producing guns expect or anticipate in vaudeville. Scenically and in wardrobe equipment the tab has no reason to feel ashamed of itself, but it's a pity that there isn't more of the "comedy jam" the western managers and audiences unite in branding as "surefire" in this show, as LeCompte has shown every willingness to strengthen the tab in every way, shape and form since putting it into vaudeville. There are several pleasing numbers and they give the girls plenty of work. The chorus in several instances gave a good account of themselves and as the Windsor looked pretty nice from the rear of the house. Between the first and second parts a young hooper tries to keep things enlivened but it appears as the best idea to have the tab's quartet get in before that drop and hit a few barber shop chords. There is too much talk in the tab version, but this could be easily remedied. But just where the comedy punch is to be obtained is a horse of another color. Tabloid managers who are hitting the trail next season in the condensed m. c. shows will do well to consult some of vaudeville time-tables and have their companies hit kaleidoscopic speed, adopt some reliable comedy "bits" (even

though they be dug from the archives of the first show days) and inhale some of the "two dollar stuff" for ideas before somebody beats them to it. It's a pity that royalty must be paid on "The Prince of Tonight" before the piece has earned its salt as tab feature. The title is a bird for a vaudeville tab.

SAN FRANCISCO VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
 Phone, Douglass 2213
EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Umberto Sacchetti, former Metropolitan tenor, headlining, failed to catch on with his vocal work and was a decided disappointment. Bankoff and Grille, also featured, closed the show. Julie Ring and Co., in "Twice a Week," secured good comedy results. Mirano Brothers opened the program with sensational work. Whiting and Burt, second week, stopped the show. Fitzgerald and Marshall did well. Dorothy Jardon held over from last week made a noticeably good impression again.

EMPRESS.—The William Fox feature, "The Marble Heart," was withdrawn from the Empress bill this week. Theda Bara in "Carmen" was used in its place. Harry Sterling, entertaining Cora and Robert Simpson in "His Wife," scored on the strength of it being a good clean comedy. The Musical Keuhns, liked. George Lee and Girls closed the show. The offering was not up to the usual standard of girl acts and suffered accordingly. Ray Conlin registered. Garland Rhell Dancers did nicely. The Western Vaudeville Managers' Assn. placed three acts into the bill, including the Lyric Quartet, good; Davis and Romandell, acrobats, who opened the show cleverly, and "The Fashion Shop," with a novel idea but spoiled by an incompetent cast.

PANTAGES.—Nordine Carmen's Minstrels headlining and closing the show to the satisfaction of all. Grace Cameron, hit.

Bett's Seals held the interest. Andy Lewis and Co. (including Vera George and Jack Martin) had right kind of comedy. Ruth and Kitty Henry two pleasing girls with well selected songs held attention. Flying Howards opened the show. Robinson and Lavine in a cabaret act were well liked.

CORT (Homer F. Curran, mgr.).—Pavlova and Boston Opera Company (this week only). COLUMBIA (Gottlob, Marx & Co., mgrs.).—Attraction not announced.

ALCAZAR (Belasco & Mayer, mgr.).—Stock. Lytell-Vaughan Company (33d week). SAVOY (Homer F. Curran, mgr.).—Dark.

WIGWAM (Jos. F. Bauer, mgr.).—Del. 8. Lawrence Dramatic Players.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

Teddy McNamara, the juvenile comedian of the Pollard Opera Company, is in the hospital being treated for a hernia.

The Frank Adams Circus, described as a one-elephant circus, paid a license of \$50 to play Richmond (Cal.) March 6. The white top, according to a report, played to admissions totaling \$2.

Instead of going to a British Columbia port, as originally planned, Tozart, the English artist, landed here to look over the situation before going east, where he will show his act in hopes of securing a route over the big time. This is Tozart's first visit to America.

Nolan and Nolan are back from Australia, where they played for Hugh McIntosh over the Rickards Circuit. The team have credentials to prove that they were very successful and speak highly of the treatment accorded American artists by Mr. McIntosh.

"Stella," the painting which proved to be the banner "Zone" attraction at the recent Expo, is being exhibited in Seattle under the direction of Harry Leavitt. Eddy Vaughan, who formerly had the painting, is said to be in Los Angeles.

Moore, O'Brien and Cormack left the city, after two weeks at the Orpheum, well pleased

with their local engagement. Both weeks the trio opened the show and on the second Sunday, despite being No. 1 on the bill, stopped the show so completely Manager Henderson went back stage and paid the trio a very high tribute.

The Home Industry League, an organization which makes a specialty of boosting California made goods, has an official poem which is to be set to music for use as an official song. To get the desired music the League has opened a contest which will run until April 14. The prize for the successful composer is not specified in the announcement which says that suitable awards will be made to the winners. The contest is open to all.

Amedee Julin, a well known vocalist, has been ordered by the Court to pay a local undertaker \$240. Julin's mother died a year ago and specified in her will her body was to be shipped to France for burial. The singer had the undertaker make the necessary preparations, but when the time arrived to ship the body Julin changed his mind and had the remains cremated. The undertaker sued for payment for the trouble he went to.

During the weeks of Feb. 27 and March 5, both the Columbia and Cort played pictures. The Savoy was dark, thus leaving the Alcazar and Wigwam stock companies supply the city with dramatic shows. And while both of the stock houses (situated too far apart to conflict with each other) had the only big plays in town, neither house did more than about their average business, which has been very good.

Bert Levey and the W. S. V. A. have combined forces to a certain extent as far as playing each other's bookings are concerned. The move was made so that acts contracted for by either agency will be kept working hereabouts until the turns have played most every stand around here and thus played out their contracts without having to lose any time to do so. This move was made to strengthen the coast booking concerns against the W. V. M. A.'s invasion and cause that agency to draw directly upon the east for acts not played out on the coast.

MINERS MAKE-UP

By HENRY C. MINER, Inc.

GENERAL PISANO

Commander in chief of a small detachment of Italian Sharpshooters to battle 3 shows per day over the Pantages circuit, opening the bombardment in Winnipeg - March 27.

OKLAHOMA BOB ALBRIGHT

THE SINGER FROM SOMEWHERE

FIRST NEW YORK APPEARANCE

NEXT WEEK (March 20), ROYAL, NEW YORK

Direction, PETE MACK

SWAN WOOD AND SHERIDAN DUPONT

IN DANCE DESCRIPTIVE

AFTER A COMPLETE REST, FOLLOWING A MUTUAL AND SATISFACTORY TERMINATION OF PAUL DURAND'S CONTRACT WITH "BALLET DIVERTISEMENT," MISS WOOD HAS REJOINED MR. DUPONT
Direction, BEEHLER & JACOBS

AUSTRALIA.

Sydney, Feb. 13.

"Under Fire," Rot Cooper Megrue's war play, received unexpected publicity shortly after its opening in Sydney, Feb. 5, by Gunner Dunn, of the Australian Imperial Force, covering his voice by shock during the performance. Gunner Dunn went into action at his battery at Cape Helles, Gallipoli, and while serving his gun was blown by a Turkish shell into the air with the rest of the gun crew. After regaining consciousness at

Ghezireh Hospital, he found he could only make himself heard in the faintest of whispers and after six months had resigned himself to his fate. During the third act of "Under Fire" a realistic explosion occurs in a trench and the sudden shock caused Dunn to collapse. When he recovered he said in a clear voice, "My God, that was terrible!" "You've got your voice back," a soldier friend said in amazement. "Good Lord, so I have!" said Dunn, when the joyful fact suddenly dawned on him.

Rotund Ben. Linn, billed as the "American Singing Comedian," revived memories of the recent visit of the Primrose Quartette. Linn was very well received and promises to be very popular here. His amiability and energy plunged the house into laughter, especially in a Spanish ditty, "She Taught Me to Dance the Fandangos."

Herbert Morris, Hebrew comedian, will play the part of a Hebrew woman and his vaudeville partner, J. Matt Meeker, will be seen as an American moving picture photographer in Geo. Marlow's Revue, "You're the One."

of supplanting the ordinary drama at the Theatre Royal, Sydney, and displaying once a week a William Fox photoplay, "Carmen" opens the converted theatre Feb. 19.

Ten years ago Andrew Mack made a successful tour of Australia, then about five years ago Allen Doone arrived here and has been going strong ever since. At present he is taking a short business trip to the States. A third Irish-American singing actor has hit

TEL. 688 BRYANT

The CLARIDGE Shop
REGISTERED

ONE SIXTY ONE, WEST FORTY FOURTH ST.
NEW YORK CITY
OPPOSITE THE CLARIDGE HOTEL

PARIS, FRANCE, 76 RUE REAUMUR

*"Turning Their Backs
on Fifth Avenue"*

MANY PROFESSIONALS

who have been in the habit of doing their shopping on the avenue are now turning their backs on that street, where the prices are in accordance with the rents.

Clever and exclusive creations in suits, gowns and hats that is fast giving Mme. Sophie Rosenberg a reputation in the profession.

CALL and be CONVINCED

MME. SOPHIE ROSENBERG'S
OTHER ESTABLISHMENT
153 WEST 44th STREET
TELE. 5599 BRYANT

BEAUTIFUL STARS WHO
HAVE PUT THEIR STAMP OF
APPROVAL ON ROSENBERG
GOWNS:

THEDA BARA
VIRGINIA PEARSON
MABEL NORMAND
LILLIAN WALKER
MARY MILES MINTER
FANNY WARD
EMMA CARUS

Ashmead-Bartlett (the famous war correspondent) under the Taft management, delivered his first lecture in Australia at the Sydney Town Hall Feb. 12. His opening story, "With the Ausacs at the Dardanelles," from a military point of view was excellently told, but Bartlett seemed to get the human note much more in his writings than in his first lecture.

Bob Cooke and Dot Oatman got over with the movie skit, "The Perils of Pauline." Moving picture burlesques are always popular with Australian audiences.

After the private display of the William Fox photoplays at the Sydney Tivoli, J. C. Williamson, Ltd., announced their intention

GRAND OPERA-CONCERT
AND
VAUDEVILLE

ADDRESS 463 PUTNAM BLDG.
1493 BROADWAY

NOW IN PREPARATION

Most Pleasing and Highest Class

**IRISH
ATTRACTION**

Ever Designed for Vaudeville or Any
Other Stage

NOW IN PREPARATION

MACK-O-LOGUES

By EDDIE MACK

W. P. Pearce, better known as Cutey, paid me a visit. He tells me that the Mack label in clothes was used as a pass to get into the exclusive "Panama Club" at Jacksonville, Fla., recently.

A few of the notables who are now there and who used the Mack label to be admitted are Nat Goodwin, Billy Quirk, Eddie James, Joe Schrode and Eddie August.

This is only one of many instances where the Mack label has established the identity of a man of "class."

While waiting to "go on" back of any stage just look about and note the number of successful acts that you will see wearing Mack clothes. Dollars to doughnuts a canvass of the acts playing any of the big time houses in any town would disclose that nine of every ten are Mack tailored.

This "Mack-o-logues" column is to be a weekly feature of my advertising and I want any of your unusual experiences sent to me so that I can publish them.

Since returning from my home in Louisville and French Lick my kid has become a regular performer.

Another thing I want to impress on your mind that all my clothes are designed by me and tailored right on my premises. My clothes are different and my prices are also different, my spring and summer styles, suits and top coats, are exceptionally smart models and exclusive patterns. My clothes are NOT of the "so-called" sample shop variety, as I clean out my stock to several of sample shops at the end of every season, so get wise to yourself. I would not be dressing the best shows in town from head to foot if I was not there.

More next week and every week thereafter.

Sincerely,

Eddie Mack

Broadway's Famous Tailor to the Profession

Ready to Wear or Made to Measure

1582-1584 Broadway
Opposite Strand Theatre
722-724-726 7th Avenue
Bet. 47th and 48th Sts.
Opposite Columbia Theatre
New York City

Send
for
this
special
bargain



Glassberg Short Vamp Satin Sandal

STYLE 3000—One Strap Sandal, in Fine Quality Satin French Heel, White, Black, Red, Pink, Emerald Green, Stage Last, Short Vamp **\$2.50**
STYLE 3010—BALLET SANDAL, in Vic Kid, one Strap, Spring Heel. Colors: Black, Blue, Red and Pink..... **\$1.75**

J. GLASSBERG

511 6th Ave., near 31st St.
225 West 42d St., near Times Sq.
58 3d Ave., near 10th St.

Send for Catalog V.1

MUSIC ARRANGED

For orchestra or piano. Songs taken down from voice. Old orchestration written. W. H. NELSON, Suite 403, 1531 Broadway, Astor Theatre Building, New York.

Office Hours
9 A.M. to
4 P.M.

Expert Dentistry

PAINTLESS METHODS
Established 25 Years

DR. BROMBERG

Specialty
of Porcelain Fillings,
Crowns and Bridge Work
at Most Reasonable Prices.

133 E. 34TH ST.,
Corner Lexington Ave.

D. A. M.
Sundays
4 P.M.

SPECIAL DISCOUNT TO PROFESSIONALS

Guerrini Co.
Manufacturers of
High Grade
Accordions
279 Columbus Avenue
SAN FRANCISCO

TO-DAY! While you have a half hour to spare have your nose corrected and go through the rest of your life looking better.

Face Book Free. Call Phone Write.

DR. PRATT, 40 West 34th St., New York

Let Us Forget
We Say It Yet

CROSS LETER HEADS

Contracts, Tickets, Envelopes, Free Samples,
STAGE MONEY, etc. Book of Herald Cuts, 25c.
CROSS PRINTING COMPANY CHICAGO
561 S. DEARBORN ST.

ZAUDERS MAKE-UP

Let us Prove It is Best
Send for Price List and Color Card
115 West 48th St. New York City

Australia—Gerald Griffin. He opened successfully at the Sydney Adelphi Feb. 12, in "Mavourneen." The audience showed its appreciation for his sweet tenor voice with its high range and forgave his palpable display of nervousness due to his first appearance in a new country. Sydney is getting its fair share of Irish plays recently, and at Easter the Talts are to produce "Peg of My Heart" with Sarah Allgood in the name part.

BOSTON.

By LEN LIBBEY.

KELTUS (Robert G. Larson, mgr.; agent, F. R. O.).—Despite that Weber and Fields



Burlesque Managers Attention

The past year has seen a revolution in costumes in burlesque. This coming season your patrons will demand more up-to-date and original costumes. Just for that purpose we have a special designer on the premises "who is at your service." Telephone or write and Mr. Behrens will give you his personal attention. **PRICES ABSOLUTELY RIGHT.**

THEATRICAL COSTUMER TO THE BETTER CLASS

162 West 48th St., New York City (Opp. 48th St. Theatre) Phone 935 Bryant

MAX BENDIX BENDIX MUSIC BUREAU THEO. BENDIX

Suite 402, Columbia Theatre Bldg.

(Opposite Palace Theatre)

Tel. Bryant 4462

(Artists in every branch of music for every occasion)

ORCHESTRATIONS

of Character and Distinction—New Ideas—Special effects to EMPHASIZE your Personality. Come to us and get the BEST. That is what BENDIX stands for. We compose, select and arrange music. Play Reading Dept. Write for particulars.

Dr. JULIAN SIEGEL DENTIST

PUTNAM BUILDING, 1403 BROADWAY

Special Rates to the Profession

Official Dentist to the White Rats

WANTED—A1 Producing Comedian

also SECOND COMEDIAN and GENUINE PRIMA DONNA

CHORUS GIRLS

Write or wire J. A. JAMES, Tivoli (formerly Folly) Theatre, Detroit, Mich.
(VIRGINIA KELSEY, GEO. WARD and JOHN BLACK, write)

Nat Lewis

HABERDASHER

AUTHORITY IN
OUTFITTING PRODUCTIONS AND ACTS

1578-1580 Broadway

OPPOSITE STRAND

540 Melrose Ave., Bronx

Phone Bryant 7735 Phone Melrose 4511

PLUSH DROPS All Sizes and Colors
Special Discount and Terms This Month
Rental in City
CONSOLIDATED VELVET
245 West 46th St. New York City

were the headliners, the supporting bill was good, with Morrissey and Hackett going big. The Schmiettans opened with a neat act, followed by Frank Mullane, and Bert Levy. Ethel Hopkins went fair, followed by Allan Dinehart and Co. In that classic, "The Meanest Man in the World," Ryan and Tierney had next to closing, and Ameta closed with a mirror dance. Mildred Macomber, in "Halliday's Dream," is being boomed heavily as next week's feature.

BOSTON (Mark F. Eisenberg, mgr.).—Vaudeville and pictures picking up.
BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Small time features with big-time advertising. Excellent business.
HIPPODROME (Robert G. Larsen, agent).—Boxing and wrestling.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Biggest small time business in New England, over 3,000 a night at last show.
ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Excellent.
GLOBE (Frank Meagher, mgr.; agent, Loew).—Pop. Good.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Paramount. Excellent.
GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop. Excellent.
SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop. Good.

PARK (Thomas D. Sorolre, mgr.).—Pictures. Big.
SHUBERT (E. D. Smith, mgr.).—Last week of Lou Tellegen in "A King of Nowhere." "Alone at Last" opens Monday.

MAJESTIC (E. D. Smith, mgr.).—William Horne in "Felix Sater" still going big.
WILBUR (E. D. Smith, mgr.).—"Hobson's Choice" opened Monday night. Fair.

HOLLIS STREET (Charles J. Rich, mgr.).—"Daddy Long Legs" closing to heavy matinees and light evenings. Return of Cyril Maude in "Grumpy" announced for March 27.

COLONIAL (Charles J. Rich, mgr.).—"Around the Map" doing excellent business for Lent, due in the main to the absence of any competition this week. Internal discussion reported in company.

PARK SQUARE (Fred Wright, mgr.).—"Twin Beds" opened for return engagement Monday night. Business disappointing.

Margaret Illington in "The Lie" billed for

April 3 with "Princess Pat" for Easter Monday.

PLYMOUTH (Fred Wright, mgr.).—Last week of George MacFarlane in "Heart of the Heather." John Barrymore in "Justice" opens Monday.

CASTLE SQUARE (John Craig, mgr.).—Stock: "Are You a Mason?" drawing well with "Under Cover" underlined for March 20.

GRAND (George E. Lothrop, mgr.).—Pop. Poor.

HOWARD (George E. Lothrop, mgr.).—"The Big Review of 1915." Big.

CASINO (Charles Waldron, mgr.).—"The Midnight Maidens." Good.

GAITY (George Batcheller, mgr.).—Billy Watson's "Girle Show." Good.

Charles Sandy Chapman, the singer, has probably failed in his attempt to legislate vaudeville into the Massachusetts film houses. His bill would compel an intermission of ten minutes between every 30 minutes of film, and was supported by picture lecturers and actors. The Committee on Mercantile Affairs reported adversely this week.

The Hollis Street benefit last Thursday for the Actors' Fund of America netted \$3,000, including flower and program profits.

LOS ANGELES.

By GUY PRIOR.

Clarence Kolb was guest of honor at the last Palefest.

Louie Levy, one of L. E. Behymer's assistants, has made a wonderful discovery—an herb that makes hair grow where it ain't.

A Leap Year skating contest was given at the Broadway roller rink this week. Scores of eligibles participated.

The Boston Opera Company, in conjunction with the Pavlova Ballet Russe, at the Mason, has done practically sell-out business in its engagement here. Max Rabinoff and Mrs. Rabinoff are here, but will leave shortly for San Francisco. The manager will not continue en tour with his company.

Frank Gotch is using the Los Angeles Athletic club for his training quarters.

Fred W. Blanchard has made a proposition to the city to provide band concerts at Exposition Park weekly for \$150.

Yes, the ice skating craze has penetrated the far west. The local newspapers are printing series of articles on "How to Skate."

Anita King, the Paramount girl, went over a cliff in a car the other day and was slightly injured. "But that's nothing to the 'knocks' we get in the movies," said the actress when fully revived.

Walter Kearn, Mason publicity man, left his car standing in front of Bimbi bath and when he emerged an hour later two tires had been stolen. Moral: Don't bathe.

Florence Moore is headed this way to rehearse for "Canary Cottage," Morosco's next musical production.

George Towle, former orchestra director with many big musical attractions, is arranging a series of popular entertainments for the Athletic club.

The Mason will be dark two weeks following "Brinkling Up Father," which is the current attraction.

HIPPODROME

Management CHARLES DILLINGHAM
World's Greatest Show Lowest Prices
MAY DAILY
2:15
25c. to
\$1.00
SOUZA & BAND
1,000 People—100 Wonders
Staged by R. H. Burnside
Sunday Night—SOUZA AND HIS BAND

Good Printed Professional Letterheads at Low Prices

SEND FOR CATALOG

showing fifty original designs, suitable for professional people, vaudevillians, circus men, carnivals, etc. Letterheads printed in one or more colors, space left for photos. This catalog will save many dollars and you get better letterheads than you ever had. Owing to the great cost of producing this catalog we are compelled to make a charge of 10c for same. Send 10c and we send our original designs. All other printing at low prices. Ernest Fantes Co., Theatrical Printers
527 S. Dearborn St. Established 1890 Chicago, Illinois

THE CASTLE SCHOOL OF DANCING

24 East 46th St., opp. The Ritz-Carlton
A competent faculty teaching Stage Fantomime, Toe, Russian, Folk, Exhibition Dances, also Ball Room Exhibition, the Castle Stage Dances and others. Terms most moderate. Special for the Profession. Call, Phone or Write.



My Pet Corn

Ended This Way

Written by a Blue-jay User

I had a corn which bothered me for years. It spoiled a hundred evenings. Nothing in my life had yielded such a sum of pain.

I did what all do—pared it, daubed it. But I caused more soreness than I saved in pain.

And the corn remained.

Then I read of Blue-jay.

One night I applied it, and the pain forever stopped. In two days I removed it, and the corn was gone.

Never since, believe me, have I let a corn ache twice.

No friend of mine now ever has a corn. I told them all of Blue-jay. It has never failed—I know it cannot fail.

Now I write this to say to every woman that corns are out-of-date. The pain ends instantly with Blue-jay. And the corn soon disappears.

Once prove this and you will keep as free from corns as I do. And it is well worth while. Try this way tonight.

15c and 25c at Druggists

BAUER & BLACK, Chicago and New York
Makers of Surgical Dressings, etc.

Blue-jay Ends Corns

Earl Carroll has written a song exploiting California Orange Day.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Cecil Cunningham and "The Clock Shop" vie for premier plaudits; the golden sketch is a tender morsel indicative of the vaudeville of tomorrow. Chip and Marble augment its appeal. Husband and Havez helped meet all exigencies in providing Cecil Cunningham with the season's smartest matter. She scored tremendously. Annapolis Boys, harmonious; Burham and Irwin elicited and merited appreciation; Charles Mack Company, entertained thoroughly, as did Grace Fisher's three types, who closed.

TULANE (T. C. Campbell, mgr.).—"The Birth of a Nation."

I. MILLER, 1554 Broadway, Bet. 46th and 47th Sts.
Tel. 2393 Col. 519-528
W. 56th St. N. Y.
Manufacturer of Theatrical Boots and Shoes. CLOG, Ballet and Acrobatic Shoes a Specialty. All work made at short notice.
Write for Catalog 4

Adler Made to Order and Ready to Wear
GOWNS for Stage or Street
115 West 45th Street, New York
Phone Bryant 4744

AUGUSTO IORIO & SONS
Manufacturers of the Best Accordions in the world.
Special for Piano Keys.
229 Grand Street
NEW YORK CITY

HOLZWASSER
1417-1423 THIRD AVENUE
NEAR 80th STREET
OPEN EVERY EVENING TILL 9 p. m.



FURNITURE Cash or Credit
A Special Discount of 12% Offered the Profession

To the Artist
A QUARTER of a century we have furnished the homes of the leading men and women of the American stage—combining elegance, economy and extremely liberal terms. We would like to furnish a home for you. Our position out of the high rent district ALONE makes our extraordinarily low prices possible.

4 ROOMS (\$200 value) FOR \$123
5 ROOMS (\$350 value) FOR \$275
4 ROOMS, PERIOD (\$500 val.) \$375
3 ROOMS, PERIOD (\$300 val.) \$225

OUR TERMS
A New 80-Page Catalog—FREE

Value	Deposit	Weekly
\$75	\$5.00	\$1.00 to \$1.50
\$100	\$10.00	\$1.50 to \$2.00
\$150	\$15.00	\$2.00 to \$2.25
\$200	\$20.00	\$2.50 Special
\$300	\$30.00	\$3.00 12% Dis.
\$400	\$40.00	\$4.00 count for
\$500	\$50.00	\$5.00 cash

We Pay Freight and Railroad Fares Delivery by Our Own Motor Trucks

Terms apply also to New York State, New Jersey and Connecticut
We Pay Freight and Railroad Fares Delivered by Our Own Motor Trucks.

CRESCENT (T. C. Campbell, mgr.).—Pictures.
TRIANGLE (Ernst Boebring, mgr.).—Pictures.
DAUPHINE (Lew Rose, mgr.).—Stock burlesque.
ALAMO (Will Guerlinger, mgr.).—Vaudeville.
Harry Wolf and his charming wife, of the Broadway film contingent, have been glimpsing local scenery. They came south to escape the icy and subway blasts. Mrs. Wolf is a champion of woman's rights and her husband favors state rights.
Percy Grainger gives a recital here shortly.

DRY O'HEARN THIRSTY Dyer
Cleanser
Open All Night and Sundays
Any Ladies' Gown, Suit or Coat Dry Cleaned
\$1.50
Alterations and Repairs
1554 Broadway
Corner 46th St.
Let Me Clean You Up for New York Opening



Work Done One Hour
Gents' Suits or Overcoat Dry Cleaned
\$1.00
1572 Broadway
corner 47th St.

One Artist to Another:
Some ads. praise books, a song or play, Or project purely philanthropic; This rhyme points quite another way. It has a TAILOR for its topic.
John D. Inc.
If others write of LOVE or LOATHING, Please let my patter be of clothing. A coat, a vest, a pair of pants, For Thirteen Dollars and fifty cents. (With apologies to the pennies)
A Real \$13.50 Sample Shop The "once over" is all we ask.
JOHN D., Inc.
1574 Broadway, N. Y. C. (Opposite Strand Theatre)

NEED TIGHTS?
Telephone Greeley 2040-2041
FAMOUS FOOTLITE SILKOLINE
In Tights, Union Suits, Posing Suits, Diving Suits and Leotards, which look better, wash better and last longer than pure silk. We also manufacture our garments in cotton, worsted, spun and pure silk, and carry a complete line of Silk Hosiery. Write for our new catalogue, which embodies a complete line of Wigs, Make-ups and other Supplies for Performers.
MABEL BURNELL
Electrical Venus
Walter G. Bretzfeld Co.
1367-1369 Broadway, cor. 37th St. New York



The French opera house is to be sold at auction shortly. The sale is a friendly one to conform to legal procedure.
G. J. Colvin, of Emmons and Colvin, is patrolling the martial mazes, having led Marie Mullendore to the altar the other day.
William Oldnow, supreme dictator of the Consolidated Film Co., is illuming the local Rialto. Oldnow has had military training and, in his youth, desired to marry a department store saleswoman merely because she could advance and give the countersign.
V. L. Nicholson, formerly secretary to Tom Campbell, has gone into the music publishing business.
Very popular in the cabaret section just at present are Wanda and the Wilson and Imogene Bennett. Miss Bennett strikes home with those fireball ballads that are domestic if not domesticated.
Two vode litterateurs were discussing Dickens from the dramatic viewpoint in front of the Orpheum Sunday. They were arguing about "Oliver Twist" as an acrobat sauntered

FOR SALE—A RECOGNIZED STANDARD DRAMATIC NOVELTY FOR MAN AND WOMAN—ACT NOW WORKING. Played Keith time. A complete scenic production. For full particulars, address "C. L." care VARIETY, New York.

WRITTEN AND IN STOCK
ACTS, Terms or List FREE. 15 Parodies 50c.
E. L. GAMBLE, Playwright, East Liverpool, O.
WARDROBE PROP TRUNKS \$5.00
36x27x22. Big Bargain. Have been used. Cost \$30.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks. Parlor Floor 23 W. 31st, New York City
up. "Did you ever see 'Oliver Twist,' Henry?" one of the debaters asked of the athletic fellow. "Well, I've never seen Oliver twist," he replied, "but take it from me, bo, Ferry the Frogman is some little contortionist."

PHILADELPHIA.
KEITH'S (Harry Jordan, mgr.; agent, U. B. O.).—Lillian Russell, headliner; Harry Tighe and Sylvia Jason, good; Lyons and Yosco, please; Fred J. Ardath and Co., fair; Three Floods, acrobatic; Sherman and Uttry, good; Gordon and Rice, well liked; Chief Caulpollan, Indian singer, bit; Marlon Morgan's Classic Art Dancers, pleasing.
GLOBE (D. Sablosky, mgr.).—A very brilliant bill prevails this week, headed by "The Sidewalk Cabaret." Others are Joseph K. Watson, O'Connor Sisters and Corbin, "The Girl from Macy's," Taber and Green, Holden and Grant, Farley and Butler.
WALNUT (Chas. G. Strakosch, mgr.).—"Bringing Up Father" opened Monday.
VICTORIA.—Pictures. Big business.
GARRICK (Chas. Wanamaker, mgr.).—"It Pays to Advertise" made its first appearance in this city Monday.
KNICKERBOCKER.—"Outcast."
GAYETY.—"Big Sensation Burlesquers."
TROCADERO.—"Lad Buccaners."
CASINO.—"Follies of the Day." Big.
STANLEY.—Pictures.
The Chestnut St. opera house closed Saturday on account of poor business.


SAN DIEGO, CAL.
By PHIL ROBINSON.
SAVOY (Scott A. Palmer, mgr.).—Pantages' vaudeville.
SPRECKLE'S HIPPODROME (Walter C. Smith, mgr.).—W. S. V. A and S & C vaudeville.
EMPRESS (Mrs. Hackley, mgr.).—Stock.
PICKWICK (L. E. Lund, mgr.).—Feature pictures.
1815 (Dodge & Haywood, mgrs.).—Road shows.
Raymond Whitaker is to open at the Empress.

The San Diego Expo's formal opening is announced for March 10.
It looks as if the Little theatre, formerly Gaity, will be dark the rest of the season.
Louise Sothern, "Beauty" in "Everywoman," is engaged for Dudley Picture Co.
Competition seems strenuous in San Diego between the Hippodrome and Pantages. The Hippodrome recently put the following under their newspaper ad: "Notice—We did not enter the theatrical field of San Diego to knock our competitors," whereas Pantages answered it this way in his newspaper ad next day: "Notice to Hipp. We accept the apology. We do not consider the Hipp competition." So far both houses are doing excellent business, with the Hipp a bit in the lead, though it is 10c admission.

Special Service for Vaudevillians
Lehigh Valley Railroad
Rochester, \$7.00 Toronto, \$10.55
Buffalo, \$8.00 Chicago, \$10.10
All Steel Cars, Lowest Fares, Special Baggage Service
If You Want Anything Quick—
Phone W. B. LINDSAY, E. F. A., Bryant 4212
A. J. SIMMONS, A. G. P. A.
Ticket Office, B'way & 42nd St., New York

JAMES MADISON
VAUDEVILLE AUTHOR—Write all Mat. White material, including topical telegrams; also for Al Jensen, Joe Welch, Burton and Glass, Howard and Howard, Rooney and Bent, Hunting and Francis, Cantor and Lee, Fred Duprez, Schrode and Chappelle, etc.
1493 BROADWAY, NEW YORK

GLIDING O'MEARAS
Grand Opera House
810
N. W. Cor. 23rd St. & Eighth Ave., N. Y. C.
Phone 643 Chelsea
Late Keith Vaudeville Features
SCHOOL FOR DANCING—All Modern and Stage Dances Taught. Special Attention Given to Professionals.
ROOMS FOR RENEWALS
Open for Club Engagements.



SCENERY
I have four BEAUTIFUL, 0.10 DROPS never used, painted by John Young; let me price them to you. Owner 636 W. 29th St., N. Y., or Phone 1982 Chelsea.
Herbert Moore
Writes for Sam and Kitty Morton, Elizabeth M. Murray, Ray Samuels, McKay and Ardine, Carrel and Pierlot, Lew Wells, etc., etc. Sketches, Monologues, Playlets written to ORDER ONLY. Get my Fair Deal Terms. Address me at "The Comedy Shop," 655-A Sheridan Road, Chicago.

FACTORY TO YOU
SAVE 50%
ON YOUR NEW
WARDROBE TRUNK
GET AN H & M PROFESSIONAL TRUNK
Direct from the Factory, and Save the Dealer's profit. Catalog on request.
HERKERT & MEISEL TR. CO.
910 WASHINGTON ST. ST. LOUIS

Dr. A. P. Loesberg
DENTIST
Fitzgerald Building
1482 Broadway
(Cor. 43rd St.) New York
Seventh Floor, Room 743
Telephone, Bryant 4035
IDEAL WORKMANSHIP
ABSOLUTELY PAINLESS
Special Rates to the Profession

ST. LOUIS.
By REX.
SHUBERT (Melville Stoltz, mgr.).—Harry Lauder & Co. opened to capacity Monday. First time in four years. Played to good houses throughout week.
OLYMPIC (Walter Sanford, mgr.).—"Birth of a Nation" opens its second week of return engagement, playing to good houses. 15th week in all, to good business.
COLUMBIA (Harry D. Buckley, mgr.; orph.).—Beatrice Herford, headlined; McWaters and Tyson, do well; Dorothy Tye, good; Jack Wyatt Co., big bit; Marshall Montgomery and Miss Courtney, entertain; Brown and Spenser, good; Diamond and Brennan, clever; Maria Lo and Co., feature. Travel weekly completes bill.
GAYETY (Ben Parry, mgr.).—"The Rose-land Girls," next, "Strolling Players."
STANDARD (Leo. Reichenbach, mgr.).—Billy Watson's "U. S. Beauties." Next, "Girls from the Follies."
PARK AND SHENANDOAH (Wm. Flynn, mgr.).—At Park, "The Chinese Honeymoon," to good business; Shenandoah, Florence Reed in "The Master of the House." Popular prices.

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building

New York City

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Acts
EXECUTIVE OFFICES, ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first class
acts. Communicate by wire or letter.

95% of all performers going to Europe make their steamship arrangements through us. The following have:
Harry Lauder, Mizzi Hajos, Inis and Taki, Idania Troupe, Iwanoffa, Ioleen Sisters, Musical Ibsons, James Jee and Co., Johnston and Wells, Jordon and Harvey, Jackson Family, Flying Jordons, Tom Jack Trio, Nelson Jackson, Joe Jackson.

PAUL TAUSIG & SON, 104 E. 14th St., New York City
German Savings Bank Bldg. Telephone Stuyvesant 1300

FULLER'S THEATRES AND VAUDEVILLE, Ltd.

Governing Director, Ben. J. Fuller

All acts routed to the Coast should make it a point to have Roy D. Murphy review their offering when in Chicago.

AMERICAN BOOKING MANAGER,
ROY D. MURPHY

Write him, 11th floor, Western Vaudeville Managers' Association, Majestic Theatre Bldg., Chicago, Ill.

Harry Rickard's Tivoli Theatres

And AFFILIATED CIRCUITS, INDIA AND AFRICA
Combined Capital, \$3,000,000

HUGH McINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney
Head Office: TIVOLI THEATRE, SYDNEY-AUSTRALIA
NEW YORK OFFICES: 311 Strand Theatre Bldg.

AMALGAMATED Vaudeville Agency

B. S. MOSS, President and General Director
BOOKING A CIRCUIT OF THIRTY FIRST CLASS THEATRES SITUATED IN THE EAST

Artists and Acts of every description suitable for vaudeville, can secure long engagements by BOOKING DIRECT with us. Send in your open time.

Offices:—Columbia Theatre Building—TIMES SQUARE, NEW YORK—Telephone Bryant 5200

McMAHON & DEE CIRCUIT

385 Washington Street BUFFALO, N. Y.
CHAS. W. McMAHON MATTHEW DEE BRUCE FOWLER CLARA IRVIN J. R. FREMONT
WANT Acts of all kinds. None too big. MANAGERS communicate

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Booking Manager

Mr. Schenck Personally Interviews Artists Daily
Between 11 and 1

VAUDEVILLE ACTS

WRITE
OR
WIRE

J. H. ALOZ
Montreal, Can.
Orpheum Theatre Bldg.

GRAND (Harry Wallace, mgr.; wva).—Georger Primrose, headlines, with company of good entertainers; Earl and Curtis, please; Broughton and Turner, fair; "The Aurora of Light," entertainers; Bolger Bros., good; Fisher and Rockaway, great; Baron Litcher, applause; Van and Hazen, clever. Pictures added.

Harry Lauder and six members of his company serenaded Mayor Kiel and City Hall employees Monday morning. Popular American and Scotch music on bagpipes was the program. Lauder made his appearance dressed in kilts. When asked to sing he refused.

"As You Like It" will be presented week of June 4 at Art Hall, in Forest Park, by cast selected from St. Louis Pageant Drama Association. Cecil J. Sharpe, of London, has been engaged as director.

"The Battle Cry of Peace" is returning to the Central for an indefinite engagement.

A number of prominent business and social lights will appear as actors and actresses in a play, "A Bit o' Blarney," to be presented by members of the Ancient Order of Hibernians, March 17 (St. Patrick's Day), at the Broadway.

Ipava, Ill., is to have a municipal moving picture theatre. The Booster Club of the village conceived the idea to protect the 740 inhabitants from immoral pictures and uplift the general program for entertainment heretofore presented in the town.

Management of Hippodrome, still playing melodrama, is offering an automobile free to the young lady who sells the greater number of tickets for any performance between March 15 and April 30.

Olga Worth is playing the leading lady parts at the Hippodrome. This week, "Across the Pacific."

"A Pair of Silk Stockings" is booked for the Shubert week of March 28.

"Bunker Bean" is due at the Olympic soon.

Matinee performances on Wednesdays and Saturdays are becoming quite popular at the downtown cabarets.

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (March 20)

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 Keith's Philadelphia
Ahearn Chas Tr Keith's Columbus
Ajax & Emilie Keith's Toledo
Allen & Francis Variety N Y
Armstrong Will H Variety N Y
Astar F & A Keith's Boston
Avon 4 Orpheum New Orleans

B

Beaumont & Arnold care Morris & Fell N Y

Berzac Mme Jean Variety Chicago
Bimbo The Variety Chicago
Blondell Edward Variety N Y
Bowers Walters & Crooker 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.

WILLIAM FOX CIRCUIT

OF THEATRES
Executive Offices: 130 West 46th Street
NEW YORK
WILLIAM FOX, President

CHARLES BORNHAUPT

Artists' General Theatrical Representative
FOR ALL OVER THE WORLD
1493 BROADWAY (Putnam Building) NEW YORK
Phone Bryant 4837

M. S. BENTHAM

Managing and Directing Star Attractions
For Drama, Vaudeville, Musical Comedy and Films
Palace Theatre Building, Times Square, New York City
Phone 1265 Bryant

Pauline Cooke

GAIETY THEATRE BLDG.
(Room 606)

New York City

CAN ALWAYS PLACE GOOD COMEDY ACTS

ROANOKE, VA.

is now booked exclusively by
THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

ACTS going South or coming North,
having open time

WIRE OR WRITE

Nothing too big to handle

SOUTHERN MANAGERS

We are now lining up the South and would
be pleased to have you get in touch with
us, for our mutual benefit.
THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

Byal Carl & Early Dora Variety N Y

C

Cantor & Lee Orpheum Salt Lake
Chinko Keith's Cleveland
Clauson & Scarlet Variety N Y
Cook Olga Orpheum San Francisco
Corcoran & Dingle Keith's Columbus
Conlin Ray Variety N Y
Cross & Josephine 902 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 Dallas

E

Earle Georgia Co Shea's Buffalo
Ellis & Bordon Shea's Toronto
Erford's Sensation Maryland Baltimore
Evans Chas E Temple Detroit

F

Fern Harry Sioux City & Des Moines
Flanagan & Edwards Kansas City
Flavilla Orpheum Kansas City
Florence Ruth Variety San Francisco
Fogarty Frank Orpheum Salt Lake
Franklin Irene Palace Chicago

G

Girard Harry & Co care Harry Weber
Gordon Highlanders Orpheum New Orleans
Gordon & Rice Shea's Buffalo
Gordon Jim & Elgin Mary Variety San Francisco
Green Harry Co Orpheum San Francisco

Hagana 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

Jackson L & M Orpheum New Orleans
Janis Elsie Palace Chicago
Jones Johnny Orpheum Portland
Jordan & Doherty Variety N Y
Jorn Karl Keith's Philadelphia
Josefsson Iceland Glimma Co Variety Chicago

K

Kammerer & Howland Feinberg Putnam Bldg
Kitamuras 5 Orpheum Salt Lake
Kla-wah-ya Kathleen 592 St Denis St Montreal
Klass & Bernie Maryland Baltimore
Krelles The care Irving Cooper N Y
Kraft & Gros Shea's Toronto
Kurtis' Roosters Orpheum Minneapolis

L

Lai Mon Kim Prince Variety N Y
Langdon Harry Orpheum Los Angeles
Langdons The Orpheum Los Angeles
Le Hoen & Dupreese Orpheum Omaha
Leon Sisters Majestic Milwaukee
Leonard & Willard Variety N Y

M

Madden Lou Co Temple Detroit
Major Carrick Variety San Francisco
McCormack & Wallace Orpheum Salt Lake
McWaters & Tyson Majestic Chicago
Mishka Olga 3 Orpheum Salt Lake
Moore & Haager Columbia St Louis
Murphy Thos E Dir Arthur Klein

N

Natalie & Ferrari Keith's Cincinnati
Navassar Girls Columbia St Louis
Neher & Kappell Maryland Baltimore
Nelson Nichols Jr Keith's Providence

O

Ober & Dumont 117 Clark St Chicago
Olcott Chas Keith's Louisville
Ohrman Chaslon Orpheum Seattle
Orr Chas Prospect Brooklyn
"Overtones" Orpheum Kansas City
Oxford 3 Keith's Washington

P

Padden Sarah Keith's Philadelphia
Parry Charlotte Keith's Philadelphia
Pietro Orpheum Seattle
Powell Catherine Orpheum Seattle
Primrose 4 Keith's Providence

R

Reilly Charlie Variety San Francisco
Rice Andy Grand Calgary

H. B. MARINELLI Ltd.

Managers and Promoters

1465 BROADWAY NEW YORK

ARTISTS desiring information about the International Theatrical profession in general, kindly give us a call.

ARTISTS desirous of placing their Management in our hands can BE CERTAIN of success.

THOUSANDS of UNKNOWN Artists have been made famous by us

and

HUNDREDS have become

WORLD STARS and RECORD BREAKERS

through our world-wide experience.

Call or Phone to

H. B. MARINELLI, Ltd.

Ring Julia E Orpheum Oakland
Roshanara Orpheum Omaha

S

St Elmo Carletta Variety N Y
Silver & Du Vall Silver Wd Cot Southberry Ct
Simpson Fannie & Dean Earl Variety N Y
Stanley Aileen

T

Thurber & Madison care M S Bentham
Tighe Harry and Babetta Variety N Y
Togan & Geneva Keith's Columbus
Towne Fenimore Cooper Bway Theatre Bldg N Y
Tusciano Bros Orpheum Kansas City

V

Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W

Ward & Faye Orpheum New Orleans
Wheeler Bert Co Orpheum San Francisco
Williams & Rankin Variety N Y
Wright & Dietrich Keith's Toledo

BURLESQUE ROUTES

(Week March 20 and March 27.)

Al Reeves 20 Gayety Boston 27 Columbia New York

Americans 20 L O

Auto Girls 20 Garrick New York.

Beauty Youth & Folly 23-25 Majestic Wilkes-Barre.

Behman Show 20 Orpheum Paterson 27 Empire Hoboken.

Ben Welch Show 20 Empire Newark 30-1 Park Bridgeport.

Big Craze 20 Star Toronto.

Billy Watson Beef Trust 20 Grand Hartford 27 Jacques O H Waterbury.

Blue Ribbon Belles 20-22 Park Youngstown 23-25 Grand O H Akron.

Bon Tons 20 Miner's Bronx New York 27 Empire Brooklyn.

Bostonian Burlesquers 20 Empire Hoboken 27 Casino Philadelphia.

Broadway Belles 20 Savoy Hamilton Ont.

Cabaret Girls 20 Corinthian Rochester.

Charming Widows 20 Star Brooklyn.

Cherry Blossoms 20-22 Academy Fall River 23-25 Worcester Worcester.

City Sports 20 Empire Cleveland.

Crackerjacks 20 Gayety Baltimore.

Darlings of Paris 20 Olympic Cincinnati.

Follies of the Day 20 Palace Baltimore 27 Gayety Washington.

Follies of Pleasure 20-22 Armory Binghamton 23-25 Hudson Schenectady.

French Models 20 Yorkville New York.

Frolics of 1915 20 Lyceum Columbus.

Gay New Yorkers 20 Empire Brooklyn 29 Colonial Providence.

Girls from Follies 20 Standard St Louis.

Girls from Joyland 20 Star St Paul.

Girl Trust 20 Gayety Detroit 27 Gayety Toronto.

Globe Trotters 20 Empire Albany 27 Gayety Boston.

Golden Crook 20 Colonial Providence 27 Casino Boston.

Gypsy Maids 23-25 Park Bridgeport 27 Miner's Bronx New York.

Hasting's Big Show 20 Gayety Pittsburgh 27 Star Cleveland.

Hello Girls 20 Gayety Philadelphia.

Hello Paris 20 Trocadero Philadelphia.

High Life Girls 20 Howard Boston.

Howe's Sam Own Show 20 Casino Philadelphia 27 Palace Baltimore.

Lady Buccaneers 20 So Bethlehem 21 Easton 23-25 Grand Trenton.

Liberty Girls 20 Casino Boston 27 Grand Hartford.

Maids of America 20 L O 27-29 Bastable Syracuse 30-1 Lumberg Utica.

Manchester's Own Show 20 Star Cleveland 27 Colonial Columbus.

Majestics 20 Colonial Columbus 27 Empire Toledo.

Marion's Dave Own Show 20 Gayety Buffalo 27 L O 8-5 Bastable Syracuse 6-8 Lumberg Utica.

Merry Rounders 20 Gayety Toronto 27 Gayety Buffalo.

Midnight Maidens 20 Columbia New York 27 Casino Brooklyn.

Military Maids 20 Gayety Brooklyn.

Million Dollar Dolls 20-22 Bastable Syracuse 23-25 Lumberg Utica 27 Gayety Montreal.

Mischief Makers 20 Century Kansas City.

Monte Carlo Girls 20 Gayety Minneapolis.

Parlajan Filirts 20 Academy Jersey City

Puss Puss 20 Casino Brooklyn 27 Empire Newark.

Record Breakers 20 Gayety Milwaukee.

Review of 1916 20 Gilmore Springfield.

Rose Sydel's Show 20 Empire Toledo 27 Star & Garter Chicago.

Roseland Girls 20 Columbia Chicago 27 Gayety Detroit.

Rosey Posey Girls 20 Jacques O H Waterbury 27 New Hurlig & Seamons New York.

September Morning Glories 20 Columbia Grand Rapids.

Smiling Beauties 20 Gayety Omaha 27 Gayety Kansas City.

Social Maids 20-22 Berchel Des Moines 27 Gayety Omaha.

Sporting Widows 20 Star & Garter Chicago 27-29 Berchel Des Moines.

Star & Garter 20 Gayety Washington 27 Gayety Pittsburgh.

Strolling Players 20 Gayety St Louis 27 Columbia Chicago.

Tango Queens Cadillac Detroit.

The Tempters 20 Buckingham Louisville.

The Tourists 20 New Hurlig & Seamons New York 27 Orpheum Paterson.

Tip Top Girls 20 Olympic New York.

20th Century Maids 20 Gayety Montreal 27 Empire Albany.

U S Beauties 20 Gayety Chicago.

BLOSSOM SEELEY

"THE REAL WESTERN GIRL"

AT THE

PALACE

NEXT WEEK (MARCH 20)

Singing the New York Song Hit, "UNDERNEATH THE STARS"

sixteenth year **MABEL ROWLAND**
of personal **PUBLICITY** service to theatrical stars
Fitzgerald Building 1482 Broadway New York City Bryant 1776

JOAN STORM--JOHN MARSTON

Present THE ULTRA NOVELTY COMEDY—"HIS ALIBI"—by HARRY L. NEWTON

Watson Wrothe Show 20 Gayety Kansas City
27 Gayety St. Louis.
White Pat Show 20 Penn Circuit.
Winners The 20 Englewood Chicago.
Yankee Doodle Girls Majestic Indianapolis.

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
advertisements only.

R-K following name indicates regis-
tered mail.

A
Adams Geo W (A)
Adams Genevieve
Adgie Mlle
Albin Adele
Alden Leslie
Alexander Manuel A
Allen Sarah (C)
Allen's Minstrels
Almond Tom (A)
Alvin Peter
Apdake Jack
Arco Otto
Armstrong William
Arlington N
Aster Edith
Auderick

B
Baker Nat
Baker Phil
Ball E R (C)
Barnes Mrs Ed
Barrett Leollo (C)
Barretta Juggling
Barry Edwina
Barton Ida
Bean Wesley
Bennett George (C)
Beiler Billy
Bell Peggy
Benner Emelle
Bennett Lura
Bentley John (C)
Bernaditti Miss (C)
Berzav Jean (C)
Bestrand Dixie

Beyer Billy
Beverly Roy
Biglow Campbell & R
Bimboe The (C)
Birchley Jack
Blaney Clay Harry
Blondell George
Bold Wesley
Booker Mrs
Borcharding J S
Boudini Dave
Bowen Clarence (C)
Boyne Hazel
Braham Nat
Brink'n & Steel S (C)
Bronson & Bald'n (C)
Brooks & Harris
Brown Adelaide E
Brown Henry (C)
Brown & Jackson (P)
Brown Harry
Brown & Spender (C)
Browne Bothwell
Brosions Harry
Burchell Mr
Burke Marie (C)
Burt Wm (C)
Burnadette M
Burt Jack
Byron Mr & Mrs

C
Cady Burt
Callahan Marie
Campbell Eugenia
Campbell Allen
Campbells Three
Canfield John D
Carle Grace
Carmen F Barrett
Carney Don (C)
Capital City Trio

Carey James T
Carew Mabel
Carson & Willard (C)
Carson & Willard (C)
Castello Mme Adgie
Cates The
Cawrey E Mrs
Circle Comedy 4
Chase Howard
Champ Billie
Chald F C
Chester Maiven
Chin Tun Tr (C)
Christie Dick
Clark Hazel
Clark Alfred
Clark Alice
Clark Aurelia
Clark Bert
Clark Louise
Cliff Geniva (C)
Clisquot
Churchill Hal
Clayton Una
Clifford J W
Clute Gerald
Coble Gilmore
Corbett Frank
Cox C C
Connell Florence A
Cooper Harry
Courtney Fay
Chestley Mal
Clisquot
Conway John
Comyn Stella
Crapron H F
Craig Toby C
Crawford Winnie
Creightons (C)
Crowley James
Curran Thos

Cunningham Evelyn
Curran & Milton (C)
D
Dally Bob (C)
Diamond Eugene (C)
Damerel George (C)
Dandy Jesse
Darcy Joe (C)
Darrell Mabelle
Dando Daisy
De Varney Viri
De Mont Grace
Delmar Fay (C)
De Mar Grace (C)
Delmont Al and Nan
De Baugh Olga
De Felerie Charlotta
Delevoeth Lillian
Dellenbaugh H O
De Varles Henry (C)
Diaz Anita
Dickenson Rube Mrs
Dickenson & Deagon
Dickson Helen
Dixon & Dixon
Dolan Babe
Doll Mrs Chas (C)
Donnelly M J
Doner Joe
Dooley Francis J Mrs
Douglas Irene
Duffy James J
Dullzell Paul
Dunley & Merrial
Dyer Francis (C)
E
Eampins Monsieus
East Fred
Earl & Curtis
Edwards Ruth (C)

Egamar Emelle
Ellis Melville
Elona Texas
Emmett Hugh J (C)
Emerson James E
Emmett Adrian
Ernest Ed
Evans Clare
F
Farnsworth Robert
Farrington Paula
Fauvette M
Faye Mickey
Faye Goldrey
Fern & Zell (C)
Fields Al
Flinn Kitty Mrs
Folette Bernard
Fontaine Bessie (C)
Forde Ingraham W
Ford Anneta (C)
Ford Mrs M H
Ford Ethel
Ford Johnny
Forrester Chas F
Foy Mrs H
Foyer E
Fracelli & Lewis
Franklina & Viol't (C)
Frasler Wilber
Friedmann Jenny
Furuass Alice
G
Gabbay Frank
George Edwin (C)
Germaine Fkorrie (C)
Gibbons Misses
Gibbs Edward
Glen Daisy
Good Marion

Goodwin Dwight H
Goodrich Mrs Edna
Gorey Wm
Gordon Bros
Gold Sallie
Goldman Jack
Gould Madeline
Gould & Gibson (C)
Grace Sisters
Gray Mary
Griffin Hazel
Griffin Mrs Gerald
Griggs V E
Griggs Bessie
Grimes Rollin
Grissold Nat
Guertin & Gibson (C)
H
Hall Cleo
Hall Sidney
Halliday Stewart
Hamilton Clifton (C)
Hammell Maude
Hanson Alice
Harcourt Leslie
Harris George F
Harris Kitty
Hart Tom
Hart Ruby
Harvey Ward
Hass Chuck (C)
Hayes Brent
Hayes Fred
Hays Dorthee & Ed
Hearn J
Henderson St Clair
Hepner Harr-
Herman Irving
Hibbard Edna
Hibbard Adelaide
Hilger W H

Hobson Florence C)
Hodges Jimmy (C)
Hoffman Jack
Hope Ruth
Hope L
Horelton & Cecil
Howe Harry
I
Ivanoff Al
J
Jeffers C H
Jefferson Stan
Jennings Fred
Jewell Ben
Jewel Vivian (C)
Johnson Neta
Johnson Great
Jonathan
Jones Edith M
Jones Geo W
Jonathan (C)
Jordan Leslie
Junker E Dixie
K
Kalmar Bert
Kane Eddie
Keane Richard (C)
Keating Charles
Keller Wm (C)
Kendall Robt (C)
Kendall William
Kendall Robert
Kenny Talboth
Kerville Family (C)
Kett J Ward (C)
Kimball Grace
Gray Frank
Kimball & Kenneth
Kimball & Ken'h (C)

FLORENCE INGERSOLL

Formerly Featured With
Ernest Evans' "Society Circus"

NOW Dancing Ingenue With

Julian Eltinge in "Cousin Lucy"

Signed Up for Next Season with Mr. Eltinge

**"You Don't Know The Half Of It, Dearie;
You Don't Know The Half Of It!"**

Maryland Theatre, Baltimore. Next Week (March 29)

**MUSIC and LYRICS
BY
JOHN S. BLACK**

IN "A FEW MOMENTS AT THE CLUB"

Hippodrome, Youngstown

VICTORIA THEATRE, NEWCASTLE, AUS.

145 West 43rd St. **STUDIO** Bryant 2070

**Australian Nut Comedian
Touring with WEBER AND FIELDS**



Manning Wm	Miller Samuel
Marcelline do Mont	Miller Joe
Marino Cina	Miller Will
Marnella (C)	Mitchell J
Marsh Jeanette	Mitchel Russel
Marshall Ralph	Moore Cecil
Martin Fred	Moore Billy
Martins Grace T	Moore Billy (C)
Martine Bob	Moore Fred
Martini & Maxmillian	Moore & Jenkins
Martyn & Florence	Moore Doris
Maxmillian Bob	Movs T & S (C)
May Betram Co	Monroe Minnie
May Evelyn C	Montgomery Beasle
May Sophie	Montgomery Wm (C)
Mayo George	Mora Tess (C)
Mayo Louise (C)	Moran Etta
May Mazie	Morkan Billy
McDevitt K L TC	Mortimer George (C)
McDevitt K & Lucy	Morton Clara
McDonald Marie	Morton Mildred
McDonald Louise	Moss Tommy
McGrath Page	Mullally Duff
McLean Josephine	Mullins Harry
McLeod Beasie	Munroe Ned (C)
McMahon Eva M	Murphy F
McMahon Jack (C)	Murphy J A
McMillan Violet	Myrie Sam
McNell & Slaters	Mythic Hanson 3
Meehan James J	
Melnothe Armond	N
Mercer V	Nahser Irene
Meredith Margie	Nash Frank
Merie's Cockatoo	Namba Japs
Messiere Marie	Newald R.

King Mazie (C)	Leonard Mr
Kingley Dorothy	Leong Great
Kington Marjorie	Le Roy Al
KinKad Billy (C)	Lester J J
Klein Al	Lewis Harry
Klein MaJory (C)	Lloyd Herbert
Knox Cromwell	Lo Marie
Krouse Lew	London Jack
	Loop Ed
L	Lorraine Ethel
La Crosse Leo	Loushin Anna
La Hona Cyrena	Louise Madam
La Mar Grace L	Llerers Harry
Laurenze Bert	Lindsay Harold
La Vall Harry	Linton Tom
Lawson & Manning	Lua Pahl (C)
Leach Chinnie John	
Leach Hannah	M
Leitt Geo (C)	Madison Eds (C)
Le Brun Lou	Maglin Ed & Roy
Le Claire Gertie (P)	Mallen P & B
Le Feure Mr	Mann Dolly

Direction **ARTHUR HORWITZ.**

Booked Solid

Newman William	Rogers Florence (P)	Spencer Lionel	Wallace Jack
Newman W H (C)	Rooney Miss	Stark Leopold	Walker Mr
Newport Hal	Rooney William P	Stelert Papinta	Walker Frank
Newton Margaret	Rose Amelia (C)	Stevens William	Wald Helen
Nichols Charles H	Rose Edward (C)	Stewart Cal (C)	Walters Harry (C)
Nicholas Sisters (C)	Rosie & Marton (C)	Stewart Marge	Walters Selma
Nolan Luella	Roser Mr	Sullivan George	Walton Evelyn
Norton Jack	Ross David Co	Swift Thomas	Ward Miss E
	Roth Dave	Switzer Ida	Ward Erybil (C)
O	Rover Al & Sisters	Swor & Westbrook (C)	Waters Billy & Tenny
Oakes Katherine	Rowland Mazie	Sylvester	Waters Selma
Oowne M A	Roy Joe		Watkins Prentiss W
	Roy Eddy	T	Watterson Mr
P	Roy Magilin Eddy (C)	Tahns S (C)	Watts & Lucas (C)
Pardew Bessie	Russell Flo	Tampins & Co (P)	Weber & Elliott
Parker Kittle (C)	Russell Ruth	Tanner Harry	Welsh Helen
Pattee Mabel	Ryan Allie	Tate Jack	West Ford
Paul Bert	Ryan Maud	Tempest Florence	West Joy
Paul Miss Frankie	Ryan George	Tetisward Jap (C)	Western Billy (C)
Pearce Harry		Thatcher Robert	Weston Irene (C)
Pellettier Dora (A)	S	Thompson Fred (C)	Weston Sammy
Pelot Anna	Salun Peter	Thorn Olive (C)	Wheeler Zelma
Percival Walter	Santly & Norton	Thiga Harry	White Bob (C)
Petry Frances	Saunders Marlon	Tittell	White Buddie
Piccinani Troupe	Savoy Bert	Containe Azalea	Whitney & Thea
Pinkham William	Schaefer W H	Tomers Mrs Thomas	Wloesser & Reeser (C)
Pipifax E	Schenck Mr	Tomer H B (C)	Wilkena & Wilkena
Pisano General	Schilling Wm	Towne Joe	Williams Hattie (C)
Pollard Daphne	Schmidt Harry (C)	Tribble Andrew	Willard Mr
Polk Jack	Schuster Milton (C)	Trickey Miss C	Wilmont Mrs W H
Potter Loula (C)	Schwenger E A	Trio Temple	Wilson Tris
Powers Miss	Sedley Harry	Truvato	Wilson Geo
Prey John	Selbiny Lalla (C)	Trucker Sophie	Window Muriel
Primrose Mrs	Sembler Conrad	Tully Male C	Winkels The
	Shaffer Francis	Tully May	Winston Lloyd
Q	Sharp Billy	Turner Beatrice	Winston Capt
Quintell Mrs M A	Sharrock Harry	Turners Skating	Wolfe & Lee (P)
	Shaun Ted		Woods Margaret
R	Shayne Albert		Wright Anna
Raymond Dolly	Sheridan Bert	Y	Wright Richard (C)
Reading Fred (C)	Shelwick A	V	Wyatt Jack (P)
Reinold Bernard (C)	Sherman Leo (P)	Vall Lillian W	
Restivo Chas	Sherman Mabelle	Valdara Ida	
Reynolds The	Shapero Francis	Van Billy B	
Ricardo Bessie	Siefert Harry	Van and Davis	Y
Richard Jack	Slevors Harry	Van Aist Richard	Yung Joseph
Richards Great	Sig Franz Violet (C)	Van Bergen	Yunker Fred
Rickaly Jeannette	Simmons George	Van Horn	
Rio Hugo	Skatlics The	Vernon Dave	Z
Roberts Benj H	Skille Mrs H	Vincent Al	Zanone Marie
Robertson Ella	Smith Harry	W	Zartone The
Rodrigues Joaquin	Solar Willie	Wade John P	Zelaya Alfonso
		Wallace Elvse M	Zinn A M
			Zira Lillian

U. B. O. ←FEATURED→ W. V. M. A.
NOTICE
**ELECTRICAL
VENUS AND CO.**

IS NOT A POSING ACT
BUT ONE OF THE BIGGEST LAUGHING ACTS IN VAUDEVILLE
ALF. T. WILTON, Eastern Rep.; LEW GOLDBERG, Western Rep.



JOHN T. DOYLE and Co.

NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty
A new comedy dramatic playlet in four special scenes.

This Week (March 13), Miles, Detroit
NOTE—In preparation—a 4-reel feature, "A Corner in Peanuts," with Grant Gardner

BESSIE
REMPEL

Now appearing
in "CHEATERS"
By HOMER MILES

HARRIET
REMPEL

Soon in a
NEW ACT
By GEO. V. HOBART



CLAUDE CLARA
GOLDING and KEATING

New act in preparation by Frank Terry
Still a big success as added attraction, consecutively since last
August on Loew Circuit

THE ORIGINAL ABADALLA and CATISHA
(March 23-28) Majestic, Newark

Advice to beginners: "How to be a Contortionist." Eat winter cucumbers.
FRED (HANK) HARRY (ZEKE)

FENTON and GREEN

(AND CAT?) IN "MAGIC PILLS" Fully Copyrighted



4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season

Next Week (March 20), Majestic, Nashville
Direction HARRY WEBER Address VARIETY, New York

GARCINETTI BROTHERS

NEXT WEEK Now Interstate Circuit
(March 20), MAJESTIC, SAN ANTONIO

Direction,
BERNARD BURKE



**ELAINE
ARNDT**

Ingenue Prima Donnas
With
W. B. Friedlander's
"TICKETS
PLEASE!"

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

VERA DE BASSINI

"The Italian Nightingale"
Loew Circuit

**BRITT
WOOD**

The Boob and His
Harmonica

This Week (March 13), Flatbush, Brooklyn
BOOKED SOLID

MISS EVELYN BLANCHARD PRESENTS
WILMER WALTER

in
"The Late Van Camp"

By ETHEL CLIFTON and BRENDA FOWLER

PLAYING U. B. O. TIME

**MOORE,
O'BRIEN
AND CORMACK**

Putting It Over On
The Orpheum Circuit.

Direction of
H. Bart McHugh

ROGER HUGH L. MARCELLE
IMHOF, CONN and COREENE

NEXT WEEK (March 20), ORPHEUM, NEW ORLEANS
Booked solid United Time by MAX E. HAYES

ROXY
LA ROCCA

Big Hit at Stratford Empire, London, this week

BUCK PIELERT and SCOFIELD ABBIE

(MR. AND MRS. BUCK PIELERT)
IN THEIR ORIGINAL "HELPING HUBBY"
COMEDY OFFERING

Booked Solid U. B. O.
This Week (March 13), Orpheum, Brooklyn Direction, MAX GORDON

HARVEY and DE VORA TRIO

306 Putnam Building, New York City



SEAL BRAND GENE HUGHES and JO PAIGE SMITH COFFEE
PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BROMSON
IN (Registered Copyrighted)

"LOST AND FOUND"
Not BIGGER—But BETTER than ever
(Orpheum Circuit)



WM. O'CLARE AND Girls

Successfully Headlining All Eastern Programs

Address VARIETY, New York

MANAGERS' NOTICE

The World's Renowned Chimpanzee
"MAXIMILIAN 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

HELENE DAVIS

In Eleven Minutes of Daintiness called
"PAST AND PRESENT"

Direction, HARRY WEBER

PLAYING U. B. O. TIME



**HOWARD
LANGFORD**

(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

A novelty act that can and does entertain

Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)

ROGER GRAY and CO.

Vaudeville Musical Comedy. March 12—Keith's Cincinnati; March 19—Keith's, Louisville; March 27—Al
hambra, New York.

William Barrows
Lillian Ludlow
Marlon Milnor

Direction, **MAX HART**



SAM SHANNON PRESENTS PAUL GORDEN

THE CLASSY WIRE FEATURE

AT THE
ZIEGFELD "MIDNIGHT FROLIC" Indet.

Atop the New Amsterdam Theatre



BILLY LLOYD and GEORGE BRITT
In "A Mixture of Vaudeville." By Ned Dandy
March 13 Keith's, Lowell
March 20 Keith's, Portland, Me.
March 27 Keith's Boston
Direction, HARRY FITZGERALD

Victor Morley
in "A Regular Army Man"
This Week (March 13), Palace, Chicago
Direction, FRANK EVANS

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD MIGNON
Permanent address, Marion Theatre, Marion, O.
DAINTY LITTLE MIMIC
Direction, ARTHUR KLEIN



Mike and Mary
booked solid with
Frank Ward

"Watch My
Fingers"
Direction
Jesse Freeman

KC
KENNETH CASEY
"The Vitagraph Boy"
Direction, JOE PINCUS
Pat Casey Agency

The 4 Musical Bonnells
PLAYING U. B. O. TIME
THIS WEEK (March 13), Trenton and Am-
sterdam; NEXT WEEK (March 20), Cres-
cent, Syracuse, and Auditorium, Auburn,
New York. Direction, LEW GOLDER.

HOLDEN AND GRAHAM
Versatile Novelty in a few of the 57
Varieties



BEDDIE BORDEN
BACK WITH FRED AND TOM HAYDN
NEXT WEEK (March 20), PALACE, CHICAGO

LAST SEASON IN BURLESQUE
LEAVING TO BETTER MY CONDITIONS

BERT BAKER
with "BON TONS" (Columbia Wheel)

HERBERT WALTER S.
WILLISON and SHERWOOD
Phenomenal singers. Now featured with Al. G. Field Minstrels.
OFFERS INVITED FOR SUMMER VAUDEVILLE

INSIDE LAW ON THE OUTSIDE
BERT SOMERS and JOE MORSE
Playing U. B. O. Time Direction, H. BART McHUGH

George Harada & Co.
WORLD'S FAMOUS CYCLIST
132 West 65th Street New York City

LUCILLE and COCKIE
The Human Bird,
"COCKIE"
ENORMOUS SUCCESS With
HARRY LAUDER ROAD SHOW

PAUL RAHN
Artistic Character Singer and
Light Comedian
"Morrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite

THE ENGLISH COMEDIAN WITH
AMERICAN IDEAS
HARRY CUTLER
BOOKED SOLID
Direction, FRANK BOHM

"THE TALE OF AN
OVERCOAT"

JULE- **BERNARD and SCARTH**- FLORENCE

This act is copyrighted—
We have proven that.

SIEBEL SYLVIA
LAYMAN and CHAULSAE

Novelty and Whirlwind Dancers

Management of John P. Slocum With "NOBODY HOME" Enroute

THE AUGUSTA CHRONICLE
The big attraction of the show, however, with all due respect to Mr. Knight's inimitable acting and the clever lines and the pretty music is the dancing. The dancing of Siebel Layman and Sylvia Chaulsae, who appear four times and who are the two most agile, graceful and charming dancers that have ever been seen on the local stage, with only the exception of the Russian dancers a few years ago. Siebel Layman is a most wonderful dancer, and his partner, Miss Chaulsae, is beautiful, extremely graceful and light as a feather. The audience did not want to let them stop at all, and it is hoped they will come to Augusta again very soon.

THE OLEAN EVENING HERALD
The company is a wholly capable one and includes some remarkably fine dancers, notably Siebel Layman and Sylvia Chaulsae, who took the house by storm upon their very appearance.

PAUL AME
GORDAN and RICA

"In A Cycle of Surprises"

RECOGNIZED BY ALL MANAGERS
AND AGENTS as the originators of
this style of entertainment. "LOFTY"
COMEDY FOR ROUNDS OF AP-
PLAUSE.

Pirates "Lay-Off" and obtain ideas of
your own

This Week (March 13)
Keith's, Philadelphia

Direction, W. S. Hennessy



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

Beauty, Talent,
Versatility and Artistic
Ability Stand
For our Success

M^CINTOSH

AND HIS
"MUSICAL MAIDS"



On the eve of my departure for the good old States, want to thank Mr. Hugh D. McIntosh for a pleasant and profitable engagement; also Mrs. and Mr. Dave Jacobs of Melbourne for making my stay in the Australian capital a pleasant one. Good-bye, Australia, hope to see you again.

Hazel Moran
THE GIRL FROM THE PLAINS



BREAKING RECORDS
EVERYWHERE

Catherine Crawford

AND HER
Fashion Girls

BOOKED SOLID
Direction Arthur Pearson

Educated Roosters

Orpheum Circuit Direction MORRIS & FEIL

JUNE ROBERTS

SOLO DANCER
18th Week at Churchill's
Direction, BILLY CURTIS

ALFREDO

Address Care VARIETY, London



Sam Barton
THE SILENT
TRAMP
Orpheum Circuit



WOMAN WAS
MADE FROM A
SPARE RIB,
CONSEQUENTLY
SHE SEEMS TO
THINK THAT MAN
ALWAYS HAS A
BONE TO SPARE
WHEN SHE WANTS
ONE TO SPEND

BILLY BEARD

"The Party from
the South"

BERTIE FORD

Dancing a la Tanguy on the wire,
says:

Thanks to Bertie Ford I am
booked solid for two years. This
week (March 13) Keith's Theatre,
Lowell, Mass.



MARIE HART

America's Most
Versatile Artist
in Vaudeville.



FRISCO
also making records for
the Edison Phonograph
Co.

My hat's off to the fellow who wrote
"There's No Place Like Home"

Edward Marshall

CHALKOLOGIST
Direction Mrs. Wilton's son Alf
Address Orpheum, San Francisco

MOSCONI BROS.

Direction, MAX HART

FLO and OLLIE WALTER

Flying Werntz Duo
ORPHEUM CIRCUIT.

Max Ford June Irma

DANCERS SUPREME

VOTE FOR JAMES FITZPATRICK

For our next President

JIM and MARIAN HARKINS



NOLAN and NOLAN

Express their appreciation of the splendid
treatment accorded them while touring the
Richards' Australian Circuit, and thank
Mr. Hugh McIntosh for a prosperous,
pleasant engagement.
Direction of Norman Jefferies



D'LEIR

DEXTEROUS
ACCORDIONIST

Booked solid
on the Low
Circuit

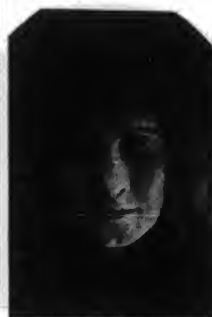
Direction
Goldberg and
Epstein

PIETRO

PIANO ACCORDIONIST

ORPHEUM CIRCUIT

Signed for Six Years with
VICTROLA COMPANY



ALICE COLE

The Girl Tenor

Singing a variety of
songs from ragtime
to grand opera. A
big success at Mc-
Vickers, Chicago,
this week (March
13).

Direction
MARK LEVY

Rae and Wyn

This Week
(March 13)
Miles,
Detroit



RAWSON AND CLARE

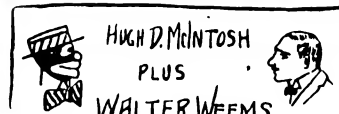
But
I
am using it
OSWALD

Address me
Woodside
Kennels
Woodside, N. Y.



COY de TRICKEY

Greetings to MR. CHRIS BROWN
Regards to all friends



HUGH D. MCINTOSH
PLUS
WALTER WEEMS
EQUALS
SUCCESS.

TIVOLI FOLLIES



A couple of siffles
JIM FOLEY and DAN O'NEIL
HARRY WEBER OFFICE



AMETA

Parisian
Mirror
Dancer

Mar. 13
Palace, New York



PROGRESSIVE PAULINE SAXON

THAT NIFTY
LITTLE SINGLE

CAROL PARSON

Leading Lady with
VICTOR MORLEY CO.
This Week (March 13), Palace, Chicago

REICHARDT SISTERS

NOT BETTER THAN THE BEST
But a Little Different from the Rest

SHAPIRO, BERNSTEIN & CO , MUSIC PUBLISHERS
 , LOUIS BERNSTEIN, President

A SENSATION—PALACE THEATRE NEW YORK

HENRY LEWIS, one of the big features at the Palace Theatre this week has created the most sensational hit ever known in the history of songdom at this famous vaudeville house, introducing the biggest one-night hit that the world has ever known. The greatest psychological song ever written. A wonderful **NOVELTY MARCH BALLAD**, which for the first time treats seriously a subject that for years has been held up to ridicule, and makes a bigger hit than the waving of an American flag would do.

“YOUR WIFE”

By **DONNELLY, BURKHARDT and PIANTADOSI**

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET
 CHICAGO NEW YORK CITY
 Grand Opera House Bldg. 'FRISCO
 Pantages Theatre Bldg.

Just Arrived From Europe

RUBINI

**“The Monarch of
the Violin”**

***First Appearance at the
Academy of Music, New York***

***Immediately Engaged by
JOHN ZANFT
For An Indefinite Run***

Personal Direction

WILLIAM L. BECKER

TEN CENTS

VARIETY

VOL. XLII, No. 4

NEW YORK CITY, FRIDAY, MARCH 24, 1916

PRICE TEN CENTS



KELLY AND GALVIN

"The Actor and the Italian" COMING EAST and the Reason

Los Angeles "Examiner"

**Faversham's Marc Antony
Real Treat;
Comedians Take Empress
By Storm**

EMPRESS—There is one big laugh at the Empress this week. Of course there are other acts that bring smiles and giggles, but the real scream is provided by the team of KELLY and GALVIN, or to be more exact, a chap named GALVIN.

I had an advantage over the big opening matinee audience, having been "tipped off" to the best act before the show. Manager Worley was the hand-capper who gave me the "edge" and he based his opinion on reports received from cities in which the different artists had appeared. Usually a theatre manager exaggerates his statements regarding an act. I don't know whether Mr. Worley makes a practice of doing that or not, for yesterday was the first time I had ever asked him, but I do know that he was too stingy in his praise for Kelly and Galvin. For proof of my remark ask anyone who was in yesterday's audience; they will tell you that if ever a vaudeville act was a riot, this one most surely is.

Galvin impersonates an Italian or "wop" and gives a touch of the natural to the character that makes it near perfect. Kelly is simply a "feeder" for Galvin but he sings well and makes a good partner for the clever Galvin.

Fort Worth "Record"
AT THE MAJESTIC
(Namillis S. Nave)

It is a rattling good bill at the Majestic this week. It is one of the best balanced bills seen this season at this home of refined vaudeville. There is music, plenty of comedy. One of the most delightful acts is Kelly and Galvin in "The Actor and the Italian," who are the headliners of this bill. Galvin, the Italian wop, is a unique character. His characterization of the Italian is splendid. He sings well and is versatile. Kelly gives him real support. Their act met with popular approval.

Fort Worth "Star-Telegram"
AT THE MAJESTIC

A refreshing and original sort of humor was furnished playgoers at the Majestic Monday night by Kelly and Galvin in "The Actor and the Italian." This is decidedly the best act on the bill. Galvin is an artist with his burlesque and nonsensical dialogue in Dago lingo. This team was recalled twice and were enthusiastically cheered again but refused to return.



The Sacramento "Union"

Vaudeville Houses Offer All Sorts of Amusements

By Harry E. Speas

**Charlotte Parry Leads Orpheum
in Exquisite Bit of Acting
"Into the Light"**

**Kelly and Galvin Create Spasms
of Mirth at Empress in
High Class Comedy**

Kelly and Galvin could have occupied the whole two hours at the Empress theatre yesterday and no one would have demanded more for his money, but if such had been it would have taken several score ambulances and a dozen hospitals to care for those who collapsed in fits of mirth. The two comedians were complete "knock-outs." But then if they had taken up all of the time the rest of the excellent bill could not have been seen and

a great deal would have been missed. To return to Kelly and Galvin, let it be said that many and many a day has passed in Sacramento vaudeville since comedians like these have been seen. Galvin's impersonation was just what a little boy in the gallery shouted between screams of glee, "Dat guy is there a million ways wid that Dago stuff." Kelly and Galvin will kill the hardest and most clinging grouch that you ever worked yourself into.

**THIS WEEK Poll's Theatre, Scranton
Poll's Theatre, Wilkesbarre**

**Just Completed 72 Consecutive Weeks for
W. V. M. A. and INTERSTATE
Western Representative, HARRY SPINGOLD.**

Dallas Daily "Times-Herald"
MAJESTIC THEATRE
Vaudeville Bill

Kelly and Galvin in a sketch entitled "The Actor and Italian" have an offering in which there is a laugh in every line. The impersonation of an Italian by Galvin is as good as ever seen on a local stage and their offering is filled with bright, snappy talk and they also spring many new jokes and sing some songs. Judging from the applause their efforts pleased more than anything else on the bill.

San Antonio "Express"
AT THE MAJESTIC

Dividing honors with the headliners are Kelly and Galvin. The latter's impersonation of an Italian type is excellent. Not only does he shine in strikingly funny take-offs or burlesques, but gets through the better part of twenty minutes with a dialect that breathes at all times of the organ grinder or banana peddler. Resorting to a vaudeville expression, Galvin "cleaned up" with his audience, and Mr. Kelly is a splendid partner for him.

Houston "Chronicle"
MAJESTIC'S NEW BILL

The new bill at the Majestic is a good one, and of special note is the act of Kelly and Galvin. In other days there have been "guinney acts" in Houston, but this one is the premier. And the audiences, both matinee and evening, were quick to respond and not at all chary in "handing" the clever Galvin what was coming to him in the way of applause. He got laughs from the beginning and there was snicker, giggle and guffaw all way through. His makeup is excellent, his lines are clever and his manner is mirth-provoking. He established for himself a warm place with patrons of the house.

**KELLY AND GALVIN
CLEAN-UP ACT**
At the Gaiety Theatre

**Italian Impersonation Keeps
Audience in Uproar**

Kelly and Galvin are the clean-up number at the Gaiety Theatre for this week. They are throwing the audiences into fits of laughter and after taking three or more encores they have been compelled to respond to half a dozen curtain calls at almost every performance. Galvin gives one of the richest impersonations of a little Italian that has ever been seen on the Gaiety stage. He has a great makeup, a good dialect, all the little idiosyncrasies of the race he tries to represent and added to this he has a number of real oddities and some excruciatingly funny lines. He gives a fake dance and he and his partner sing several songs, have some snappy dialogue and make themselves generally agreeable.

VARIETY

VOL. XLII, No. 4

NEW YORK CITY, FRIDAY, MARCH 24, 1916

Copyright, 1916
By VARIETY, Inc.

PRICE TEN CENTS

THEATRICAL DISCRIMINATION BY SISTERS AND LANDLORDS

Catholic Sisterhood in Middle-West Dismisses Child from Convent Because Her Respected Parents Are "On the Stage." Landlords of Three Office Buildings in Times Square Refuse to Let if Actors Are to Call on Tenant.

There have recently come to light two instances of discrimination against the theatrical profession at large. One is the discrimination of a Catholic sisterhood against the child of a family that is one of the most honored on the stage; and the other is what seemingly amounts to nothing more or less than a plot or agreement of a number of the realty companies having buildings located in the neighborhood of 42d street and Broadway, in the heart of the theatrical district, where the business of the profession must naturally be carried on, to make the profession of actor or actress as unpleasant a one as possible.

In connection with the former case, VARIETY had two of its reportorial staff, both of the Catholic church, make a thorough investigation. It was learned that a child of about ten years of age was dismissed from a convent in the middle west for no other reason than that the child's parents were "on the stage."

The matter was then placed before several of the Fathers of the church and before the Catholic Actors' Guild, although the latter was not asked to take official notice of the incident. From those active in the work of the church it was learned the parents of the child had no redress whatsoever in rebuttal of the verdict of the Sisters of the convent which dismissed the child. It was stated the church would not sanction the move for one moment, especially in the light of the recent official recognition of the acting profession by Cardinal Farley, who designated the Church of St. Malachy's as "The Actor's Church"; but the unfortunate part was that the Sisters of the

convent at which this incident took place have been empowered to make whatever laws they will for the government of their own institution.

This particular sisterhood was founded over a century ago in France, and at the time the order was supposedly the particular hobby of the nobility of the last days of the French kings, and the purpose of the new order was for the education of the children of noble birth solely. In transferring the foundation to this country, the sisterhood failed to consider there is no nobility in the United States, nor did they ponder deeply over the teaching that "all men are created equal." The matter is one the Catholic Actors' Guild will not forget until something definite either for or against the stand taken by the sisterhood is delivered by those who are at the head of the church in this country.

The second case more recently came to light. Three buildings situated at the gateway of the theatrical district have real estate agents who have sent forth the edict no offices in the buildings are to be rented to anyone who may have actors calling on them.

A prominent theatrical agent who supplies players in a great part to legitimate productions, in searching for offices recently was informed of this order of things. It has since been passed around and has had more or less of an effect of waking up some of the theatrical clubs to an extent when some sort of a reprisal may be brought about. A boycott of the various business firms and shops located in the stores that are part of these buildings may have the desired effect, and it is said that such a step was un-

(Continued on page 7).

EXTENDS "VARIETY'S" CONTRACTS.

At the Tuesday meeting of the board of directors of the White Rats a resolution was adopted confirming an extension of the Rats contract with VARIETY for five years from Dec. 1, 1918.

When the White Rats' official organ, "The Player," suspended, in 1913, VARIETY became the news medium of the organization through a contract in writing that was for a period of five years. It has two more years to run.

It was lately proposed (with Harry Mountford representing the Rats) that the Rats-VARIETY original agreement be modified in certain of its provisions and extended for five years longer, making the period ten years in all, which was the cause of the resolution adopted by the board of directors.

The modifications of the first agreement are along business lines, without affecting the policies of either the White Rats or VARIETY.

WILLARD-MORAN "CIRCUIT."

If the Willard-Moran fight tomorrow (Saturday) night results in a 10-round stall, as many believe it will, it is claimed by some show people the two pugilists will then start off on a fighting route, holding "return matches" in two or three cities.

One theatrical agent this week claimed he had advance information arrangements had already been made in two cities for Willard and Moran to appear, the "purses" having been guaranteed.

Show people have thought it somewhat strange Willard received his guarantee for the Madison Square bout in advance while Moran will not get his money until after the fight.

ARBuckle's WORLD RECORD.

The film fattiest, Roscoe Arbuckle of the Keystone, saw the Hippodrome show Monday of last week. After the performance he wired his mother-in-law at Los Angeles to leave immediately, she must not miss it. Mother-in-law arrived in New York the following Saturday.

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

THE WASTE OF IT!

Cincinnati, March 22.

This week Otis Skinner in "Cock O' the Walk" is at the Grand, and an ice men's convention is being held here.

Yesterday Mr. Skinner attended by invitation a luncheon at the Chamber of Commerce. While there, he was introduced to the members, including Thomas C. Powell, formerly president of the Chamber, and now vice-president of the Cincinnati Southern Railroad.

"Delighted to meet you, Mr. Skinner," said Mr. Powell. "Are you one of the visiting ice men?"

WITHOUT GABY NEXT SEASON.

Charles Dillingham has decided to send "Stop, Look, Listen" out next season, but without Gaby Deslys, who will end her term with the production after the Boston stay of four weeks, starting next Monday. The Gaby show leaves the Globe this Saturday.

"Stop, Look, Listen," will first stop at Chicago next season. It is very likely that nearly all of the present company other than Gaby will be re-engaged for the road tour.

The Globe will remain dark for one week. The Universal's big film feature, "The Dumb Girl of Portici," with Mlle. Anna Pavlowa as the star, will open at the house (April 3).

THOMPSON OUT OF U. B. O.

Last Saturday saw the departure from the United Booking Offices of Frank Thompson, son of the late Denman Thompson.

Mr. Thompson's position in the United (upstairs suite) appeared to be that of office manager. He became connected with the agency about the time the Palace theatre, New York, opened.

When asked, Mr. Thompson said he had no immediate plans for the future.

ERNEST EVANS ON LOEW TIME.

Next Monday at Loew's Seventh Avenue theatre Ernest Evans' Society (Circus (dancing)) will commence a tour of 10 weeks over the Loew Circuit.

This week Mr. Evans is at Keith's Alhambra, Harlem, diagonally opposite Loew's Seventh avenue.

IN LONDON

March 9.

Formerly the legitimate stage was recruited from musical comedy, now it appears to be reversed. At Daly's Don-ald Calthrop plays the hero in "Betty," Godfrey Tearle does the same in "Tina" at the Adelphi; and Arthur Wontner is to make his debut in a singing role as the hero in "A Happy Day," a new musical play to be produced at Dalys.

Vedrenne and Eadie have put Louis N. Parker's "Disraeli" into rehearsal for production at the Royalty, April 4. Although successfully produced in New York five years ago, it will be new to London.

Oswald Stoll will present a new Al-hambra revue, produced by George Grossmith and Edward Laurillard, shortly before Easter. It is expected to prove a very gorgeous affair, in which Alfred Lester and George Robey will make their first appearance. Gus Sohlke will be responsible for the stage production.

The Paisley Hippodrome, one of the principal halls on the Bostock Circuit, was recently entirely destroyed by fire.

Jack Johnson's order to quit England brought the revue "Seconds Out" to an abrupt end at Northampton, Feb. 26. The revue had been fairly successful and was booked for a further nine months. The Variety Artistes' Federa-tion, during the boxing boom, protested against a fugitive from American justice appearing on the variety stage. Recently the Federation received complaints from women members of "Sec-onds Out," which led to the police tak-ing action.

"The Tigers Cub" a strong drama with a punch in it has caught on at the Garrick.

Charles B. Cochrane will be the lessee of the new theatre now being built in West Street, Cambridge Circus, for Bertie Meyer. It is to be called the St. Martin's theatre and is next door to the Ambassadors, where Mr. Cochrane is presenting the revue "More." It will probably be ready for opening in May.

Lady Forbes Robertson, better known to playgoers as Gertrude Elliott, made her variety debut at the Victoria-Palace this week, singing three songs.

Albert deCourville is surprised to find that some of the American papers credit him with a desire to show New York how spectacular productions should be staged. He realizes that the American producer has no rival and for this reason he always engages an American to stage his revues.

SHOW STRENGTHENED.

London, March 22.

"Follow the Crowd" at the Empire has been strengthened by new comedy

scenes and Lupino Lane. It is expect-ed the additions will materially help this English adaptation of "Stop, Look, Listen." The Empire show Alfred Butt reproduced for London sorely needed assistance.

Ethel Levey, in the role assumed by Gaby Deslys in New York, can do nothing with it; the company weakly handles the sprightly Irving Berlin music, and the local player who attempts an imitation of Harry Fox (in the original) is making a sad mess of it. The nearest he ever gets to Fox is when pronouncing "Success," an event that doesn't sound the same.

DELIGHTFUL "DREAM PLAY.

London, March 22.

"A Kiss for Cinderella," produced at Wyndham's, March 16, disclosed a de-lightful dream fantasy in J. M. Bar-rie's best vein. It should be highly successful.

Hilda Trevelyan and Gerald du Maurier each registered big personal scores.

HITCHCOCK'S SHOW GOOD.

London, March 22.

A trial provincial trip of the Ray-mond Hitchcock show Alfred Butt produced seems to spell success for the piece in London when opening at the Prince of Wales' March 30.

The piece is called "Mr. Manhattan." It was at Blackpool, Monday.

TWO AMERICAN PLAYS.

London, March 22.

At the Queen's, April 1, Alfred Butt will present "Kitty Mackay," and at the Apollo, April 17, Albert de Courville will put on "The Show Shop."

Each piece has been strongly casted, and both are American plays for which these London managers respectively secured the English rights.



JOE SHOENBIGHT

FRANK VAN HOVEN, who has become the rage of London, can thank Mr. Shoenbight for much of his success, as can many other American acts booked through the Will Collins Agency.

The raising of Van Hoven's money has been little short of phenomenal, having secured for him \$1200 weekly, the highest salary ever paid an American single comedian in Great Britain.

WAR NOT NEAR AN END.

The war is not near an end. Tom Price, who has been in the trenches for ten months, and who knows what is going on, says so. He returned to New York this week.

Talking on the war, Mr. Price said:

"There is a deadlock in France and Belgium. Verdun has proven what was first guessed after the English attack at Loos. Sacrifice men as they will on either side; pound away with artillery as they may; mine and countermine as they please, the force on the defensive will always be too strong to prevent a radical gain. When the war ends, the firing line in France and Flanders will be practically where it is now.

"The Russians are engaged in a different kind of warfare. Little of the fighting there is done in trenches. It is impossible to dig them in ground that is frozen solid to a depth of 10 or 12 feet. So the Russians fight on the surface and fighting on the surface not only gives the great advantage to Rus-sia's overwhelming numbers, but it eliminates that worst of all hindrances to a soldier—trench fever.

"Trench fever is a condition—not a disease. It's the condition of sloth and despair and discouragement that makes soldiers fight mechanically and without enthusiasm. It is one thing to charge in the broad sweep of a cavalry ad-vance, and quite another to stand up to your knees in mud and wait for the particular bullet or shell that is going to relieve you of any further responsi-bility to anyone except the Red Cross nurse who sympathetically takes down your last message home—and then never sends it.

"From the point of view of men and munitions and money it is almost in-conceivable ultimate victory can go to the Germans. So with the line of the western front tied up in a deadlock the whole outcome of the war depends up-on the result in the eastern theatre of operations."

"And the Germans are far from being whipped. They are a nation of sol-diers and I do not believe there is one man of them who has begun yet to think that his army is not invincible. With this attitude on the part of the soldiers, and with the intense patriot-ism of the people who are born of the Fatherland, it is certain that a whole lot of fighting remains to be done.

"Even after the fighting is over it will be many months before the world theatrical can reach a normal level. It will take more than a song and dance or a pretty pair of legs to awaken a thrill in a people that has witnessed the spectacle of the destruction of a nation or two and the slaughter of the flower of European manhood."

SIR CHAS. WYNDHAM WEDS.

London, March 22.

Sir Charles Wyndham was married yesterday to his leading lady, Mary Moore. His former wife died Jan. 12. Sir Charles' age is variously estimated, but it is undoubtedly in the neighbor-hood of 80.

Miss Moore has been associated with him for many years and is co-partner in several of his theatre leases, includ-ing Wyndham's, the New and Crite-rion theatres.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: March 18, Miller and Lyle (St. Paul). March 21, Eight Kalakuki Hawaiians (Noordam).

TALKS FOR HER COUNTRY.

Toronto, March 22.

Phyllis Nielson-Terry, who appeared here last week at the Royal Alexander in the Joseph Brooks production, "The Great Pursuit," made a speech from the steps of the City Hall encouraging the men of the city to join the ranks to fight for the English empire. Miss Terry spoke in support of the 198th Canadian Buffs, a local battalion en-gaged in recruiting.

Several thousand people heard her.

GERTIE MILLAR WANTED?

London, March 22.

It is reported Flo Ziegfeld, Jr., of New York is making overtures for Gertie Millar to head the feminine con-tingent of Ziegfeld's new "Follies" in the States the coming summer.

PARIS OPPOSITION.

London, March 22.

Rumors are to the effect Alfred Butt will present a revue in Paris, in op-position to the proposed Anglo-French revue Alfred de Courville intends pro-ducing at the Follies Bergere in that city.

STOLL'S OPENING MAY 15.

London, March 22.

The London opera house, lately pass-ing to the direction of Oswald Stoll, will be reopened by that manager May 15, with "The Miller's Daughter" the attraction. It is a period musical comedy by Paul Rubens.

CHARLOT'S NEW "SAMPLES."

London, March 22.

Monday at the Vaudeville A. Char-lot presented a new version of her revue "Samples."

Numbers and people were the addi-tions. Beatrice Lillie, Ivy Stelcier, Bil-lie Carleton, Gene Gerrard and Dave Burnaby are now among the players.

HIP'S NEW FEATURES.

London, March 22.

The Hippodrome revue, "Joyland," was given a fresh impetus Monday when new numbers, comedy scenes and Ida Crispi were inserted into the show.

TANGUY IN FROLIC.

Eva Tanguy, the cyclonic come-dienne, added another branch to her ever-increasing laurel crown by ap-pearing as the star of the Zeigfeld "Midnight Frolic," atop the New Am-sterdam Theatre. Incidentally, Miss Tanguy fulfilled all of Mr. Zeigfeld's predictions when he engaged her, for the week's business on the roof has been of record-breaking proportions.

"Nation" Twice at Drury Lane.

London, March 22.

"The Birth of a Nation," the Griffith-American feature film, opened Monday at the Drury Lane. It is giving two shows daily.

IMPORTANT POINTS DISCLOSED IN ACTORS' BIG OPEN MEETING

Possibility of Amalgamation With Equity Association Looks Favorable. Mountford Explains Plans for Procuring "Closed Shop." Morris Among Speakers. Record Attendance.

Several important organization points and a few important angles of the immediate policy of the White Rats Actors' Union were publicly aired and explained at length at the open mass meeting held last Tuesday in the gymnasium of the White Rats' clubhouse, the most prominent being the possibility of an affiliation with the Actors' Equity Association and the method by which the White Rats propose to procure and insure the so-called "closed shop."

That an amalgamation of some kind between the White Rats and the legitimate players' organization is imminent was suggested and practically admitted during the speeches of Edwin Arden and John Cope, both members of the Equity Association's council. Mr. Arden touched on the possibility of prearranged co-operation in a vetted way, but Mr. Cope frankly predicted the move as a necessity for the permanent preservation of both organizations and then proceeded to promise his support to the plan, scoffing at what he humorously described as the ridiculous contrast constructed by managerial interests to prevent the commingling of art and labor.

The proposed policy of the organization in its effort to perfect the "closed shop" platform was explained in sections by James W. FitzPatrick and Harry Mountford. Mountford left New York Wednesday for an extended tour of the country, having arranged for a series of open meetings in the important cities of the west. On this trip the International Executive will endeavor to enroll the entire profession in the organization ranks, and upon his return a sort of modified conscription plan will be adopted, he said. With the organization nursing its full strength, the existing differences between the managers and the organization will be placed before an arbitration board, provided the managers agree to the plan, and this board will have final power in everything falling under the White Rats' supervision.

The possibilities of a general strike were lightly suggested, and Mr. FitzPatrick urged the members to prepare financially for the future; but the idea of a contemplated strike or lockout was definitely denied.

The presence of William Morris on the speakers' stand created considerable enthusiasm, and, while Mr. Morris indirectly suggested the cause of his attendance, his talk assumed a social course rather than a business mission. Mr. Morris claimed opposition was necessary to the welfare of the acting branch of the vaudeville profession. He lightly pointed out the even-

tual possibilities of the organization controlling its own circuit of theatres, but before the basic theme of his speech could find its mark the subject was converted into a general review of the current situation. At the conclusion of his remarks, Mr. Morris received a tremendous ovation.

Contrary to expectations, the meeting did not develop into a debate on personalities, the speakers strictly adhering to a discourse on matters in general. The agents came in for the conventional "wallop" and a few of the so-called revolutionists were mentioned, but the managers and agents present were liberally spared.

The meeting attracted a capacity attendance and was presided over by Edward Esmonde, in the absence of Fred Niblo.

Chicago, March 22.

There is being held here this week a conference of all the chief deputy organizers of the White Rats Actors' Union, with Harry Mountford in the chair.

The first meeting takes place Thursday, at the Sherman Hotel. There will be present Geoffrey L. Whalen, of Boston; Ernest B. Carr, of New York; Joe Birnes, of Chicago; Barry Connors, of San Francisco; George W. Searjeant, of St. Louis; Harry G. Lelliott, of Detroit; Jack McInerney, of Cleveland; R. L. Horst, of Albany, and the two chief traveling deputy organizers.

The international affairs of the organization are to be discussed at length and plans formulated for the future.

The meeting will be behind closed doors.

BOSTON FIXES MINIMUM.

Boston, March 22.

The Boston Branch, No. 10, of the White Rats Actors' Union, has fixed a minimum scale wage for actors in this section belonging to it.

Under date of March 11, Geoffrey L. Whalen, Business Representative for Branch 10, sent out a communication advising a resolution of March 3 provided no member of No. 10 should accept less than \$5 a day and transportation outside the Boston district.

The resolution goes into effect March 25.

"COPY" ORDERED OUT.

Wednesday morning the United Booking Offices through J. J. Murdock ordered Leo Beers to stop using a "whistling" opening and finish to his act while appearing in a U. B. O. booked house.

It was alleged by Alfred Whelan that Beers had taken the matter while Whelan was in Europe.

RATS' SUCCESSFUL BALL.

The lay public attending the ball of the White Rats last Thursday night (March 16) was surprised at the largeness of the crowd at the Amsterdam opera house on West 44th street, where the affair was held.

The total attendance was estimated at between 1,600 and 1,800. Over \$1,200 worth of admission tickets were sold at the box office that evening. General admission was one dollar, with boxes \$20 each.

The crowd gathered early and remained late, the hall management engaging the musicians to remain after four o'clock when their time for the Rats expired. Besides the orchestra, the White Rats Band, of a considerable number, in grotesque costumes, played continually on the balcony ballroom floor.

A varied program of entertainment was climaxed by an ensemble exhibit by several Arab acts.

The Grand March denoted the size of the crowd. Only marchers in costume were permitted, as 12 prizes were offered for the several masques. The march held a large number of men and women who did not appreciably lessen the surrounding throng.

A general complaint was heard the Rats should have taken a larger place, though the Amsterdam holds as many as Terrace Garden. When the ball was first proposed, no other available hall could be secured for the date.

The prominent Rats present were much elated at the success of the affair.

The boxes were held by the following: A—Actors' Equity Association; C—Hebrew Branch, No. 1; D—Hebrew Branch, No. 5; 4—James Timony; 5—Harry Mountford; 6—Frank Keeney; 7—George Delmore; 8—Junie McCree; 14—C. J. Speck; 15—VARIETY; 16—Mutual Bank; 29—Billy Stewart; 28—Tom Jones; 27—Fred Niblo; 26—B. A. Myers; 25—E. Cutting; 23—Malia and Bart.

MANAGERS TABBING RATS.

Following a statement made by Harry Mountford at the open meeting of the White Rats Tuesday night, a VARIETY reporter inquired of a Vaudeville Managers Protective Association official if it were so instructions had been sent out to house managers to ascertain who were White Rats among the acts on his bill.

The V. M. P. A. officer replied it was so, and that they had had a form drawn up for the manager to fill in, showing who were and who were not White Rats on the bill.

RATS' OPEN MEETING.

Chicago, March 1.

The meeting of the White Rats this Friday will be an open one. Previously for some time they have been closed sessions.

At the Friday meeting Harry Mountford will be the principal speaker.

Ringlings' First Canvass Stand.

Terre Haute, March 22.

The Ringling Bros.' circus will play here May 8, its first for the season under canvass.

MRS. MCGREEVY DESPONDENT.

Chicago, March 22.

Mrs. Bella McGreevy, widow of the late Jack McGreevy, who as Mr. and Mrs. Jack McGreevy did a rube fiddling act in vaudeville when Jack was living, was taken in charge by the Chicago police Sunday as she was about to throw herself from a window of the fourth floor of the St. Regis Hotel. Grief over the loss of her husband and children and subsequent failure to obtain further stage work which brought about a destitute condition are ascribed as the cause of Mrs. McGreevy's attempt to end her life. The Chicago police held her, pending an examination of her condition.

The McGreevys lost their first baby, Catherine, when the tot was three years old. It fell into a tub of boiling water. The second girl, Myrtle, died of infantile paralysis. The third, a son, John, Jr., succumbed to tetanus. Then the McGreevys were robbed in Beaumont of \$1,900 in cash and \$1,500 in diamonds. The last blow came when Jack McGreevy died May 15, 1915.

Mrs. McGreevy and mother, Mrs. John Young (aged 50) came to Chicago five weeks ago, Mrs. McGreevy planning to do the old McGreevy act with James Creighton, which later fell through.

LOEW DINNER APRIL 9.

With the change of the original date for the complimentary dinner to Marcus Loew at the Hotel Astor, Sunday evening, April 9, the committee of arrangement readjusted the per capita tax on the diners, fixing the rate at \$6 a plate.

Nearly the entire seating capacity of the Astor ballroom had been subscribed for by those wishing to be present before the public announcement was made.

The official list of Honorary Guests is William Randolph Hearst, William Courtleigh (Shepherd of the Lambs), George M. Cohan (Abbot of the Friars), Arthur Brisbane, A. H. Woods, Martin Beck, Marc Klaw, David Belasco, A. L. Erlanger, Lee Shubert, David Warfield, B. S. Moss, F. F. Factor, William A. Brady, Daniel Frohman, Charles Dillingham, Archibald Selwyn, William Fox, J. J. Murdock, Percy G. Williams, Oliver Morosco, Theodore Rousseau, Dudley Field Malone, George Bell, Robert Adamson.

GIVES UP TITLE.

The title of "Fifty-Fifty," employed by Frank Mack and Mabelle since the fall of 1914, was discontinued by them this week, after they had decided Richards and Kyle morally owned the name, although the Mack-Mabelle act and title had been duly copyrighted. Richards and Kyle made no copyright claim, merely ownership by priority and stated they had first used the title, "Fifty-Fifty," in August, 1914, a few days before Mack and Mabelle started with it. Only the title was involved in the matter.

Mack and Mabelle have renamed their turn "Getting Together." They open on the Poli Circuit next week.

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

LEGIT AND VAUDEVILLE MAY JOIN FOR MUTUAL PROTECTION

Activity of Actors' Equity Association with Forthcoming Election Stirring Legitimate Managers. United Booking Offices Reported "Favoring" Acts. V. M. P. A. Takes Offices.

The previous reports of the legitimate producers and managers combining in a protective organization against the actors engaged by them seemed to have more basis than mere rumors for circulation this week. It was said the legit would have their separate organization working in harmony, accord and understanding with the Vaudeville Managers' Protective Association. In some quarters this appeared to be an accepted fact.

One report was the legit would use the United Managers' Association for their protective organization. Lignon Johnson, the attorney for the U. M. A., stated he did not believe that would be done.

The Actors' Equity Association holds a general election in May to decide whether to become a branch through the White Rats of the American Federation of Labor. With the "closed shop" announced policy of the Rats and the V. M. P. A. to the fore in opposition to it, the managerial-acting conditions in both fields may bring the two opposing factions in each together in a single lineup of the separate divisions.

From accounts whatever the legit managers do as an organization will be done individually, they becoming attached to the vaudeville managers' society only on a working understanding.

A strong story during the week was that the United Booking offices, adopting tactics used in past campaigns, had been "favoring" certain acts in bookings, and these acts appeared to be those not active in White Rat councils. A U. B. O. man was asked the question directly by a *VARIETY* representative. He stated it was not so, that *VARIETY* was really responsible for the acts presenting themselves to the U. B. O. for personal direction, as *VARIETY* some weeks ago published a story to the effect the U. B. O. is now virtually its own producer, accepting acts and operating them over the circuits entirely from within the United Booking Offices.

Another rumor that seemed to hold some truth although it could not be traced down was that several big time acts not in sympathy with the closed shop policy of the Rats are talking about forming a vaudeville organization for vaudevillians only.

At the White Rats open meeting Tuesday evening during a speech by Harry Mountford, he made some remarks about members who might leave or not pay their dues April 1, saying that if they did not the organization would force them to, quoting from President Lincoln during the Civil War. Mr. Mountford also indicated during

his remarks he had some inkling of the managerial methods to be employed.

The V. M. P. A. leased offices this week in the Columbia theatre building.

AGENTS AND PRODUCTIONS.

Accepting the encouragement offered by Martin Beck's suggestion that agents should produce at least two acts for vaudeville next season, Paul Durand, who qualifies as a big time booking man, has skidded a part of his office into a production department, and will engage actively in that line for next season. Last year Mr. Durand was responsible for several production turns. His most successful were "The Ballet Divertissement," "Metropolitan Dancing Girls," Morgan Dancers, and Lubowska.

Mr. Durand says the scarcity of material and the difficulty in locating new desirable acts account for the enlargement of his producing operations. This agent seems to feel with others that if the big time managers and bookers would take the agent-producer more seriously and display a willingness to assist from their end, big time vaudeville would soon discover a source of reliable productions which might furnish it with many headline attractions.

LOEW BOOKING STAMFORD.

Stamford, Conn., March 22.

The Stamford theatre will close its legitimate season March 29, and the following day a vaudeville bill of five acts on a split week basis will open at the house.

The Loew Circuit will book the bills.

U. S. BOSTON OFFICE.

The U. S. Vaudeville Managers' Association, the outgrowth of the Walter Plimmer Circuit, has added six new houses to the Plimmer chain, and this week opened a branch office in Boston. George Sillman will be in charge after the first month, during which time Lester Mayne will get it in running order. All bookings are to be made in New York.

The U. S. intends to call all of its present houses as well as those acquired in the future, the U. S. theatres.

Roanoke Theatre Starts Again.

Roanoke, Va., March 22.

The Roanoke theatre reopened with a vaudeville policy Monday, playing five acts on a split week as before, booked once more by Harry Mundorf of the United Booking Offices.

Lyceum, Canton, O., Going to Stock.

Canton, O., March 22.

The Lyceum will discontinue vaudeville May 20, reopening with a stock company the following Monday.

WILSON SAILS FOR LONDON.

William J. Wilson, the general American representative for Albert de Courville of the London Hippodrome and the producing stage director for the de Courville productions, sails today on the Orduna for England. Mr. Wilson is taking with him a list of available American artists who will go abroad at this time.

The matter of the de Courville invasion of America will be fully settled before Mr. Wilson returns to this side which will be within a month. He is taking with him the plans for a new theater which a number of real estate operators wish to build for the London manager, providing he will guarantee a lease for a certain number of years. He is also to submit in detail the offers of the Shuberts and Klaw & Erlanger regarding New York houses for the Londoner. Another theatre has been offered but this is being kept in the dark for the present.

Mr. Wilson said before sailing that as far as the de Courville interests were concerned the Century deal was completely off, and as far as he knew it was definitely settled Charles Dillingham and Florenz Ziegfeld, Jr., would be jointly interested in the Century management next season.

At the Paul Tausig & Son office it was stated that Wilson's reservation for a Cunard sailing was the first that had been received there since the sinking of the Lusitania. Mr. Wilson and his wife will be the only two first class passengers on board the Orduna this trip.

Frisco's Agency License Raised.

San Francisco, March 22.

The State Labor Bureau has notified all engaged in conducting booking agencies the license for the forthcoming year will be increased from \$50 to \$100 and payable on or before April 1.

Mt. Vernon, Film Over Summer.

The Proctor theatre at Mt Vernon, N. Y., will start a picture policy April 10, continuing it over the summer.

IN AND OUT.

Three turns fell out of the Royal, Bronx, bill this week before the show opened. Kirk and Fogarry could not conveniently "double" from the Colonial, Rose and Moon would not open the performance, and the Rigolettos lost their father. Lillian Shaw was billed Saturday to headline.

Goldsmith and Hoppe are substituting for Dooley and Rugel at Keith's Portland, Me. this week. Johnny Dooley injured himself last week at Keith's Providence.

The Big City Four left the Palace program before the Monday matinee, due to the tenor having a cold. The Chung Hwa Four got the place.

Smith and Farmer did not play the last half last week at the Lyric, Lincoln, Nebr., owing to the young woman of the turn becoming ill.

Francois Margot canceled at St. Paul the first half of last week and his engagement there was filled out by Kollins and Klifton. Karlton and Klifford played the last half at Duluth in substitution for the Margot turn, the former being en route to Brandon for the first half, this week. The woman in the Margot act is ill and unable to work. Boudini Brothers are replacing the turn for the Ironwood and Superior, Wis., dates this week.

Evelyn Nesbitt pleaded illness upon completing her engagement at the Orpheum, Denver, last week, using it as a reason why she could not open at the Burns, Colorado Springs, Monday, for two days. Miss Nesbitt said the high altitude of Colorado was affecting her. She is due to appear with Jack Clifford at the Orpheum, Omaha, next week. The Burns closed its season Tuesday night as a two-day stand on the Orpheum time.

Illness obliged Eugenia Blair and Co. to leave the Bijou, Brooklyn, bill Monday. Douglas Flint and Co. stepped in. Another Loew Circuit "dissy" was Bertha Creighton and Co., at the 7th Avenue with Charles Wildisch and Co. substituting.

U. S. Agency Has License.

The United States Vaudeville Managers' Association, Walter J. Plimmer, manager, has been granted a license by Commissioner Bell to operate its vaudeville agency.

A protest was lodged against its issuance by B. F. Moss.

Agents Attach for Commission.

Cincinnati, March 22.

A vaudeville act, Van and Schenck, was attached here last week on a claim of \$450, alleged to be owing to Charles Bornhaupt of New York, and Will Collins of London as commission to them for contracts secured in England through their efforts for the act. Van and Schenck did not go to the other side to fulfill the agreements.

A settlement of the attachment was effected by the act paying \$300.

BIRTHS.

A daughter to Mr. and Mrs. M. C. Parrott (Blanche Morrison) Feb. 20, at their home in Los Angeles.



RUBINI

The sensational young monarch of the violin, who is filling an indefinite engagement at the Academy of Music, New York. This is Rubini's first American appearance, and following the Academy engagement he will tour the vaudeville circuits.

AMERICAN HAS INDEPENDENCE GRANTED BY COLUMBIA CO.

Parent Organization Disposes of All Its Stock in American Burlesque Association, Which Will Run Itself, in Competition With the Columbia Amusement Co. Circuit. Virtually Two Competing Burlesque Wheels Hereafter.

The American Burlesque Association, known as the American Wheel, secured its independence late last week when the Columbia Amusement Co. sold all of the stock it held in the American to Judge Muller of Cincinnati.

The action by the Columbia was the outcome of a stockholders' meeting called to consider Judge Muller's bid. With its sale the domination of the Columbia over the American ceased. The Columbia Co. organized and started the American Wheel upon its career.

The dissolution of the common tie between the two wheels will virtually leave them in opposition to one another next season, although it is unreasonable to suppose the Columbia Co. released its American Association stock without assurance that whatever competition might arise in the future will not be of the "cut-throat" brand. With two distinct "Wheels" operated under independent policies, it is more than likely the burlesque field will be so thoroughly covered there will be minute possibility of any other prospective circuit reaching a tangible state.

The American Association opened at the beginning of the season. It was designed for its attractions to furnish a grade of burlesque at a lower admission scale than the Columbia shows charge, which would give a secondary burlesque show suited to a popular taste for that public the "Main Wheel" (Columbia) shows had advanced beyond. This worked out wholly satisfactorily, excepting the Columbia Co.'s executives were often annoyed and continually on the alert through several of the American productions and theatres not following rigid instructions as to the "clean show" regulation as promulgated by the American Association officers.

Charles E. Barton has been the general manager of the American this season. There may be a change in the officers for next season.

It is rumored the disposal of its American Association stock by the Columbia was accompanied by a pledge or something similar that next season all American burlesque houses and shows will be 100 per cent pure. This the Columbia people demanded and insisted upon.

AUSTRALIAN BURLESQUE.

Chicago, March 22.

A cable has been received by Roy D. Murphy at his Chicago offices from Ben J. Fuller in Australia instructing the former to engage at least ten people to work in stock burlesque in

the Adelphia, Sydney, Fuller having decided as a result of his recent visit to the States to inaugurate the burlesque policy in Sydney as soon as he can recruit his company. Fuller informed Murphy that he had placed Rose Lee Ivy under contract for the prima donna roles. Miss Lee Ivy is now doing a "single" on the Fuller circuit.

If the Sydney stock proposition proves successful, a second burlesque company will be formed within eight weeks which will open in Sydney, thereby enabling the first Sydney organization to move on to Melbourne. If both these companies pan out right, then a third will be organized and road time played in Australia.

COLUMBIA'S SUMMER SHOW.

The summer attraction for the Columbia theatre, New York, will be Jack Singer's "Behman Show" (with Lew Kelly) playing a new script called "Hello, New York," by Junie McCree.

The company will open for the hot weather run May 15, the Columbia presenting an entirely new production, staged by Mr. Singer, at a present estimated cost of \$20,000.

It will mark a departure for America's leading burlesque theatre, inasmuch as formerly neither that amount, nor "all new" was put into the Columbia's summer show. A large cast of principals is to be engaged and the chorus numerically will rank with any of the Broadway musical shows.

Last summer Mr. Singer made an extraordinary record with his "Behman Show" at the same house during the humid spell.

38 WEEK SHOWS NEXT SEASON.

The plans of the Columbia Amusement Co. contemplate another circuit of the same size next season as the present one.

The Columbia Circuit will comprise 38 shows, if no change is made from the intention just now, besides four open weeks. There will be no switch of American or Columbia houses with the possible exception of the Corinthian, Rochester, N. Y., which may move from the American to the Columbia Wheel.

The four open weeks have been on the Columbia's route sheet this season and has greatly aided the circuit, according to report, leaving it elastic.

Summer Burlesque at Daly's.

It is reported that Daly's on Broadway, the home of independent burlesque shows this season, will play stock burlesque over the summer.

BIG WHEEL'S BMFA.

Following the organization of the Mutual Burlesque Managers' Protective Association, amongst the managers of the American Association Circuit, has come the formation of the Burlesque Managers' Protective Association, promoted by managers attached to the Columbia Circuit. It is said, however, any burlesque manager of either circuit can join the latter organization. Several of the Big Wheel managers have subscribed their names.

As far as can be learned both of the Protective organizations in burlesque are formed for the benefit of the managers who are members, without either society being connected officially with the Columbia or American Association corporations. It is said several of the Big Wheel managers requested of the Columbia heads whether any objection existed to their managers becoming members, and were informed none did. The Columbia people say if their managers produce good shows and follow rulings, they are privileged to do as they please otherwise.

The ultimate object of the organizations is probably internal protection, with, for or against each other and their burlesque business dealings.

GOOD BUSINESS WEST.

Chicago, March 22.

The claim is out that this has been the best burlesque season Chicago and the west have had in five years. The returns have been unusually good this season and phenomenal when compared with some of the other seasons. In many cases house records have been smashed.

Of the men dealing in burlesque from this section the biggest is undoubtedly I. N. Herk. Herk's Gaiety, Milwaukee, has had its best season in three years.

SAM SIDMAN'S OWN SHOW.

Tired of the \$2 show field, Sam Sidman has decided to return to burlesque next season. A franchise (new) on the Columbia Circuit (big wheel) has been granted Mr. Sidman who will produce his attraction under the title of the Sam Sidman's "Own Show."

MRS. REEVES IS THIRTY.

With or without the consent of his wife, Al Reeves is telling how old she is.

Thirty, Feb. 22, says Al, who gave Mrs. Reeves a 75 h. p. Simplex on that date, to remind her another year had gone.

Speaking of Mrs. Reeves her husband claims she is the best woman driver of a high powered car in America and the only female steering a Simplex.

The speed record in the gown department of the Reeves family is twice pinched in Brooklyn and once in New York, with the judge allowing the lady to leave court each time without a fine. While Your Old Pal is modest on the "beating the charge" thing Al was probably behind the works, especially over in Brooklyn where the citizens wanted Your Old Pal to make the City Hall his residence, just to show the city was with him.

THEATRICAL DISCRIMINATION

(Continued from page 3).

der discussion in one of the actors' clubs the other evening.

One of the restricted buildings has a theatre located in it. Another has as a tenant the Actors' Equity Association, and all three of the buildings have theatrical managers in them. When this was drawn to the attention of the agent for one of the buildings, he blandly stated all of the big producing managers located in the building had a clause in their lease under which they agreed not to have any actors call on them in the offices or to sign any contracts with actors on the premises.

ACTOR FIGHTING KILBANE.

Harry Donahue, the interchangeable actor-fighter, has a bout on to-night (Friday) at the Harlem Sporting Club with Johnny Kilbane, the feather-weight champion. They are meeting at catch weights.

Donahue, when not fighting is acting in vaudeville, and vice versa. He is managed in both pursuits by Joe Wood, who also knows as much about one as he does the other.

Kilbane has a guarantee of \$500 for the match to-night, with a percentage. There are two star bouts in the bill. Donahue has a guarantee of \$200.

PEARSON BUYS FRANCHISE.

Arthur K. Pearson has purchased the rights of Phil Sheridan and assumed the franchise on the Columbia main wheel for three years, beginning next season.

Mr. Pearson will prevail upon his wife, Catharine Crawford (now featured in vaudeville) to head the attraction with her "Fashion Girls," using her vaudeville title for the wheel show.

26 Weeks of Stock Burlesque.

New Orleans, March 22.

The Dauphine closes Sunday after 26 weeks of stock burlesque that has proven highly profitable.

The management plans to reassemble another company and reopen Easter Sunday.

American's Official Closing Date.

The official closing date for the American Burlesque Association show has been set for the week of April 24. A few of the shows will drop out the week before, with some remaining open longer, weather permitting.

BERT AND BETTY WHEELER.

The cover page has pictures of Bert and Betty Wheeler, a new team in the east, and one rapidly approaching the front ranks.

Their turn includes "bits" from everything, and the affair is constructed excellently, showing the detail ability and the general versatility of the couple to a marked degree.

They were recorded as the big hit of "When Dreams Come True," and Bert Wheeler was also one of the principals in "Firefly." This week the Wheelers are at Keith's Alliambra.

They are represented by Morris & Feil.

WITH THE WOMEN

By The Skirt

The Palace has a show this week that must please. Weber and Fields did very well, considering their material has been liberally "borrowed" by so many teams all these years. Herman Timberg and Hattie Darling have their own leader. Why? Miss Darling appeared first in a white lace frock with panniers of orchid taffeta. Small flowers were shown in the puffs. A change was made to a dress of heavy lace. The short bodice ended in two small ruffles, giving the wearer a thick waistline.

Marguerite Keeler (Mason and Keeler) is true to pink. Her suit of satin was made short-waisted, with a full knee-length coat. The negligee was of pink with a white crepe de chine nightie. La Argentina was a disappointment as a dresser. Her three dancing frocks were most ordinary. A red dress was flounced in black lace. This was followed by a white lace in three flounces with a bolero of blue velvet. Yellow chenille balls adorned the cuffs. Her last dress had a white muslin bodice with a skirt all tiny ruffles. There was a pale blue sash. Blossom Seeley wore a white taffeta coat girdled with a black cord. The collar was a cape effect edged in fringe. Underneath was a silver lace dress with an orange lining. The two flounces did not meet in front, revealing dainty lace petticoats. Anna Wheaton was neat in a white chiffon dress that had a border of black stripes. The skirt was caught up at the hips with a tiny apron. A broad, flat collar was of the striped material.

"The Midnight Maidens" is a burlesque show devoid of comedy. The show is made up of two acts and a lengthy olio. The comeliness of the principal women and chorus does much for it. Jean Leonard, a pretty blonde, had a severe cold. Miss Leonard wore a white net dress, made in tiny ruffles, edged in colored ribbon. Another good-looking dress was of turquoise blue taffeta, made short-waisted. The skirt was scalloped. Miss Leonard looked her best in white tights and a pink bodice. Norma Bell, an imposing brunette, with an exceptional voice, was well dressed in purple net over silver lace. The skirt was banded in purple velvet ribbon. In white tights with a silver bodice Miss Bell disclosed a fine figure. A dress of apricot taffeta was puffed in the latest fashion. A red Spanish dress was delightful. The opening found the chorus in costly pale blue velvet dresses, made over lace petticoats. The velvet was banded in white fur, while the waists were of silver. The smaller girls wore short, wavy bloomers in sequins, with mantles of yellow silk. A dark number was well dressed in long pants of satin in different colored stripes. Another striking costume was of a green and gold combination. Rose Kessner as an eccentric in the show is very much like Ada Lewis.

There isn't a better screen player of current times than Florence Reed. In

the feature, "The Woman's Law," Miss Reed's costumes were beautiful. One negligee was exceptionally handsome. It was of white chiffon, made in long, flowing lines. The neck and sleeves had fur trimming. A house gown had a long-waisted effect in chiffon, with a border of brocade. An evening frock of tulle was cut in points and had bands of satin. There was a dress of charmeuse, made with wide panniers. The bodice was of velvet, very short and tight-fitting. The picture can't be very clear to those who haven't read the story, but the playing of Miss Reed will carry it through. Jack Curtiss, as the son, is a clever child actor.

John Barrymore in "The Lost Bridegroom" does some clever screen acting. The picture has plenty of action. A fall down a flight of stairs proved most exciting. Katherine Harris is very pretty on the sheet. Miss Harris wore an evening frock of black tulle with a bodice of jet. A lace and chiffon negligee was worn over a brocade nightgown. A wedding scene was well staged. The bride was gowned in lace with a long bodice of satin. Ida Darling as the mother was handsomely dressed in satin. Jane Dale was exceptionally pretty as a dive keeper's daughter.

At the American the first of the week Daisy Harcourt dressed her first song in conventional wedding attire. As a kiddie in a pink gingham dress Miss Harcourt looked very little. A yellow taffeta frock had two hip flounces. Green ribbons were used as a trimming. The girl of Stanley and Le Brack wore a tailored suit of white with black fur. Her hat was worn at an angle rather tough. Marvel is now dancing in feminine attire. His two dresses are well made. The first was a shepherdess style in blue satin over gold petticoats. A white dress had flowers of jet. The underdressing was red.

Charles Richman takes himself too seriously in pictures, with the result he seldom smiles. Mr. Richman is the hero of "Submarine D-2." It is an interesting feature film and not unlike Sid Chaplin's "Submarine." Eleanor Woodruff (opposite Mr. Richman) plays in pretty style but dresses very badly. Only once did she look well and that was in a white evening cloak with a black fur collar. Zena Keefe in the same feature showed little class.

It is hard to believe a sterling actor like Holbrook Blinn would allow his name to be connected with such a poor picture as "The Unpardonable Sin." The name alone will interest the curious. At the New York theatre the picture was laughed at. Helen Fulton was too fussily dressed. In a ballroom scene one of the girls wore spats.

"The House of Glass" has had a long run at the Candler, New York. Everyone speaks well of this play. Mary Ryan as the weepy wife in her own charming manner.

MOSE'S TRAINING ALL OFF.

"I had to stop," said Mose Gumble, speaking of his single training turn, first produced last week. "After three days," added Mose, "I found that while I thought I was training I was working my head off to keep one guy who didn't mind exercise on my pay roll. That fellow thought my condition demanded walking at 6 in the morning, and he took me up to Central Park for the before-breakfast stroll. Me walking and near dead, but every other guy I saw up there was riding a horse. 'What's the idea?' says I to the trainer, 'isn't there a horse in town that can fit me, too?' 'Sh,' he says, 'You ain't in condition yet to ride. Keep on walkin'.'"

"Then I walked down to the office, paid the trainer pro rata for three and one-half days, and started to work on 'Underneath the Stars.' I suppose I'm up against it again now and you won't print this, saying I should advertise it, but Blossom Seeley is singing 'Underneath the Stars' as a rag at the Palace this week, Lyons and Yosco are using it on their harp at the Orpheum, Herman Timberg is playing it on his violin as a solo at the Palace, and the Dolly Sisters are dancing to it as a fox trot.

"Say, if you print this send me a marked copy, will you? I want to let Jerome and Fred know that I got up one morning at 6."

ST. LOUIS WAR STUFF.

St. Louis, March 22.

The Columbia, by its manager, James Buckley, has regained the prestige lost among the German element in the city through Julia Dean's war sketch. Mr. Buckley asked Mme. De Cineros to sing "The Star Spangled Banner," at the conclusion of her singing turn.

At the Victoria theatre 1,200 Hebrews occupied the stage at a meeting to raise funds in aid of their race in the war zone. Jewels were contributed and sold at auction. About \$3,000 in cash was subscribed.

NEW TEAM FORMED

Coral Melnotte and Bobby Watson opened as a team Monday night in Riesenweber's new revue, "Hello, How Are You?" They may play vaudeville also.

Miss Melnotte was formerly of the Melnotte Twins. Mr. Watson last appeared (in the middle west) with Kitty Flynn as a two-act.

GABY WON'T PAY.

Gaby Delsys just won't pay H. B. Marinelli what the agency claims she owes it, so the Marinelli firm has started an action to collect about \$4,000.

The amount includes an arrearage from the other side of around \$1,000 together with the commission due Marinelli on Gaby's present engagement with "Stop, Look, Listen."

GOING ACROSS.

Ed Vinton and his dog "Buster" sail March 25 on the Philadelphia to open in England for the Varieties Controlling Co. Charles Bornhaupt did the booking.

The same agent has placed Claude Golden to open at the Hippodrome, Portsmouth, England, May 1. Golden leaves April 4 on the Nieuw Amsterdam.

QUIETING COLUMBIA'S GALLERY.

The denizens of the Columbia theatre gallery were more sober last Sunday than usual, made so by the presence in the loft of about 10 special officers, all armed with a wooden stick guaranteed to drive evil thoughts out of the best low-brow on the west side.

The clubbing crew was in charge of Special Officer Duffy, who is well known by name or reputation to the Columbia gallery bunch. Aware of his prominence in certain circles, Mr. Duffy at the Sunday matinee walked down to the front row of gallery seats, placed one hand on the rail and, with the other pointing at the "boys," said: "Now you muts understand what's coming off if you try to start anything, and just to commence every guy take off his lid."

Responsive calls of "We're with you, Duff" answered him, and when Mr. Duffy shortly before the curtain went up saw one young gallery god playfully toss a lighted cigarette into another row ahead of him the despatch with which the butt thrower was delivered into the street had a most quieting effect upon the remainder of the crowd.

The Columbia's Sunday afternoon gallery grew too bold in its expression of disapproval of acts appearing upon the stage, and the house management after the mob upstairs tried throwing pennies for comedy decided to stop it, which seems to have been effectually done at the first attempt.

\$50,000 DEFAULT JUDGMENT.

Portland, Ore., March 22.

The suit instituted by Mrs. Edab Witherspoon, a Portland widow, against Joe Howard, in which the widow asks for \$50,000 because of an alleged breach of promise, has been defaulted on an order by Circuit Court Judge Monroe, the defendant having failed to take advantage of the month allotted to answer the complaint.

When served with the summons in the case, Howard declared he would endeavor to secure a continuance and return to Portland during May to contest the suit. This he failed to do and the default order was issued in Mrs. Witherspoon's name. The latter's attorney is preparing to leave for the east as soon as a judgment is settled, and he will endeavor to tie up the personal property and salary of the producer in order to satisfy the court's award.

PICTURE PLAYER AT PALACE.

Chicago, March 22.

Richard C. Travers, Essanay's leading picture man, is billed for the Palace here next week and expects to follow his Chicago debut with about 20 weeks' bookings in which he will reel off a monolog and embody a talk on pictures.

ENGAGED TO MARRY.

The engagement to wed has been announced of Maryon Vadie and Otto Gygi. Each is an act in vaudeville.

The announcement states Miss Vadie has cancelled the remainder of her tour (Mlle. Maryon Vadie and Girls—classical dancing) and, with her mother will accompany her fiancé early in April for a trip to Cuba.

VARIETY

Trade Mark Registered

Published Weekly by

VARIETY, Inc.

SIME SILVERMAN, President

Times Square New York

CHICAGOMajestic Theatre Bldg.
 SAN FRANCISCOPantages Theatre Bldg.
 LONDON18 Charing Cross Road
 PARIS66 bis Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday nine p. m.
 Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION

Annual\$4
 Foreign5
 Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XLII. No. 4

Jake Bohrer is ill in Cincinnati. He is the Keith's orchestra leader.

Helen Lowell has been re-engaged by A. H. Woods for next season.

Charles H. Smith has been general director of the Roland West productions for the last four years.

Billy Cripps, of "The Volunteers," has been ordered to undergo a serious operation. Meanwhile the act will rest.

Homer Barton has turned in his part for the new Belasco play which goes into rehearsal shortly.

Mrs. Hank Brown is confined to her home in Foster Centre, R. I., with acute appendicitis.

Willard, "The Man Who Grows" has been successfully breaking into the middle western dailies of late while playing in that section.

William Elliott and F. Ray Comstock are to produce a new play and have engaged Ann Meredith and George Parsons for it.

Eddie Foy was confined to his home early this week with an acute attack of grip. His physician prescribed a short vacation at home.

Kelly and Potter have dissolved partnership. Miss Kelly will remain in New York and Charles Potter has gone to Chicago to break in a single turn.

Emilie Benner, the baritone singer, who died March 10 in Chicago after an operation for cancer, was the widow of Phil Staats, the song writer.

Chris C. Egan, manager of the Royal, Bronx, returned to that theatre this week after having been confined to his home with an attack of rheumatism.

Abbie Wright, manager of the Princess, Montreal, recently operated upon for appendicitis, has returned to the theatre.

The Eight Kalakuki Hawaiians sailed Tuesday to become an added feature with "Joyland," at the London Hippodrome.

Frank G. Hall has taken over the City theater, Newark, and will play vaudeville booked through the U. S. V. M. A.

Sue Milford (Black and Milford) was granted a divorce March 11 from Henry La Vardo, of the La Vardo Booking Exchange, Grand Rapids, Mich.

Ollie Logsdon has placed Beulah Poynter with the Elsmere Stock Co. as a special feature for that company's production of "Seven Keys to Baldpate" this week.

William J. Counihan of Counihan & Shannon is to erect a new theatre in Perth Amboy which will be known as the U. S. playhouse. It will have a pop vaudeville policy.

The illness of Mrs. Fred Niblo (Josephine Cohan) necessitated the absence of Fred Niblo from the open mass meeting of the White Rats Actors' Union Tuesday night, over which he was scheduled to preside. His place was taken by Edward Esmonde.

Gordon Eldrid is confined to a bed at the General Hospital in Edmondson, Canada, with typhoid fever, necessitating the postponement of his tour of the Pantages Circuit. Mrs. Eldrid was similarly afflicted Christmas.

Milton S. Harris, assistant to Manager Leo Teller of the Shubert, Brooklyn, and assistant manager of the Adolf Phillip Enterprises, has formed a partnership with Sonny Barkas, for a general theatrical office.

The 4 Daring Sisters and the 5 Zaiotlins will be with the Barnum-Bailey Circus this summer, their first appearance on this side. The acts were placed through Charles Bornhaupt.

Ray Hodgdon and Harrold Kemp are a couple of disappointed vaudeville men. They belong to the 71st Regiment. When the call for the Villa chasers came through, each sent in a hurried "Present," but were informed not yet.

"PROTECTED MATERIAL" FROM ANYWHERE.

VARIETY's Protected Material Department will accept matter to be filed, mailed from any part of the world, but VARIETY will not undertake to investigate outside the United States and Canada unless one of the parties involved by the investigation shall actually be in this country when the complaint is entered. VARIETY will then take up an investigation to extend beyond North America at the risk of the complainant as to thoroughness, also possibly an extraordinarily long time to complete the investigation by mails only being employed.

This statement is made necessary through the large quantity of letters for the Protected Material Department being received from Europe; also Australia, the contents of which VARIETY has no knowledge. Letters properly addressed to the Protected Material Department are not opened unless at the request of the owner. Such letters as well must carry the name of the owner on the envelope or they can not be filed.

The full list of circuits and agencies sanctioning VARIETY's Protected Material Department is published weekly, in the New Acts Department. This week the William Fox Circuit has been added.

(Miss) Earle Elverson is at the German Hospital, New York, recovering from an operation for appendicitis performed March 13. In private life Miss Elverson is Mrs. James P. Houston.

Mrs. Charles Walsh, wife of Walsh (Walsh and Manley), is anxious to communicate with her husband. She can be addressed at the Neaman Hotel, Providence, R. I.

Al Hartholz, who has been interviewing New York agents and managers and recklessly passing out VARIETY cards, is not connected with VARIETY in any capacity.

Harrison Hunter has begun rehearsals with "The Correspondent" while still playing with "The Fear Market." He leaves the latter attraction in two weeks.

"September Morn," fresh from the western one-nighters, is at the Montauk, Brooklyn, this week. It's the first one-night stand troupe Brooklyn has been asked to pay to see this season.

Violinsky is seriously considering a proposition that would give him the management of the 45th street cafe, formerly owned by Chez Fyscher and now listed under the title of Cafe American. Violinsky's recent experience with an ice cream emporium on the coast has sharpened his appetite for business and he feels he could develop a profitable patronage at the former Fyscher place without the aid of the Prohibition party. Just now he is devoting his entire attention to vaudeville.

The Harlem opera house (Keith's) may close for a couple of months during the warm weather, to undergo repairs. Meanwhile it is expected Keith's Alhambra, just around the corner, will continue with its pop-priced vaudeville shows. The two theatres oppose each other.

David Quixano, who is singing in "Princess Pat," on tour, is from Tennessee. He first tried out in vaudeville last fall in Cincinnati, having for a partner Louise Weldon, the winner of a local pretty girl contest. The act secured no further booking and Mr. Quixano came to New York.

Chorus boys go wild sometimes. Last week in a Broadway musical show some of the merries in the merry merry settled their argument prize ring style, with a combatant securing a broken nose to indicate his presence in the fray. Whereupon the cruel hearted manager of the show told the displaced nose to keep away from the theatre thereafter.

Tickets for the Willard-Moran fight, to be held at Madison Square Garden tomorrow (Saturday) night, are getting a steady play around Times Square, several of the shops having provided themselves with a rack full of pasteboards which they are raffling off at chances running from one cent to a dollar. This schedule gives the winner a \$20 seat, while the \$10 tickets are being raffled at chances costing from a cent to 60 cents. The saloons, cigar stores and several of the short order restaurants are displaying raffle cards, although this form of play has been long since tabooed as a gambling device. Upwards of 200 tickets were disposed of by this method during the current week.

"Wreckage," a work of fiction in play form by J. Hartley Manners, has "dope" for its subject, not varying in any unusual respect from the scenarios of the many motion pictures of this same matter. Mr. Manners brings the time-saving and conscienceless nurse to the front as one of the promoters of the evil, and the book sounds a warning to physicians. The story transpires around the rescue of a father from the drug habit by his son, a physician devoted to the reformation of victims. The father came to him as a derelict, after 20 years' constant use. The son cured him in two weeks through system and sympathy. The system is explained only in outline but the sympathy is made quite pathetic at times. Fairly interesting to those particularly interested in the dope question. Too talky for a play although preface information is the book was elaborated from a sketch produced by Mr. Manners for a private entertainment. (Dodd, Mead & Co.—\$1.)

Pete Mack believes "Pro Rata" is the greatest single turn in show business. Once upon a time Pete had \$2,300 and deposited it in a Chicago bank. The bank failed. Someone told Pete a receiver had been appointed and Pete thought he would drop in to find out what the receiver was there for. He was a nice old benign-looking gentleman and Pete told him the object of his visit. The receiver looked it up and told Pete he had \$2,300 on deposit. Pete replied he knew how much he had there, but wanted to know how much he was going to get out. "Everybody will be paid pro rata," answered the receiver. "That's how I got it," said Pete. Then Pete explained to the receiver what pro rata meant to show business, incidentally tipping off that official to several things he didn't appear to know about it. When Pete was through the receiver wanted him to accept the presidency of a new Chicago bank then starting, but Pete replied he preferred to book acts and play ball.

COST OF PRODUCTIONS TO GO SKYROCKETING BECAUSE OF WAR

Prices of Paper, Inks, Scenic Canvas and Paints, All Flying Skyward. Managers Will Have to Stand the Brunt. Production Cost May Advance Fifty Per Cent.

The legitimate managers who are preparing for next season are being informed by the lithograph concerns that unless they order their paper at the present time no price will be quoted them for the future. Both paper and colors are expected to rise far above the present price.

Another additional expense in operating companies next season, that managers will have to shoulder, will come under the head of production cost. Scenic equipment will advance about fifty per cent. in price because of the scarcity of raw material, both canvas and paints.

Scenic canvas has advanced from 27 cents a yard to 60 cents a yard in the last few months. The product is almost wholly manufactured in Scotland and the war has increased the demand for canvas abroad. The scenic paints come from Germany and Austria and since the blockades the supply has been cut off.

CUT-RATE TICKET DEAD LINE.

A new form of cut rate ticket under the name of "Lithograph Ticket" has been issued for "The Blue Envelope" at the Cort.

The new ticket differs from the customary cut rate through failure to name a price at which seats can be secured. It states that with the payment of a small advance the holder can secure good reserved seats for evening performances other than Saturday. It does not say, however, in what parts of the house the seats will be given and also places 7 P. M. as the deadline for applicants with the same.

SHOWS IN CHICAGO.

Chicago, March 22.

The theatrical complexion has changed hues so much of late that it's rather hard to get any box-office line on most of the shows. "Rio Grande," following two weeks at the Blackstone, moved over to Cohan's Grand Sunday night, where business is reported as much better than at the house nearer the lake front. E. H. Sothern in a new play, "The Two Virtues," got away to an auspicious opening at the Blackstone Monday.

Another new play for Chicago theatrogoers is "Our Mrs. McChesney," with Ethel Barrymore, which opened at Powers' Monday. The critics said complimentary things about Miss Barrymore.

Margaret Anglin opened at the Princess in "The Taming of the Shrew" Monday night.

Business continues good for "So Long Letty" (Olympic); "Experience" (Garrick) holds up fairly well, although the bottom seems to have

dropped and the show is reported as nearing the end of its engagement here; "Town Topics" (Chicago) not doing the business anticipated and divers changes in the cast not helping; "His Majesty Bunker Bean" (Cort) is through this week; "Chin Chin" (Illinois) is head and shoulders above all the others on the b. o. prosperity.

CORT TAKES "THE MODEL."

The management of "The Masked Model" has been taken over by John Cort and a company was placed in rehearsal this week amid great secrecy. The backers of the Gloria Opera Co. and their attorneys are said to have selected Mr. Cort to assume the complete management of all of the affairs regarding the show.

The company will be again sent on tour and when finally whipped into shape brought to New York.

"EVERYMAN'S CASTLE" OPENS.

Atlantic City, March 22.

H. H. Frazee presented here for the first time on any stage tonight "Everyman's Castle," with Wilton Lackaye, Alma Belwin, Cyril Scott, Maude Eburne, Kathleen Clifford, Hilda Spong, Effingham Pinto.

Chicago, March 22.

H. H. Frazee's new play, "Everyman's Castle," is to open at the Cort Sunday, replacing "His Majesty Bunker Bean" at that house.

"JANE O'DAY" COMES IN.

The "Jane O'Day" show came into New York Monday from Chicago, where it had been trying for a run. Blanche Ring was starred in the piece, produced by A. H. Woods.

The show may go out again next season, but Miss Ring will make other arrangements.

"ASHES" TRIED.

Bridgeport, March 22.

"Ashes," a four-act comedy-drama, by Eleanore Maude Crane, which Cecil Spooner is said to have purchased outright from T. Daniel Frawley, had its premiere at the Lyric Monday by the Spooner stock.

Miss Spooner believes in this play she has a vehicle which will establish her on Broadway. She will organize a company for the New York venture next season.

SHOWS CLOSING.

"A Fool There Was" closed at Detroit, March 11.

Henry W. Savage's production of "Sari," which has been touring the south, closed Saturday in Dallas.

BUCK AND HOBART "FOLLIES."

The book and lyrics for Flo Ziegfeld's new edition of the "Follies" will be supplied by Gene Buck and George Hobart. Mr. Hobart has contributed to the "Follies" often, and last year Mr. Buck was one of the collaborators with Renold Wolf and Channing Pollock. Buck and Hobart will share the responsibilities this year, with Louis Hirsch, Jerome Kern and Dave Stamper attending to the music arrangement.

The new "Follies" is scheduled to open at the Amsterdam the first week in June, the current "Follies" closing at New Haven April 9, which date will end a run of 49½ weeks. During the time the attraction is said to have averaged in the neighborhood of \$19,000 weekly.

SHOWS IN LOS ANGELES.

Los Angeles, March 22.

"Freckles" opened at the Mason this week, playing to a small audience, mostly paper. The company will not gather much in excess of \$1,000 on the engagement.

The Burbank theatre has closed down for repairs, pending the arrival of the vaudeville acts which Sid Grauman is sending south. The house will play a program composed of vaudeville and pictures when reopened.

GRACE GEORGE ON TOUR.

Grace George and a number of the members of her repertoire company at the Playhouse are to go on tour late in April. Miss George is at present rehearsing nights after the regular performances of "Capt. Brassbound's Conversion" to open March 29.

After three weeks of this piece at the Playhouse the company leaves for Detroit for a week prior to showing in Chicago.

Saturday Conway Tearle and Louis Calvert are to leave the company. Robert Warwick will replace Mr. Tearle for the remainder of the New York engagement. Hubert Truce will replace Mr. Calvert.

TWO FOR NEXT SEASON.

Oliver Morosco has two new plays for next season. One is as yet unnamed and uncompleted, but Edward Childs Carpenter, the author, is trying to turn the script over to the producer before May 1.

The second piece is by Mrs. Maravene Thompson and is in the producer's hands.

Bijou, Chattanooga, Transferred.

Chattanooga, March 22.

The Bijou, which has changed several times during the past few years, has been sold by John C. Twinam to Mr. and Mrs. S. P. Long, who are associated in the deal with A. S. Rosenzweig.

Twinam purchased the house last fall from Stair & Havlin who had bought it from Jake Wells.

The last sale price is said to be around \$30,000. The house will inaugurate a popular-priced policy of some order under the new management.

STOCKS OPENING.

San Francisco, March 22.

Charles King-Virginia Thornton and associate players open a season of dramatic stock at the Majestic, Reno, Nev., according to the present schedule, April 1.

Wm. Ely, manager of the Hippodrome, and J. J. McArthur, manager of the Oakland Hippodrome, are putting out the company which will play at pop prices.

Toronto, March 22.

The Edward H. Robbins Players will open at the Royal Alexandria May 1.

The Baldwin Players open their summer stock season in Duluth, May 7.

MELODYLAND REVAMPED.

The "Merry Moments" revue from Reisenweber's, staged by Ned Wayburn, is reappearing in vaudeville as "Melodyland," with Myrtle Young and Joseph Herbert, Jr., in the lead.

Miss Young was with the original production. The same chorus remains with the production.

"P. & P." LONDON CO.

A. H. Woods has started to recruit the company which is to present "Abe Potash and Mawruss Perlmutter in Society," in London. The present plan is to sail about April 1. Among those placed under contract is Vera Finlay, who appeared in London in "Kick In" last season.

Strollers' Revel in Chicago.

Chicago, March 22.

April 9 has been selected as the date for the coming revel of the Strollers' Club, when a performance will be given at Powers' for the organization.

U. J. Herman will act as master of ceremonies.

Among the novelties selected for the program will be a travesty especially written for the occasion by Richard Goodall, in which a large number of the club members will take part.

Legitimate House in Pottsville, Pa.

Pottsville, Pa., March 22.

Manager Houseman of the Hippodrome (vaudeville) will start building a theatre in April. It will seat 2,136, and play legitimate attractions next season. This town has had no combination show since August.

The Hip will close late in April and May will be held out for the legit.

Stage Stampede.

Chicago, March 22.

Lincoln J. Carter has perfected a new stampede effect for the stage which shows a herd of 100,000 head of cattle in action.

Colored Stock Players in "Law."

The colored stock company at the Lafayette this week is preselecting "Within the Law," the first time that this piece has been played by a colored aggregation.

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

AMONG OTHER THINGS --- ---

By ALAN DALE



"She must be fifty," said an English actress, referring to a prominent star.

"I don't know her age," retorted the other, "but she's so old that a cup of tea rests her."

It is very comforting to know that vampires are going out of fashion as picture subjects. We've had such an awful dose of 'em. Vampires are all very well in their way, but they do pall. As soon as a woman is known as attractive, pretty and alluring, she is cast for a vampire. Surely, there could be fat, ugly and vulgar vampires. It isn't fair to vamporize all the nice girls.

Miss Izetta Jewel has inherited the neat little sum of \$3,500,000. It probably isn't a jewel, but real estate.

Isn't this lovely as a "musical criticism" of Geraldine Farrar in "Sans Gene" at the Metropolitan: "She raised her skirts knee high when Leroy put on her slippers, and when her dancing master Despreaux tried to teach her to curtsy she fell on one knee, and then raised her court dress fully that high and rubbed the injured surface sympathetically—and in full view." Cute, eh?

"Things are so much easier today," sighed a young woman who sat near me at the New Amsterdam theatre on the opening night of "Henry VIII." "Just think! Poor old King Henry had to behead two of his six wives. De Wolf Hopper and Nat Goodwin really have a good deal to be thankful for."

The Bowery wants its name changed for the reason that the late Charles Hoyt's song, "They do such things, and they say such things" hurt it so badly. They tell me that I'm responsible for entitling a certain "Lobster Square," and that the inhabitants of the Longacre district are kicking about that. Evidently there's something in a name, in spite of Shakespeare and his tercentenary.

William Locke, who wrote that dreadful play known as "The Revolt," thinks that churches should advertise preachers just as theatres do actors. "Before I die," he said, "I hope to go to church and be able to clap my hands at a sermon." Possibly Mr. Locke lost the "clapping habit" by watching his own plays, and is anxious to get busy.

"What shall I do for rough hands?" writes a distressed gentleman to an evening paper. Be thankful for them. You can get a decent price for them at several theatres where plaques seem to

flourish. Don't use cream or oils, and above all, avoid gloves.

It seems that the real reason why actors are so anxious to appear in the movies is that the films hand their names down to posterity. Before the screens happened the actor's "art" was lost. They all dote on posterity, you know, even though it isn't a bit nourishing. Formerly they had to be satisfied with the "rose tinted obituaries of friendly critics." However, poor old posterity will have its troubles.

The very best Falstaff I ever saw was that presented exactly twenty-one years ago by Victor Maurel at the Metropolitan Opera House. The same year Sir Herbert Tree—who was then just Beerbohm—acted the part at Abbey's theatre (now the Knickerbocker) and William H. Crane did the same thing at the old Star. Maurel beat them both at their old game.

Somebody was "stringing" me when he wrote that there was a sign outside Daly's theatre to the effect that "gentlemen without collars" were not admitted. I took the trouble to investigate and discovered that no such sign existed. Therefore it may be reasoned that gentlemen without collars are admitted and I am glad to know it, because I always consider that snobbery is to be deprecated. True nobility is oblivious of collars!

At the opening night of Mr. Lou-Tellegan in "A King of Nowhere," Mrs. Lou-Tellegan "occupied a box," and it was duly announced that she would actually do that. I think it was awfully nice of her, don't you? No marriage contract carries the awful clause that "each party" shall endure the histrionic efforts of the other.

MUSIC NOTES.

Sig. Bosley is in Chicago in charge of the Shapiro-Bernstein office in that city. Bosley was formerly Chicago manager for the Bernstein firm, but came east some months ago and until recently has been attached to the Kalm-Puuck and Abrahams staff.

With the announcement of the Mexican crisis and the news that Gen. Funston has been ordered to invade the southern country in search of Villa, Max Winslow issued orders for the resurrection of "They're on Their Way to Mexico," and that song will be the advance runner of the Waterson, Berlin & Snyder catalog, at least pending the capture of the desired Villa.

Nat Osborne, song writer and cafe owner, is worrying over an indictment proceeding as a result of a series of arrests made at his former cafe, adjoining the Shapiro-Bernstein offices. Two of Osborne's waiters testified before the grand jury in the manner in which the cafe had been handled and Osborne will have to explain. The cafe is now dark.

CABARETS

"Hello, How Are You?" is the new revue at Reisenweber's, produced by Percy Elkeles for that restaurant. After its initial appearance last week the four principals were notified to leave Sunday night, and this week new people were leading the chorus of eight girls. The latest cast is headed by Coral Melnotte and Bobby Watson, both from vaudeville, working as a team in the revue. Johnnie Dale is the singing-acrobatic dancer of the troupe, with Lola Andrews (a blond of some appearance) with a voice, the prima donna. Regular principals were all this revue required. Mr. Elkeles had furnished Reisenweber's with pretty dresses and almost as pretty girls to wear them. One of the costume schemes is a hat arrangement at the waist line over a filmy dress. On the opening the girls enter in trousers with blouses. They seem funny in trousers on the floor so near tables. Miss Melnotte with her good brunet looks and a handsome dress, singing and dancing, gave the necessary class. Mr. Watson, a neat dresser for a man, took the numbers he led in an easy way. One of the double numbers of Melnotte and Watson was a novelty, they both playing ukales while singing. It is unusual to see whites strum that instrument, and the number was strongly put over as a travesty when Mr. Dale entered in a grotesque Hawaiian dancing costume to let loose a few burlesque wiggles. Bruce Smith sang one number, but is not permanently connected with the show excepting as an executive. Doralina did her Hawaiian dancing specialty and kept the action lively while in sight. Doralina is a Honolulu dancer with an English accent, but she can dance that stuff properly, and is there for fire and dash in looks and dress, the latter a peculiar striking costume. Doralina also dances in the Hawaiian Room upstairs. The revue runs in two sections, each a trifle short just now and probably another number or two will be added. It's a good show for the Reisenweber floor and will attract from the fact that the principals are different in looks and style from the customary ones who have been playing in free revues. Melnotte and Watson could have taken the vaudeville route as a two-act. This is their first joint appearance. It seems Percy Elkeles has the cabaret-revue producing business tied up in a knot. What he puts on gets over. Mr. Elkeles with a judgment gained from long experience makes these affairs good through the girls he selects and the costumes they wear.

Dance music in the most popular regard at the Broadway cabarets has undergone no great change since the most favored of the melodies were last published in this department of *Variety*. It's merely a matter of the additions to that list, and as reported by Earle Fuller

of Fuller's De Luxe Orchestra at Rec-tor's, they are:

ONE STEPS—"Loading Up the Mandy Lee" (Remick); "Where Did Robinson Crusoe Go With Friday on Saturday Night?" "Young America," "They Are on Their Way to Mexico," "Arrah Go On, I'm Going Back to Oregon" (Snyder's); "Robinson Crusoe," "Blue Paradise," "In A Hurry" (Schirmer); "I Think We've Another Washington and Wilson is His Name" (Fairman); "Yoodle-ee, Yodle-ee You" (Leo Edwards); "There's A Broken Heart For Every Light on Broadway" (Feist); "Chinese Blues" (Tell Taylor); "Nat'an" (Kendis); "She's Your Girl and My Girl," "Let's Be Ready (Richmond); "Helter Skelter," "Peter Piper," "Toots" (Riccardi); "I Love You, That's the Thing I Know," "On the Shore at Le Lei Wi," "Evelyn" (also fox trot). "If Peter Only Knew" (Harms).

FOX TROTS—"Chin Chin," "The Didn't Believe Me" (Remick); "Yaaka Hula Hacky," "Long Live the Ladies" (Jelly Roll) (Snyder's); "Siam," "Those Good Old Days Back Home," "You Can't Get Along Without 'Em or With Them" (Feist); "Shades of Night" (Stern), "You Wake Up in Chicago in the Morning," "Fox Trot Wedding Day" (Harms); "Katinka" (Schirmer); "Ever Since That Town of Mine Went Dry," "They Can All Hit the Trial with Holliday But I'll Hit the Trial with You" (Howley).

WALTZES—"You Can Tell I'm Irish" (Snyder's); "La Confession" (Stern), "Without You, Sweetheart, I'm so Lonely," "Let's Kiss" (Remick); "Pierrot and Pierrette" (Edwards).

The ideal "hideaway" of all the road houses around New York got a severe set-back lately when two couples, each of whom contained a related husband and wife, met each other on the porch. The "hideaway" was so perfectly located "society" finally grew to know it. And with society came spenders until this particular road house in a very brief season took in \$65,000. It was the finest week-end resort near New York for a while, until that eventful Sunday when the two couples concluded to take their morning constitutional on the same porch. As the "hideaway" is still being used by one or more Broadwayites, its name will not be divulged nor that of the very well known and wealthy family involved in the matrimonial scramble, although there yet remains a mystery how the wife or her companion knew of this place. With the husband it had become a habit.

The Crystal Room of the Ritz-Carlton cost \$40,000 to equip. It's the dance place of the hotel. An admission of one dollar is charged and the crowd doesn't begin to gather until about 11.30 o'clock at night. Up to this week the Crystal Room had taken in at the gate alone \$38,000, and will have paid for itself from the admissions before the season is over.

Managers, Actors, Agents

READ

What Philadelphia "Evening Ledger" said Saturday, March 18, 1916.

Unionizing the Actors

The actors are at last aroused. They have laid aside empty "professional" pretensions. They are preparing to stand beside the musicians in the ranks of organized labor. Whatever may be the real attitude of the managers—beneficent or sinister—it is a wise move.

Until a few years ago the players had no adequate organization for the protection of their interests. Men and artists of the calibre of Francis Wilson and Wilton Lackaye organized the Actors' Equity Association and sought to secure a just system of contract by consultation and co-operation with the theatrical managers and their associations. The results were not particularly hopeful. The logical move was amalgamation with the American Federation of Labor. Other theatrical workers—the musicians, the stage hands and vaudeville actors—were united through the A. F. of L. In alliance with these, the actors of the legitimate feel they stand a chance of success.

But the movement cannot stop there, if it is to succeed. It must add to its ranks the men and women of the movies. While they remain unorganized, the managers will have a huge mass of "unorganized labor" to draw upon, as in any fight.

What the Fight is For

So much for the line-up. The object in view is just as interesting. This isn't a direct fight for higher wages. It is a battle for what the players consider an equitable and standard contract. The present forms of contract, they claim, are "all one-sided"; there is protection for the manager and none for the player.

In particular, the actors want to change, or at least regulate more equitably, the matter of rehearsals. At present the players are not paid for the weeks of labor—and with musical comedies it may run into months—which precede production. Weeks of effort may be spent on a failure which brings them only two weeks' pay.

Other matters, such as the objection to half-pay in Christmas and Easter weeks, and the necessity of organizing an old age and sickness fund on a sounder basis than at present, are among the objects of the organized actors.

Regulation or War, the Only Alternatives

Obviously, such organization in the theatre, parallel to organization in industry, is the only alternative to a lack of proper governmental regulation. In Germany, the repertory system of the theatres removes many of the difficulties over work without pay. Rehearsals there are merely incidents of a regular season for which the actors are engaged; the failure of a play doesn't mean failure of employment.

Yet the German Government has found it wise to enact a law regulating the employment of actors and specifying an honest and standardized contract. If the United States or the separate States won't do the same, the only alternative is the wars of the labor unions transplanted to the stage.

Saturday "Evening Post,"
March 18, 1916

"A whole lot of employees don't give a rap about belonging to a union; but even they don't like to be told that the union is simply a scheme to get a slice of their pay, and that their real welfare can be cared for only by the employer."

THE V. M. P. A. IS THE U. B. O.

(Proved by MR. GOODMAN)

There seems to be a peculiar fatality when I set out to prove anything against the United Booking Offices of America.

Every one of my prophecies regarding them has come true.

Every argument I have ever advanced against them they have gone out of their way to prove, nearly always in the same issue of the periodical.

Whether this is due to the fact that I invariably put myself in the place of my opponent and calculate as to what I should do if I were in his shoes, or whether I outguess them, or whether IT IS BECAUSE I HAVE SOME SOURCE OF INFORMATION WITHIN THEIR MOST SECRET COUNCILS I am not at liberty to make public—but the fact remains that, every time I have set forth to prove something, the actions of the U. B. O. have driven the proof home.

Example One: On May 23, 1911, in a speech I delivered in Chicago (and I am quoting from the stenographic notes), I said:

"If the U. B. O. becomes sufficiently powerful, if they succeed in getting rid of me, it would be the artist who would suffer, because they would cut salaries, in some cases to 25%, 33 1-3%, and in some cases 75%."

In an article published in "Variety," June 3, 1911, Mr. Goodman, as Secretary for the V. M. P. A., replied as follows:

"You have been threatened—but only by your own agitators—with a cut in salaries. If you are to believe them, this salary cut is to be a big one—a ruinous one—that will affect your earning powers seventy-five per cent. You are told through the paper that is supposed to represent your interests and in the speeches of those who want to inflame you against the managers, that salaries are to be slashed right and left. THIS IS A LIE—PURE AND SIMPLE. There has been no action taken towards cutting salaries AND NO SUCH ACTION IS CONTEMPLATED."

"There have been times when strong competition arose and many of the artists profited by the increased demand for their services; but when this competition died out no attempt was made to cut the salaries of the performers. The artists themselves know that this is so and that the agitator who declared in a public meeting in Chicago recently that salaries are to be cut 75% DELIBERATELY LIED; he made the statement KNOWING THAT HE WAS LYING and he intended, when he said it, to mislead you and to arouse your anger or your fears WITH THAT LIE."

"The absurdity of such a statement is apparent to any of you who have been active in vaudeville—for any length of time. When have salaries been as high as they are today, and when have conditions been so good for the artist? When in the past ten years have salaries been cut, whether there was competition or not? If all the managers in the world combined, or if the entire vaudeville business of the world could come under the control of one man, the market demand would regulate the salaries; it would be impossible to reduce them."

Now, who was telling the truth, or WHO WAS LYING, Mr. Goodman or myself?

If Mr. Goodman likes to deny again that they did cut salaries, as I said they would, 25%, 33 1-3%, and in some cases 75%, I leave it to the actors to judge.

The second instance occurred in the issue of "Variety" of March 10th, last, where in an article I stated that the V. M. P. A. would make personal attacks on me and accuse me of every crime on the calendar, and in the same issue they did it, even going so far as to accuse me of drinking wine and smoking black cigars and imported cigarettes—though the then-Secretary of the V. M. P. A. knows perfectly well that I do not drink at all, and never smoke cigars.

But what does truth matter to managers?

But the third and most striking instance of proving my contention occurs in "Variety" last week.

On page 14, I proved that the V. M. P. A. was simply another name for the U. B. O. As if my proof were not sufficient, the V. M. P. A. in the same issue devoted two pages of "Variety" to absolutely proving my assertion, for the two pages were devoted to a discussion of the United Booking Offices' contract—not to the contract of the Vaudeville Managers' Protective Association.

It said nothing about Mr. Scribner's contract, Mr. Moss' contract, Mr. Fox's contract (?), Mr. Loew's contract or Mr. Ringling's contract, but talked two full pages about the U. B. O. contract, using THE MONEY SUBSCRIBED BY THESE OTHER MANAGERS to defend the U. B. O.

Not that the defense amounted to much, for it clearly proved that Mr. Goodman, who wrote the article, didn't even know his own contract (of which more later on).

Further evidence was given in this article that the Vaudeville Managers' Protective Association is the United Booking Offices when it stated (and I quote from the article):

"The fact is (and we dare say that the White Rats' former attorneys will testify to it) that hardly a week passed but what some artist, through the White Rats' attorneys, presented a claim or grievance, which, after investigation, was adjusted in a manner satisfactory to the artist and with dignity to both the artist and the manager."

I spoke to Mr. Dennis F. O'Brien on the subject, and he told me that any matters taken up were taken up with Mr. Goodman for the United Booking Offices, and that he had had no dealings whatever with the Vaudeville Managers' Protective Association.

And now for the article itself:

It isn't worth wasting much time on, for the United Booking Offices and its officers think so little of their own contract that they do not know what it contains, and even in entering into a controversy they care so little that they do not even read it then. For example:

In the second column on page 18 of last week's "Variety" they say: "... the artist will find upon an examination of the contract upon the right-hand page of this statement, that no such drastic clause is now contained therein. The later form does contain a two weeks' cancellation clause ..."

But we find, upon an examination of the contract on the right-hand page, that it does not contain the two weeks' cancellation clause, BUT A ONE-WEEK'S CANCELLATION CLAUSE, showing clearly that, when it comes to cancelling a contract, the United Booking Office doesn't know and doesn't care whether it is a two-week, one-week, one-day or one-hour cancellation.

Therefore, it is a waste of time to argue about contracts with people who know so little about them.

But this I will say: I again state that the contract issued in 1911 was a good contract. I DON'T SAY IT WAS THE BEST IN THE WORLD, but I say it was a good contract—and the one being used now is a bad contract, for this reason:

The September, 1911, contract, once signed, is binding. If you sign it today, it is good in 1916, 1917, 1918, 1919 and 1920, whereas, if you sign, today, the contract at present used, it is no good a week from date of signing.

If you have ten weeks on the first contract, you have ten weeks now or in the future.

If you have ten weeks on the second contract, you have one week.

That's why one is "good" and why the other is "rotten."

If Mr. Goodman is so sure that the second contract is a better contract than the first, I am willing to submit it to a jury to be composed of three prominent lawyers, ONE TO BE SELECTED BY HIM, ONE BY ME, and they two to select a third, AND I AM WILLING TO ACCEPT THEIR DECISION AS FINAL.

Or, I am willing to publicly debate the question with him, or with any lawyer or person the U. B. O. likes to engage, at any place he likes to select; in the Lodge Rooms or in Carnegie Hall, and, if he is willing, we will make a slight charge for admission and turn the proceeds over to the Actors' Fund.

If the U. B. O., alias the V. M. P. A., is unwilling to accept either of these propositions, they should not in future try to mislead the actor by the misuse of legal terms and absolute mis-statement of fact.

HARRY MOUNTFORD, Secretary.
Vaudeville Artists' Protective Association

WARNING

Members on entering a new town where there is a Branch Office, in search of work, are hereby directed and ordered to report immediately to the Chief Deputy Organizer in that city, so that they may be fully informed of the terms and conditions governing employment in that District.

Different rules are being made in Boston, Chicago, Frisco and St. Louis, and it is your duty to immediately inform yourself of such rules, as any member found breaking either International, National or District rules will be severely disciplined.

HARRY MOUNTFORD,
International Executive.

NOTICE

Change of Address

DETROIT

Harry G. Lelliott,
Chief Deputy Organizer.

512-13 Hammond Building.

When your agent tries to cancel you, wire the nearest Chief Deputy Organizer of the White Rats Actors' Union, and wire the House Manager with whom you hold contract, asking them if your contract still holds good.

INTERNATIONAL ELECTION.

All ballots must be received here by midnight, Friday, March 31st, to be counted by the Tellers.

All ballots arriving after that date will be destroyed.

This is the last notice.

All ball tickets or moneys for them must be received here by March 31st, or the same will be charged against the account of members; therefore, please send back the unused tickets or cash for same before that date.

Postal Telegraph

66DA Hy 94 NL

San Antonio, Tex., March 28.

Mr. Harry Mountford,
227 West 46th St., N. Y. C.

"Variety" in a recent publication makes statement "that the most efficient and capable bricklayer gets the same wages as the most incapable one." The statement is false and misleading. It is true that standard wage rates are made in the cities and towns of the United States and Canada that range from thirty-five cents per hour to a twelve-dollar per day rate for a day of eight hours, still the most efficient workmen get an increase over this which ranges from five to fifteen cents per hour.

Wm. J. Bowen

Pres. Bricklayers', Masons' and Plasterers' Union.

Members of the W. R. A. U. and A. A. A.

ATTENTION

Executive Order No. 1

THIS IS A SECRET ORDER

and no one, except in International Headquarters, knows who belongs to this Organization.

The managers have organized a spy system during the last seven days, whose intention is to find out the strength of this Organization.

No wise General ever allows the number of his troops to be known to the opposition.

Managers of houses have instructions to go round amongst the actors and talk Rats to them and find out if they are members of this organization. These men are acting in the capacity of spies for the United Booking Offices.

It is always legitimate and legal to deceive spies; therefore, when you are asked if you belong to this Organization, you are hereby directed to say "No."

If the managers want to know the real strength of this Organization, if they will come over to the offices, I will tell them myself, because then I know they will stop all this talk of war and fight which they are using, because they will then see the IMPOSSIBILITY and FOOLISHNESS of their warnings and war threats.

(Signed)

HARRY MOUNTFORD,
International Executive.

To Non-Members of the W. R. A. U. and A. A. A.

Under the powers granted to the International Board or Board of Directors (whichever might be in power at the time), the following resolution was passed last Tuesday:

"WHEREAS, Time has been given to the actors of the United States of America and Canada, to enter the ranks of this Organization at an initiation fee of \$10, and

"WHEREAS, Under the Constitution and By-Laws, the Board of Directors or International Board has the right to raise that initiation to any sum up to and including \$100;

"BE IT RESOLVED, That on and after May 16th, 1916, the initiation fee for these Organizations SHALL BE \$15 and that this shall be published in the professional press, so that due notice may be given of the raising of this initiation fee."

At the present time you can become a member by paying \$10 initiation fee and \$5 dues to October 1st, 1916—that is, \$15 in all puts you in good standing till October 1st, 1916.

ON MAY 16TH IT WILL COST YOU \$20 TO BE IN GOOD STANDING TILL OCTOBER 1ST; THEREFORE SEND IN YOUR APPLICATION AT ONCE.

TO THE

Colored Artists of America

WHEREAS, As it is our intention to see that no actor appears upon the stage in the United States and Canada without holding a union card, and

WHEREAS, there are many excellent colored artists, and

WHEREAS, There is no provision at the present moment for such colored artists to carry a union card,

BE IT KNOWN, That we have organized a Colored Branch of the White Rats Actors' Union of America, for all colored, male and female, artists.

The initiation fee to April 17th, 1916, will be One (\$1) Dollar and Five (\$5) Dollars dues up to October 1st, 1916.

Many first-class artists are already members.

Address all communications and requests for applications and information to

Mr. WM. H. FARRELL, Chief Deputy Organizer,
Colored Branch, White Rats Actors' Union, 145 W. 45th Street, New York City.

Facts Versus Fiction

This is the tercentenary of William Shakespeare.

"Neither a borrower nor a lender be, for loan oft loseth both itself and friend," said Shakespeare.

Probably if we hadn't loaned Fred Hallen money, he would still be our friend.

A very wise man—William!

The finest vaudeville show this week in New York is in a restaurant: Eva Tanguay, Dolly Sisters, Will Rogers, and a host of others. What is the U. B. O. doing?

The V. M. P. A. is sending out letters to managers stating that if they don't join it and pay their dues, the U. B. O. will take their franchise away; in other words, the Union Shop and the Union Card.

"If you don't pay your dues, we will take away your franchise."

I see that Mr. B. F. Moss is announced as the Secretary and Mr. Goodman as the Treasurer, in the new assortment of officers of the V. M. P. A. It is a strange organization where the Treasurer writes the articles instead of the Secretary.

Notice the V. M. P. A. hadn't space enough to answer my letter. They must be "hard-up"; couldn't afford more than two pages last week.

Dues not coming in very fast, evidently, for the support of the U. B. O.

Notice that all the talk of a fight comes from them. They mention it at least three times. We have never used it once.

Should like to know the name of the actor who in three years' time has accumulated \$10,000. Cannot understand a man with sense enough to save \$10,000 asking a U. B. O. agent if he should join the Rats.

Again they are wrong.

They say, "A quarter of a million dollars was squandered in the 'closed shop' campaign in 1911."

It was the "closed shop" campaign, if any, that made it, and it was in the treasury when I resigned.

It is extremely good of the U. B. O. to offer to arbitrate with an Organization that they can control, and an Organization formed and run according to their wishes.

They say they have never heard my speeches at the Clubhouse.

I here give them a standing invitation to come and listen to me whenever they like, where they will be accorded every courtesy and politeness.

I repeat, that in many cases it requires three agents to get an engagement. There is the United Booking Offices, the buying agent and the selling agent; and, if Mr. Goodman wants the details, I will tell him case after case where the artist's agent, the only man who does the work, goes to one of the United Booking Offices' agents, who books him through the United Booking Offices.

If no more than one agent is required, why does the Vaudeville Collection Agency exist?

H. M.

WHY AND WHY

With the current season rapidly drawing to a close, how many artists can conscientiously feel they have sufficiently progressed (financially and artistically) to fully compensate them for the season's labor? How many artists have regulated their expenditures in a manner that will be of some benefit to them in the future?

The season has been profitable to some, disastrous to others. It is to be hoped the fortunate ones have taken advantage of the opportunity to permanently establish themselves, for the supply of vaudeville acts is far greater than the demand and "forgetfulness" is one of the conspicuous points in the business branch of the profession.

There are two known methods to become established in the profession and one is essential to the other. The artist must first equip himself with a negotiable vehicle. This is the most important portion of his stock in trade. Once armed with a marketable product, the next move is to create a demand for it.

The sole method available to attain this end is through proper exploitation of one's name, merit and theatrical endeavors. This exploitation serves to perpetuate the principal's name and the reputation accumulated has a lasting trade value. This represents the other part of the artist's stock in trade.

The surest and most inexpensive system of professional exploitation is acquired through the representative papers of the trade. The artist-advertiser, regardless of his whereabouts, can continually keep in direct communication with the business end of the profession through the columns of the trade press. This can be done without indiscriminate or reckless waste.

An advertising campaign should be arranged and regulated in proportion to the advertiser's income. The copy should be properly edited to bulletin the weekly success of the principal. Eventually the returns will make themselves apparent, for the continual advertiser's name naturally becomes a fixture in the reader's mind and automatically the desired impression is planted.

The advertiser doesn't necessarily have to play continually in New York to secure results. The wise advertiser invests his outlay in apprising the eastern managers and agents of his road successes. When his eastern application is presented he is easily recognized and generally accepted, for by his advertising alone he has become a known quantity and naturally is given precedence over the unknown applicant.

The vaudevillian of today is slowly but surely realizing the advantages of trade advertising. The business man of the profession no longer considers his advertising outlay as a wasted fund or a gamble. Trade advertising has become a par value investment and this assertion is ably corroborated by the advertising columns of VARIETY. There you will find a directory of the vaudeville successes of today. A failure cannot advertise while a success must.

VARIETY offers the artist-advertiser the greatest opportunity available for its revised rate list brings the advertising columns within the reach of everyone's purse. VARIETY is read by the masses and the classes and it reaches everywhere. VARIETY does not specialize. It covers the entire field and an advertisement placed in its columns brings the combined result of a similar advertisement placed in every trade paper published.

VARIETY'S introduction in the amusement field heralded a complete reorganization of the trade press. VARIETY'S columns gave the readers unbiased news where in the competitive press they found wishy-washy press yarns. VARIETY quickly assumed the leading place in the field of trade papers and has steadfastly maintained that position ever since. You will find VARIETY wherever theatrical people congregate for a VARIETY reader means a continual reader. They don't buy VARIETY periodically. They buy it every week.

VARIETY does not print screaming headlines of a bloated circulation. A circulation statement of VARIETY has never been issued. VARIETY claims more readers than all other theatrical papers (motion picture trade papers excepted) combined and leaves it to the readers and advertisers to decide. When you read VARIETY you get news such as no other theatrical weekly gives and when you advertise in VARIETY you get results that no other theatrical weekly can give.

VARIETY was selected as the exclusive advertising medium by the White Rats Actors' Union because it desired a method of reaching the solid profession simultaneously in the quickest possible manner and at the least possible cost.

When the Vaudeville Managers' Protective Association desired a medium to publish its views and policies it was VARIETY. The Vaudeville Managers knew VARIETY was the only trade paper that fully covered the field. They read VARIETY for the same reason you do. Because it is the only paper for which there exists a continual, genuine demand. Because it prints all this week's news this week and because it plays favorites with none and fair with all. But the main reason of their selection was because VARIETY is thoroughly read. They buy VARIETY every week and read it and they know it is the only trade paper that completely covers the field. They wished to cover the field and VARIETY solved their advertising problem. The managers are the representative business men of the profession. They do not distribute their advertising expenditure recklessly.

Never before in the history of trade papers has the current theatrical situation been paralleled insofar as the trade press is directly concerned. Picture two organizations, the leaders in their respective branches of the profession, differing on trade policies and employing one and the same medium to exploit their views. They must cover the field. And the field is covered, for VARIETY is the single medium that accomplishes this task. This is either because VARIETY is in a class by itself or its contemporaries are of the unprogressive past.

If you haven't tested VARIETY'S advertising powers, begin now. The artist who feels he doesn't have to advertise because he is booked may in the near future realize that he is not booked because he didn't advertise when he had something to say. Advertise continually—within your means, but continually. Try VARIETY for a 12-week period and when your advertisement expires you will renew it unsolicited.

Advice and particulars concerning a continual advertising campaign will be mailed on application.

Address VARIETY, Times Square, New York.

THE ANSWER



SHADE OF THE FOUNDER OF WRAU

"Did you offer to destroy my Monument? Answer me. I have a right to know."

With apologies and thanks to Marcus of the New York "Times"

BILLS NEXT WEEK (MARCH 27)

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. C." United Booking Office; "W. V. A." Western Vaudeville Managers' Association (Chicago); "M." Manager; "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 off the books of the various agencies Wednesday of the current week published.

New York

PALACE (orph)

The Naesses
Rogers Gray Co
"Nurseryland"
Alan Dinehart Co
Eddie Leonard Co
Nora Hayes
Houdini
4 Houdinis

COLONIAL (ubo)

Gaston Palmer
Ernie & Ernie
Wilder Walter Co
Misses Campbell
Paul Conchick
Tracy Shattuck Co
Sam Bernard
Juggling Normans
(One to fill)
ALHAMBRA (ubo)

Pierlot & Soofeld
Calles Bros
Bert Levy
Rogers Gray Co
"Tango Shoes"
Tighe & Jason
Mrs T Whiffen Co
Blossom Seeley
Mme Hermann Co
ROYAL (ubo)

Myrl & Delmar
Stimber Hub Co
Hager & Goodwin
Joe B Bernard Co
Tighe & Jason
(Also at Alhambra)

Howard's Ponies
Charters Sis & H
Granville & Pierpont
Moore Gardner & M
51ST ST (ubo)

Hazel & Alada
Berwick & Hart
Julian Rose
Meyakos
(One to fill)

2d half
Mosconi Bros Co
Henry Lewis
Kirksmith Sis
(One to fill)

PROCTOR'S 125TH
Williams & Mategan
Frank Whitler Co
Sinclair & Griffiths
Cleveland Payton Co
Harry Adler
Lorodoc's Models
2d half

The Sterlings
Dorothy Meuthen
Kay Bush & Robinson
Kolb & Harland
O'Brien Tilyou
Harlan Knight Co
PROCTOR'S 58TH

The Bilfords
Bert Earl
Katie Rooney Co
Lizzie Evans Co
Chlorid & Jack
Hoy & Lee
Velde Trio
2d half

Merc-Aith & Snoozier
Williams & Nategan
"The Master Move"
Sinclair & Griffiths
5 Houdinis
Stella Tracey Co
Lorodoc's Models
AMERICAN (loew)

Louis Granat
LaFrance & Howland
Jackson & Wahl
Fulgura
Vera Delassini
Master Gabriel
Pisano & Bingham
The Brightons
(One to fill)

2d half
Dotson
Rayner's Bulldogs
Norma Gray
"Fighter & Boss"
Wolf & Brady
Master Gabriel
Van Bros
(Two to fill)

LINCOLN (loew)

L & B Broder
The Vernons
S & H Everett
Maxim Bros & Bob
Marie Fenton
"Romance of World"
2d half

Marvel
Jackson & Wahl
"Robin & Bessie"
"Romance of World"
(Two to fill)

2TH AVE (loew)

Alvarez Duo
Ward & Howell
Edmonds & Leedom
O'Brien & Havel
Vee Bros
Ernest Evans Co

Essex Roberts

(One to fill)

2d half

Pier & DeWilde

M Hancy & Weston

F Baggett & Frear

"Case for Sherlock"

Hobbs & Nelson

Marine Band

(Two to fill)

GRIFFLEY SQ (loew)

Hendrix & Padula

Warren & Brockway

McClellan & Carson

Heien Shipman

"To Save One Girl"

Webb & Burns

Gash Sisters

2d half

S & H Everett

C H O'Donnell Co

Edmonds & Leedom

Bob Hall

Black & White

(Two to fill)

DELANEY (loew)

Lango Thurston

Marvel

Fenton & Green

"The System"

Bob Hall

(Three to fill)

2d half

Warren & Brockway

Crawston & Lee

Marie Fenton

"The System"

Pisano & Bingham

(Three to fill)

NATIONAL (loew)

Stanley & Leback

2d half

Margaret Ford

McDonald & Rowland

Donnelly & Dorothy

Marine Band

2d half

Johnson & Deane

Weston & Leon

Marine Opera Co

Wm Cahill

Maxim Bros & Bob

(One to fill)

ORPHEUM (loew)

Kennedy & Kennedy

Crawston & Lee

Weston & Leon

Donnelly & Dorothy

Marine Opera Co

Models de Luxe

Ed Dowling

Kelly & Fern

David S Hall Co

Wilson Bros

The Kratons

WAITWICK (loew)

"Let of the Month"

Jessie Standish

Song Fong Lung Tr

(One to fill)

2d half

Cadets de Gascoyne

(Three to fill)

Albany, N. Y.

PROCTOR'S

Roeder & Dean

Geo C Davis

Heggl Girls

Gagnon Pollock Co

Harlequin Trio

"Trout Maid & Bubs"

Hobann Trio

Hoy's Minstrels

2d half

Beaman & Anderson

Katherine Culvert

Herbert Ashley Co

De Voy Faber Co

Werner Amoras Co

C Sterling & Brown

Welch M & Montrose

2d half

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

ORPHEUM (ubo)

Geo F Hall

Hallwright & Bates

Clara Howard

Pauline

(One to fill)

2d half

Daniels & Walters

Jas Kennedy Co

Barnes & Robinson

Pauline

(One to fill)

Albany, Pa.

Green Bay, Wis.
ORPHEUM (wva)
Laypo & Benjamin
Homer Lind Co
Arthur Rigby
(One to fill)

Great Falls, Mont.
G O H (sac)
(20-21)

Breakaway Barlows
Allman & Nevins
Gorman Bros
Amy Butler & Blues
Hoyt Stein & Butler
Russell Bros & Healey

Hamilton, Can.
TEMPLE (ubo)
Mr & Mrs N Phillips
Josie Flynn's Mine
Schreck & Percival
(Two to fill)

Hamilton, O.
GRAND (sun)
Alice Berry Co
Jas & Jessie Burns
Hector Harris Co
Dolly Davis
(One to fill)

Spissell & Mack
Victorson & Forrest
Gibson & DeMott
Esme Evans Co
(One to fill)

Hannibal, Mo.
PARK (ubo)
Honolulu Duo
H & A Turpin
(Three to fill)

Harrisburg, Pa.
MAJESTIC (ubo)
Musical Countess
Grey & Klomker
Holmes & Hollister
Whitworth & Ingalls
"Fashion Girls"
(20-21)

Cunningham & Mar
Hugh Herbert Co
Carew & Burnes
"Fashion Show"
(One to fill)

Hartford, Conn.
PALACE (ubo)
Musical Clegg
Lane & Harper
Rita Gould
Swartz Bros Co
Lizar & Dale
"Edge of World"
(20-21)

Arthur Wade Co
Julie & Burke
Quinn & Laferly
Ethel Hall Co
3 Du For Boys
"Limousine Romance"

Hoboken, N. J.
STRAND (ubo)
4 Milanos
Jimmy Reynolds
Ward Clare & W
Ischany Young Tr.
Juliet Wood Co
"Land of Pyramids"
Kauffman Bros
(One to fill)

The Van
Norwood & Hall
"Kiddies' Burglar"
1 D Smith
(Three to fill)

LYRIC (loew)
Haney & Weston
(Three to fill)

Hendrix & Padula
3 Bobs
(Three to fill)

Houston
MAJESTIC (inter)
Globe Brown Co
Willie Solar
Walter V Milton Co
Devine & Williams
Carolina White
Stuart & Donohue
Mazie King Co
(One to fill)

Indianapolis
KEITH'S (ubo)
(Sunday opening)

Chinko
Brenner & Allen
F V Bowers Co
Cressey & Dayne
Lady Sen Mel
Morton & Moore
Bee Ho Gray
FAMILY (sac)

Cree
Rekal & Bender
Anna Eva Fay
(One to fill)

Chas Gibbs
Litzuward Japs
Gordon & Earle
Anna Eva Fay

Thence.
STAR (ubo)
Versatile 3
"At the Party"
(20-21)

Lauder Bros
Oberita & Girls

Jacksonville
ORPHEUM (ubo)
(Open Sunday Mat)

Eldon & Clifton
Low Dockstadter
Charlina Bros
(Two to fill)

2d half
Girard & Clark
Lew Hawkins
Marx Bros Co

Jacksonville, Fla.
APOLLO (sac)
McCormack & Shan'n
Pislet & Cushing
(Two to fill)

Johnstown, Pa.
MAJESTIC (ubo)
(Splits with Sheridan
Sq, Pittsburgh)

1st half
Daisy Leon
"Highest Bidder"
Felix & Hope
Six Demons
(One to fill)

Jordan, Ill.
ORPHEUM (wva)
(20-21)

Vernie Kaufman
Welsh & Southern
Mabel Harper
These French Girls
Gaylord & Lancton

Kalamazoo, Mich.
MAJESTIC (ubo)
The Vanderkoores
Brown Fletcher 3
"The Debutantes"
Nevins & Erwood
"Orange Packers"

Weber Girls
"Heart of Chicago"
Kimberly & Arnold
Royal Gascolines
(One to fill)

Kansas City, Mo.
ORPHEUM
The Bellrangers
Dyer & Faye
Emm & Carus Co
L'Hoehn & Dupreece
Averling & Lloyd
Cecil Cunningham
Tom Davis Co
GLOBE (wva)
Coy Detrick
Margaret Isles Co
(Three to fill)

Honolulu Duo
Milt Wood
Hugo B Koch Co
(Two to fill)

Kenosha, Wis.
VIRGINIA (wva)
(20-21)

Castle Davis 3
Elina Gardner
Troy Comedy 4
Buck & Burke
(One to fill)

Knoxville, Tenn.
GRAND (ubo)
Lester & Maure
Miller & Statler
H B Toomer Co
(20-21)

F & L Bruch
Dooley & Sales
Clown Seal

La Crosse, Wis.
MAJESTIC (loew)
(1st half)

M Marionettes
Winifred Stewart
Burkhardt & Edwards
Howard & Delores

Lansing, Mich.
BIJOU (ubo)
Evans & Sister
Sullivan & Meyers
Ed Blondell Co
Trovato

Ward Bell Ward Co
(20-21)

Brooks Ruth & B
Bert Howard
Chas J Carter
Richards & Hyde
"The Lion's Bride"

Mesa, O.
ORPHEUM (sun)
Spissell & Mack
Victorson & Forrest
Gibson & DeMott
Esme Evans Co
(One to fill)

Alice Berry Co
Jas & Jessie Burns
Hector Harris Co
Dolly Davis
(One to fill)

Lincoln
LYRIC (wva)
Tuscano Bros
(One to fill)

Cree
Rekal & Bender
Anna Eva Fay
(One to fill)

Little Rock, Ark.
MAJESTIC (inter)
"Sunny Side Bway"

Garcinetti Bros
Elsie Faye 3
J & E Connolly
Weber & Elliott
Schovani Tr

Los Angeles
ORPHEUM
Gertrude Hoffman
Whiting & Burt
Fitzgerald & Marshall
Frankie Murphy
Harry Lancton Co
Moore O & McCor
HIPP (sac)
Harry Sterling
Cora & Robt Simpson

Musical Kuehna
Geo Lee Girls
Ray Conlin

PANTAGES (m)
Carmen's Minstrels
And Lewis Co
"Bats" Seals
Grace Cameron
Henry Sisters

Louisville
KEITH'S (ubo)
(Open Sunday)
The Norvelles
Bernard & Sealth
Payne & Niemeyer
Milo
Lilly Langtry Co
Allen & Howard Co
Kerville Family

Lowell, Mass.
KEITH'S (ubo)
Florette
Weston & Young
Merrill & Otto
Schooler & Dickinson
Frank North Co
Kramer & Morton
Herbert's Dogs

Madison, Wis.
ORPHEUM (wva)
Musical Kleases
Mac Curtis
Thurber & Madison
Dan Burke Girls
(One to fill)

2d half
The Puppets
John & Mae Burke
"Sorority Girls"
(Two to fill)

Mason City, Ia.
REGENT (ubo)
Van Hasen
"Neptune's Daughters"
(20-21)

Redwood & Gordon
Four Renees

Memphis
Julia Desa Co
Mme De Cineras
"Cranberries"
Halligan & Sykes
Bert Hanlon
Dudley 3
Novelty Clintons

MAJESTIC (orph)
Elsie Janis
Stuart Barnes
John R Gordon Co
Nonette
Chas Mack Co
Bison City 4
3 Ankars
Flying Martins
ORPHEUM (loew)
Dixon's Models
La Belle Clark
Frank Rogers
(One to fill)

CRYSTAL (loew)
Jackie & Billie
John T Doyle Co
Stein & Hume
Four Casters
(One to fill)

Minneapolis
ORPHEUM
Calliste Conant
Fritzi Scheff
Burley & Burley
Embs & Alton
Comez Trio
Raymond & Bain
Valerie Sisters
Hanlon & Clifton
Greenlee & Drayton

Omaha
ORPHEUM
(Open Sun Mat)

Rock & White
Mayo & Tally
Waters Sisters
Bouncer's Circus
Eva Taylor Co
Kurtis Roosters
Toney & Norman

Ottawa, Can.
DOMINION (ubo)
Master Chatham
Hal & Francis
"Man Ice Wagon"
W Clarke Co
(One to fill)

Parsons, Kan.
BEST (wva)
Milt Wood
McDougal & Shannon
(One to fill)

Tom & Edith Almond
Lus & Analeka
Bark Bros

Pawtucket, R. I.
SCENIC (ubo)
Howard Slaters
Elkins Fay Co
Ben DeV Co
Ford & Hewitt
(20-21)

Adele
F & E Fisher
Armstrong & Ford
Tennessee Ten

Pearla, Ill.
ORPHEUM (wva)
Vernie Kaufman
Bixley & Lerner
Rawson & Clare
Heath & Perry
Little Hip & Nap
(20-21)

John B Hymer Co
John Whitehead
Mr Eva P
(Two to fill)

Philadelphia
KEITH'S (ubo)
Alexander Bros
Norton & Lee

Newark, N. J.
MAJESTIC
Murphy & Lachmar
Geo & Lily Garden
C H O'Donnell Co
Frank Terry
3 Bobs
(One to fill)

Leslie Thurston
Stanley & LeBrack
Capt Barnett Son
Burke Tooley Co
Alvarez Duo
(Two to fill)

New Haven, Conn.
POLI'S (ubo)
Apollo Trio
Heron & Arnsen
Lloyd & Britt
C & F Usher
Primrose Four
Weiss Troupe
(20-21)

Nathano Bros
Lew & Mol Hunting
Cluquet
Swartz Bros Co
Kelly & Galvin
"College Days"
BIJOU (ubo)
Bartlett & La Favor
Donahue & Conroy
Le Petite Elva
Morgan & Gray
Quinn & Laferly
Musical Norden
(20-21)

Tom Kuma
The Barkers
Ward Trio
Martin Van Bergen
Klass & Bernie
Ned Nestor Sweet's

New Orleans
ORPHEUM
Alex Carr 3
Lads & Lassies
M Montgomery
Diamond & Brennan
Brown & Spencer
Maria Lo
Curzon Sisters

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
(1st half)

Bob & Tip
Lester & Maure
Martin & Maximilian
Susan Tompkins
Dorothy Regal Co

Oakland, Cal.
ORPHEUM
(Open Sun Mat)

Gara Zora
Francis King Co
Harry Hines
Olga Cook
Natalie Sisters
Valentine & Bell
(Two to fill)

PANTAGES (m)
"Daisy Maids"
"Mystic Bird"
Yasee & Wheeler
A Armita & Bros
Wright & Davis

Ogden, Utah
PANTAGES (m)
Arthur Lavine Co
Raymond & Bain
Valerie Sisters
Hanlon & Clifton
Greenlee & Drayton

Omaha
ORPHEUM
(Open Sun Mat)

Rock & White
Mayo & Tally
Waters Sisters
Bouncer's Circus
Eva Taylor Co
Kurtis Roosters
Toney & Norman

Ottawa, Can.
DOMINION (ubo)
Master Chatham
Hal & Francis
"Man Ice Wagon"
W Clarke Co
(One to fill)

Parsons, Kan.
BEST (wva)
Milt Wood
McDougal & Shannon
(One to fill)

Tom & Edith Almond
Lus & Analeka
Bark Bros

Pawtucket, R. I.
SCENIC (ubo)
Howard Slaters
Elkins Fay Co
Ben DeV Co
Ford & Hewitt
(20-21)

Adele
F & E Fisher
Armstrong & Ford
Tennessee Ten

Pearla, Ill.
ORPHEUM (wva)
Vernie Kaufman
Bixley & Lerner
Rawson & Clare
Heath & Perry
Little Hip & Nap
(20-21)

John B Hymer Co
John Whitehead
Mr Eva P
(Two to fill)

Philadelphia
KEITH'S (ubo)
Alexander Bros
Norton & Lee

F Nordstrom Co
Daniels & Conrad
Gruber's Animals
Margaret Farrell
Ellis & Bordon
Hals & Bronner
Sabine & Bronner

GRAND (ubo)
Queenie Dunedin
Faika & Maxson
"Midnight Follies"
Edwin George
Kolb & Harland
Aerial Edgley
WM PENN (ubo)
Bell & Freda
Beaumont & Arnold
Mack Albright Tr
Melody Maid
(20-21)

Harnard Flinnety Co
Gwln & Gossett
Victoria 4
Dayton Palmlo

Pittsburgh
HARRIS (ubo)
Grace Wasson
Mystic Hanson 3
Bell & Haywood
Mary Douce Co
B & N Helm
"Love's Lottery"
Joe Towle
Lockhart Bros

DAVIS (ubo)
Noel Travers Co
Nan Halperin
McWatres & Tynon
Timberg & Darling
Adela Whelan
Adelaide & Hughes
(Three to fill)

SHERRIDAN SQ (ubo)
(Johnston split)
(1st half)

Jonathan
Harris & Nagel
Turrely
Long Tack Sam Co
Secret & Antoinette
(One to fill)

Portland, Me.
KEITH'S (ubo)
Wartanas
Skipper & Kastrop
J & W Hennings
Hope Vernon
H. DeSerri
Kins & Fogarty
Wilson & Aubrey

Portland, Ore.
ORPHEUM
Fannie Brice
Vanderbilt & Moore
Mme C Ohmann
Catherine Powell
De Grohs
"Saint & Sinner"
EMPRESS (sac)
Valdo Co
Sharf & Ramer
Ann Hamilton Co
Grant Gardner
Castling Laidys
PANTAGES (m)
"Dream Pirates"
Dancing LaVare
Violet & Charles
Packard Four
Chris Richards
Emmett & Emmett

Providence, R. I.
KEITH'S (ubo)
Samoy
Benose & Baird
White Hussars
Sarah Padden Co
Britt Wood
Carrie DeMar Co
Dealin's Animals
EMERY (loew)
Grey & Peters
3 O'Neill Sisters
James & Pealy
"Sword of Fear"
J & B Thornton
(20-21)

Jack & Foris
Bauers & Saunders
Lew Cooper
"Best of Friends"
J & B Thornton
(20-21)

Quincy, Ill.
ORPHEUM (wva)
Alfred Panell
Elliott & Mullen
"Musical Matinee"
"Those French Girls"
(One to fill)

Morton Bros
Frank Raa Co
Bixley & Lerner
Belmonts

Reading, Pa.
HIP (ubo)
Daniels & Walters
"Kiddies' Burglar"
(Three to fill)

2d half
Sampson & Douglas
Phillips 4
Morgan Dixon & S
Ethel Whitelake Co
(One to fill)

Richmond, Va.
LYRIC (ubo)
(Norfolk split)
(1st half)

Sid & Sid
Gladstone & Talmage
Mr & Mrs McDonald
Al Herman
(One to fill)

Roanoke, Va.
ROANOKE (ubo)
Santley Bros
Roxy La Duke Co

Willard (full week)
Dunbar's Dragons
(20-21)

Nat Lemingwell Co
Willard
Dunbar's Dragons

Rochester, N. Y.
TEMPLE (ubo)
C E Evans Co
Old Homestead 8
Parker King
Comfort & Kling
Madden & Ford
J & E Morgan
Robert Dyer Co
Ben & Ella Patterson
ROCHESTER (loew)
Dave Wellington
Tom & Stasia Moore
"Evil Hour"
Giuran & Newell
(One to fill)

FAMILY (sun)
Gruett & Gruett
Catherine Dean Co
Leslie Sisters Co
"Style Revue"
(20-21)

Wells N & Moore
Jessie Sterling Co
Kelcy Trio
Ethel Dawn June

Rockford, Ill.
PALACE (wva)
Elroy Sisters
Gaylord & Lancton
John & Mae Burke
"Fashion Girls"
(One to fill)

2d half
Dorothy Herman
Henry Fern Co
Thurber & Madison
(One to fill)

Sacramento
ORPHEUM (orph)
(27-28)

(Same bill playing)
Stockton (20-30)
and Fresno (31-1)

Bankoff & Glorie
Umberto & Sacchetti
Julie Ring Co
Hallen & Hunter
Duran & Raymond
Bert Wheeler Co
Dupree & Dupree
EMPRESS (sac)
Black Dots
J Levy Family
Howatson & Swaybells
Mr & Mrs F Thomas
Adams Beverly & W
Miss Elmina Co

Saginaw, Mich.
FRANKLIN (ubo)
Brooks Ruth & B
Bert Howard
Chas J Carter
Richard & Kyle
"The Lion's Bride"
(20-21)

Evans & Sisters
Sullivan & Meyers
Ed Blondell Co
Trovato
Ward Bell Ward Co
St. Louis

COLUMBIA (orph)
Ralph Herz
"River of Souls"
Clara Morton
Merlan's Docks
Scott & Keane
Borden & Haydn
Moore & Hauser
Marinetti & Sylvester
EMPRESS (wva)
Booth & Leander
Claudia Tracey
Three Chums
Friend & Downing
Fichtl Troubadours
Thornston & Carlew
Mae Dora
Tella Shaw Co
Minnie Allen
(One to fill)

GRAND (wva)
The Salvazels
Taylor & Brown
Three Amers
Grant Arnsen
Hazel Kirk 3
Lewis & Norton
Nell McKinley
Musical Snillers
"Which Shall I M"
(20-21)

St. Paul
ORPHEUM
(Open Sun Mat)

Laurel & Bronson
Dan P Casey
The Duttons
Conlin Steele & P
McCloud & Carp
Dennis Tove
EMPRESS (sac)
Hunter's Docks
E E Clive Co
3 Rozellen
Al Lawrence
Four Bards
"Hot Cross" (wva)
Dix & Ellis
Honey & Long
San Francisco Murphy
Carnell Placet Co
(20-21)

Anderson Sisters
Pauline Saxen
May & Addis
Sumko Co
(20-21)

St. Paul
ORPHEUM
(Open Sun Mat)

Brandon Hurst Co
Billy McDermott

Smith & Austin
Mary Gray
Sam Barton
Correll & Gillette
Mirano Bros
PANTAGES (m)
"Omce Girls"
Gallagher & Carlin
Rucker & Winifred
Rider Wiggins Co
Keegan & Ellsworth
Sam Antow
MAJESTIC (inter)
Enmy's Pets
Claudius & Scarlet
The Crisps
Fay Coleys & Fay
Hermine Shone Co
Nellie V Nichols
Kartell

San Diego
PANTAGES (m)
Imperial Troupe
Frank Bush
"Cannibal Maids"
Grace McCormack
Rice & Newton
San Francisco
ORPHEUM
(Open Sun Mat)

Lubovska
Lillian Kingsbury Co
The Sultanas
Clark & Verdi
Warren & Conly
Ed Morton
Stone & Hayes
Harry Green Co
EMPRESS (sac)
Libby & Barton
Allen Trio
Wm Lytel Co
Buck & Lytton
Mills & Lockwood
Stressall's Animals
PANTAGES (m)
"Bachelors' Sweet-
hearts"
Wm Ward Gris
Burns & Kissen
Maidie DeLong
Cavana Duo

Savannah, Ga.
BIJOU (ubo)
Flying Neloneons
Lew Hawkins
Marx Bros Co
(20-21)

Eldon & Clifton
Lew Dockstadter
Charlina Bros
(Two to fill)

Seranton, Pa.
FOLIE'S (ubo)
Jerome & Carson
Rice & Franklyn
Steinleit Bros
Leighton & Kennedy
Josephine Davis
"Girl & Gown Shop"
(20-21)

Bounding Tramps
Eva Shirley
Sylvester Family
Zelaya
Warren & Tempieton
"Fashion Show"
Seattle

ORPHEUM
Henri De Vries
Vinie Daly
Girl in Moon
Andy Rice
Mason & Murray
Tom Tomboys
Willard Simms Co
EMPRESS (sac)
Marble Gems
Kamerer & Howland
Saona
Marie Stoddard
7 Casteluels
Mr & Mrs A Cappellin
PANTAGES (m)
"Sept Morn"
Ward Terry Co
Bowman Bros
Clairmont Bros
Chas & Dixon
St. Louis

ORPHEUM (wva)
Mellor & De Paula
Earl & Edwards
Van & Bell
"New Leader"
(One to fill)

2d half
Three Vagrants
Dix & Dixie
"Earl & Girls"
Willie Weston
Frank Stafford Co

Spekane
PANTAGES (m)
Joe Fanton Co
Gordon Eldrid Co
James J Morton
Reddington & Grant
Mrs Bob Fitzsimmons
"Sunset Six"
Springfield, Ill.

MAJESTIC (wva)
Jugling Delake
Jarvis & Harrison
Baron Lichter
Homer Lind Co
Dainty Marie
(20-21)

"Four Husbands"
Springfield, Mass
PALACE (ubo)
Rialto Co
Orel
Tollie Curtis
Ethel Hall Co
Three Vag
Ned Nestor Co
(20-21)

Musical Clegg
Hector
(Continued on page 30.)

Lane & Harper
"Banks Half Million"
Arthur Whitlaw
Breen Family

Springfield, Mo.
JEFFERSON (wva)
Tom & Edith Almond
Lus & Analeka
Bjork Bros
(20-21)

Miller & Munford
(Two to fill)

Superior, Wis.
PEOPLES (wva)
Box Car Duo
Frank Ward
Gladys Vance
(20-21)

Victorine & Zolar
Gladys Correll
(One to fill)

Syracuse
CRESCENT (ubo)
Taylor Trio
Rae Meyers
Chas Mason Co
Clover 3
(20-21)

Fred Weber
Von Hampton & S
5 Romeros

Tacoma
PANTAGES (m)
"Dream of Orient"
"After the Wedding"
Faber & Waters
The Creightons
De Michele Bros

Terre Haute, Ind.
HIPP (wva)
"Sept Morn"
(20-21)

Small & Sisters
J C Nugent Co
Brooks & Bowen
Gautier's Shop
(One to fill)

Toledo
KEITH'S (ubo)
Kelt & De Mont
Wm Armstrong Co
Corcoran & Dingle
The Baggensens
Lighthouse & Alex
Wm Morris Co
Ruth Royce
Leon Sisters Co

Toronto
SHEA'S (ubo)
Valentine's Dogs
Force & Williams
Barney Gilmore Co
Hopkins Artel Co
Keller & Follock
Malvern
YONGE ST (loew)
Julia Edwards
L Plant & Timmons
Norris Baboons
Harrison & Smith
Walter Elliott Co
Helmont Lewis
6 Water Lilies

Troy, N. Y.
PROCTOR'S
Adroit Bros
C Sterling & Brown
Tom Nawn Co
Herbert Ashley Co
Mimie Four
Welch M & Montrose
(20-21)

Roeder & Deam
Geo C Davis
Gagnon Pollock Co
Three Ellisons
Newhoff & Phelps
"Trout Mail & Dubs"

Vancouver, B. C.
PANTAGES (m)
"Hollywood Dixie"
Rosalie Lloyd
Volant
Pearson & Goldie
Harry Tauda

Victoria, B. C.
PANTAGES (m)
Seven Bracks
Lord Roberts
Ryal & Early
The Rials
Nan Gray
Williams & Rankin
Vincennes, Ind.
LYRIC (sac)
Chas Gibbs
Tittuware Japs
Gordon & Earle

Virginia, Minn.
ROYAL (wva)
Victorine & Zolar
Gladys Correll
(20-21)

Gladys Vance
Box Car Duo

Wabash, Ind.
EAGLE (loew)
H V Fitzgerald
Howard & Delores
(One to fill)

Lester & Dolly
Franz Meisel
(One to fill)

Washington
KEITH'S (ubo)
Morin Sisters
Dino
B Morrell 6
Hunting & Francis
Wm Garton Co
Palmy H & Brown
Eva Tanguay
Amata

NEW ACTS NEXT WEEK

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

Wilmer Walter and Co., Colonial.
Truly Shattuck and Co., Colonial.
Reine Davies (New Act), Bushwick.
Lucy Valmont and Co., Prospect.
Leah Winslow and Co., Prospect.

La Argentina.

Spanish Dancer.

16 Mins.; Full Stage (Plush Cyc.).
Palace.

"La Argentina" is billed as the official dancer to the Court of Spain. She is an exceptionally clever artiste and it would take a terpsichorean technician to describe her work in detail. She is a little woman, with almond shaped eyes and a most engaging smile. Like all true dancers, she is essentially a pantomimist, "speaking" with her body more than via the facial route. She offered five dances and was an artistic hit almost from the moment she entered, clad in a red dress, a black mantilla headdress and long, jewelled earrings. The stage was dressed with a plush cyclorama and borders, adorned with the Spanish royal coat-of-arms. All of the dances were reinforced by the inevitable castanets and the stamping of dainty feet upon the stage which contained no floor carpet. Her gyrations were graceful and sensuous. Four changes of costume for the five numbers. La Argentina should go the entire big time vaudeville route.

Jolo.

Mabel Ford and Co. (1)
Singing and Dancing.

15 Mins.; Two.
Jefferson.

Mabel Ford (formerly of the Four Fords) is now doing a single, assisted by a piano player and some clothes that give the act sufficient class to pass it along. Miss Ford never did lay claim to a position in the singing ranks, and she is now attempting entirely too much in that line. The act needs to be cut some, for during the running, especially around the center, it drags, thus causing more work during her closing dance number, which gets her the most. Miss Ford should be very careful in selecting her songs, although she puts them across fairly well. Her present numbers could be changed for the betterment of the entire turn.

Parish and Peru.
Acrobatic Dancing.
12 Mins.; One.
Fifth Avenue.

Parish and Peru are distinctly different from any other acrobatic or dancing turn, but their versatility is not fully developed. The couple are really clever acrobatic dancers and crowd considerable work into their stage period, dancing over chairs, barrels, etc., and completing some good acrobatic feats in their routine. The affair is novel. Opening the Fifth Avenue show the pair went over nicely.

Wynn.

Henry and Adelaide.
Songs and Dances.
12 Mins.; One (Special drop).
Columbia (March 19).

Henry and Adelaide are dancers, reasonably talented in the soft and hard shoe style. They have made a creditable reach for something original and in a large measure have been rewarded. Opening before a drop depicting a department store, the couple emerge from windows introducing themselves with a song and dance. The windows are dressed with their costumes. Henry dances while making an entire change and this bit guaranteed their matinee show for the house appreciated the novelty. Aside from the scenic dressing and the manner of changes the act runs along the style of the conventional song and dance turn. The girl displays some attractive gowns and Henry's appearance is up to expectations, all things considered. The vocal efforts are wasted for neither can sing. Because of this Henry and Adelaide look promising only as small time possibilities. They certainly deserve credit for progressiveness and in the better grade of pop houses, they should find things easy.

Wynn.

Kenney and "Nobody."
Talk and Songs.
16 Mins.; One.
Columbia (March 19).

In his new vaudeville single ("Nobody" being a myth) Bert Kenney gives a genuine impression of the typical southern negro, the lazy, indifferent, slue-foot type frequently pictured in stories, but seldom dramatized in the real characterization. Kenney opens with a "Dixie" song and proceeds through several minutes of conversation on the "Nobody" character, all well blended and productive of laughs, closing with a real "nigger" lyric probably called "Hesitation Blues." The latter held up proceedings at the Columbia Sunday and while the number might be considered a trifle harsh for some theatres, it relates closely to the character and seemed singularly proper as delivered by Kenney. Considering the present supply of singles, Kenney should have no trouble in connecting, for he is strictly original and introduces a character generally appreciated and has surrounded it with a reasonably strong turn. He scored the afternoon's hit at the Columbia.

Wynn.

Kalmar and Brown.
"Nursery Land" (Songs and Dances).
19 Mins.; Full Stage (Special Set).
Royal.

Bert Kalmar and Jessie Brown have surrounded their new series of songs and dances with a decidedly appropriate musical theme, introducing various characters from the pages of a nursery book. While the idea is not exactly original with this couple, they have developed it into a big time affair and deserve whatever results they may attain, for, in addition to the labor expended, they have invested a liberal amount in a rather gorgeous setting. The scene shows a child's nursery, an elaborate affair, but conventional in design. A huge story book frame occupies the center opening. From its pages the several entrances are made, the opening showing Miss Brown as Mother Hubbard, with Kalmar in the dog skin. An original lyric accompanies each entrance, generally followed by a dance. Mistress Mary, Simple Simon, Bo Peep and Boy Blue arrive in that order, with the two latter duetting for the finish. An encore in "one" shows a drop of the famous hill down which the original acrobatic Jack and Jill tumbled. The entrance is made through the drop, and, following a short lyric anent the trip of the young pair to the hill's summit, they offer a medley of kid dances. Of the lot the Simple Simon lyric stood out as the comedy prop, but the dancing and set will guarantee their safe passage. It's big time as it stands, and the couple should be commended. But, notwithstanding this, credit for the idea belongs to a western producer of girl acts whose ambitions never rose above small time because of surrounding circumstances.

Wynn.

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)	GUS SUN CIRCUIT (Gus Sun)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	PANTAGES CIRCUIT (Louis Pincus)
RICKARDS CIRCUIT (Australia) (Chris O. Brown)		

Oklahoma Bob Albright.
Songs.
16 Mins.; One.
Royal.

Bob Albright's eastern debut (with the Oklahoma appendage) was entirely successful and, judging by the results attained at the Royal, Mr. Albright may be classified as a contender for big time. In evening clothes he opens with a high-class ballad, accompanied at the piano by a Miss Cook, later introduced to render her own arrangement of the quartet from "Rigoletto." The succeeding vocal number by Albright is an impression of Chauncey Olcott singing an Irish ballad, with Eddie Leonard and J. K. Emmett impersonations following. Then the piano solo and some talk by Albright, after which he does a burlesque on "My Hero," essaying the vocal roles of a soprano and baritone. Albright could consistently drop the reference to Will Rogers and still retain the western connection, for, while Rogers first conceived the idea of theatricalizing his native region, Oklahoma is a rather large state and the indirect apology is superfluous. Mr. Albright's voice will pass him and he has wisely forsaken the falsetto as a serious proposition. His accompanist is rather pretty, and her solo was an individual asset. The Royal audience liked the couple immensely.

Wynn.

John Neff and Girl.
Comedy and Songs.
16 Mins.; One.
Fifth Avenue.

Several years ago John Neff conceived a brilliant vaudeville idea in his comedy "non-musical" turn, and since then Mr. Neff has diligently protected and nursed the idea, but only partially developed it. His current offering is constructed around the silent instruments, but Mr. Neff hasn't as yet begun to realize one-tenth of the possibilities. He opens with the usual routine of stories, cleverly introducing them through explaining that while he originates his own material, other prominent comics, such as Jolson, have to pay large amounts for them. He then proceeds to tell a number of gags, crediting them to the others and marvelling at the idea of such a reckless expenditure. The special drop shows a telephone exchange and the girl duets through a phone number. The finale is a double song in one. The girl is not well equipped, vocally, and this handicaps Neff somewhat, since he must shoulder the entire responsibility. If John Neff was as constructive as he is capable, he would be up in lights. As it is, he is holding second position at the Fifth Avenue and smothering a great idea with indifferent attention.

Wynn.

Mack's Scotch Lassies (3).
Singing and Dancing.
10 Mins.; One.
Jefferson.

This trio (man and two women) go through the regulation Scotch routine of singing and dancing, including the sword dance for the second number. The idea is then lost when they sing some Irish numbers. The act needs to be routinized, for they appeared unaccustomed to it Tuesday night, and the audience also thought so, according to the applause received. A change in the wardrobe department by the girls, and, if possible, the elimination of the singing by the man, with faster dancing, and then it's a gamble.

Charles Mattison.
Songs.
12 Mins.; One.
City.

While Charles Mattison does a singing act of some quality, it still falls shy of the proper big time mark. A number of imitations comprise his act, during which he sings in a delightful way, although not possessing an unusual voice. This is what hinders him to the greatest extent, for the numbers he sings need more vocal power to gather the applause really due them. He scored well enough in the "No. 2" spot.

To the Vaudeville Artist:---

The White Rats Agitator has been working hard trying to convince you that our names have been used by the Vaudeville Managers' Protective Association merely for ornamental purposes and that that Association was really the United Booking Offices in disguise.

We want you to know that **we are in the Vaudeville Managers' Protective Association to give it all the power and support at our command** and that we have accepted our election as Directors and Officers of the Association because **we firmly believe in its policies and are just as firmly opposed to the White Rats Agitator and his policies.**

With few exceptions the members of this Association are direct and keen competitors in business, **but they are a unit in their opposition to destructive agitation and we are with this Association to the finish.**

MARCUS LOEW, JOSEPH SCHENCK, WILLIAM FOX, SAM A. SCRIBNER, B. S. MOSS.

FRANK FOGARTY, President ALF. GRANT, Vice-President
HARRY MOUNTFORD, International Organizer

Address all Communications and Make all Money Orders Payable to

White Rats Actors' Union of America, Inc.

Founded June 1st, 1900, by George Fuller Golden

AND

Associated Actresses of America

Affiliated with the American Federation of Labor

Also Affiliated with the Variety Artistes' Federation, London, England; International Artisten-Loge, Berlin, Germany; Union Syndicate des Artistes Lyriques, Paris, France

Main Office: 227-229-231 West 46th St., New York

Cable Address "Whystar"
Phone, BRYANT 8780

New York, March 10, 1916.

Registered

Maurice Goodman, Esq.,
Secretary Vaudeville Managers' Protective Association,
Palace Theatre Building, New York City.

Dear Mr. Goodman:

Your Organization says on page 18 of this week's "Variety":

"The organization uses one or two pages in 'Variety' each week to continue the dissemination of the Agitator's sweet-sounding promises. Why not utilize half a page to publish a sworn auditor's statement or financial review of the receipt and expenditure of the huge sum paid into the organization in the last campaign? And why not use the other half page for a statement of the receipts and expenditures of the sums paid into the Organization for the present campaign."

I am perfectly willing to do this, provided you will publish, on another page of the "Variety," a sworn auditor's statement or financial review of the receipts and expenditures of the **United Booking Offices of America.** You can choose your own auditor to inspect our books, and I will choose the auditor to inspect yours.

Very faithfully yours,

Harry Mountford,
International Executive.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

Columbia Theatre Building, New York City

SAM. SCRIBNER, President MARTIN BECK, Chairman Board of Directors
E. F. ALBEE, First Vice-President MARCUS LOEW, Second Vice-President
MAURICE GOODMAN, Treasurer B. S. MOSS, Secretary

BOARD OF DIRECTORS:

Edward F. Albee
Martin Beck
Clark Brown
Harry Davis
Herman Fehr
Harry Feiber
William Fox
Aaron Jones

A. P. Keith
Marcus Loew
Morris Meyerfeld, Jr.
Charles E. Kohl
J. H. Moore
B. S. Moss
John J. Murdock
Alexander Pantages
Sylvester Z. Poli

Frederick F. Proctor
John Ringling
Samuel Scribner
J. Schenck
Mort Singer
M. Shea
Gus. Sun
Walter Vincent

New York, March 22, 1916.

Mr. Harry Mountford,
International Executive White Rats Actors' Union,
New York City.

Sir: Replying to your letter of March 10th, published herewith, it is easy to understand why you offer to the **Vaudeville Managers' Protective Association** the right to examine the White Rats' books, if you may examine the books of the **United Booking Offices.**

But you cannot throw sand in the eyes of the artist by injecting the United Booking Offices into the question.

When members of the United Booking Offices desire information as to its finances, they get that information and we know that they get it in the shape of weekly, monthly and annual statements, without having to ask for it. **This is not true of your Organization.** When we suggested the publication of a financial statement of the White Rats hundreds of artists were clamoring to know where and how their money was spent.

We do not seek information of the White Rats' finances, we know as much about them as we care to know and least of all does the United Booking Offices want to know. **Give the information to the artist and if you are afraid to publish, do not publish it, but give it to him fully and truthfully in any way you see fit.**

Your effort to flash the name of the United Booking Offices before the artist as the bugbear is a positive sign of your weakness. It is your first published flop, because you started your campaign of agitation, not against the United Booking Offices, but against the vaudeville manager generally and, particularly, against the so-called "small time" manager, and for the purpose of trying to fasten your ridiculous White Rats labor agreement upon **every theatre where vaudeville acts perform.** Now, you are trying to sidestep the issue and befuddle the artist by suggesting an examination of the books of the United Booking Offices. **Both artist and manager know that your threats about "closed shop" and threats about canceling artists who are not White Rats, have the least chance of success on the larger circuits.**

Don't try to sidestep or dodge the issue. It remains just as you started it, an issue, **not between the White Rats and the United Booking Offices, but an issue between your Organization as at present made up and the members of the**

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

P. S. Having answered your first letter to this Association we do not wish to indulge in any further correspondence.

MIDNIGHT MAIDENS.

After witnessing the performance of "The Midnight Maidens" at the Columbia this week the question quickly arises in one's mind whether or not the patrons of burlesque theatres want to see burlesque or vaudeville. The "Maidens" show is a good example of poor burlesque but satisfactory vaudeville for the burlesque houses. The show proper consists of a two-act burlesque, both portions of which are short with the exception of four acts which furnish the best entertainment.

The title for the burlesque is "Casey and Duffy Visit Panama" with the thread of the theme dealing with the stealing of plans by a woman agent of a foreign government. This idea is dropped frequently and then revived again only to be dropped until the finale, a union suit number for the chorus who also carry flags. The two acts are worked up to a big red fire finish with the first the most noticeable, a girl waving a large American flag together with the playing of the "Star Spangled Banner," with the last of the second largely the same.

The cast is headed by Pete Curley and Frank Lynch. The former plays a Tad with his partner assuming a grotesque makeup that had no particular worth. They resort to old burlesque ideas for the comedy. Among the other men are Billy Walsh, Bob Calvert, Jolly John Larkins (a big colored boy), Tony Shane and Ed Bissland. The latter is a good looking chap and should develop into a capable straight. He is lost completely in this production, but should land far more successfully next season. His work in the olio would warrant this.

The female contingent is headed by Norma Bell, a leading woman having both voice and figure. Miss Bell stands out conspicuously with no one touching her in any department. Jean Leonard is evidently intended for the sobriety. Her song delivery is not good. Rose Kessner, of the long and lengthy variety, and a capable dancer, has a makeup on the grotesque order and her general behavior is good for comedy results. Her dancing could be worked in more to advantage.

The chorus is typical. The dressing consists of about eight changes. The girls are spirited and give a good account of themselves.

The olio is opened after intermission by the Three Bulova Sisters on the wire. These girls do the customary wire walking and furnish a capable starter for the vaudeville, consisting of Calvert, Shane and Bissland, a male trio, and Walsh, Lynch and Calvert, a female trio. "Along the Erie," a rube sketch abounding in slang with Frank Lynch and Billy Walsh both securing satisfactory results, the former as a tough boy from Brooklyn and the latter doing a rube very well. "Jolly" John Larkins closes the olio with songs and an eccentric dance that goes over easily.

The "Midnight Maidens" is absolutely clean. Just how much that commendable credit mark means to a burlesque show should be found out by its management this season, for "The Midnight Maidens" for burlesque has naught else to attract.

PALACE.

Every act on the bill at the Palace Monday night proved acceptable to the packed house. The opening turn is Edward Gillette, with his animals, which he throws about mostly comedy. The Big City Four was billed for second spot, but were replaced by the Chung Hwa quartet. The tenor looks very much like a white man. He gave no suggestion of Mongolian accent, and if he is posing as an Oriental he should assume a slight suggestion of it in his vocalizing. The act got away nicely.

Sherman Timberg and Hattie Darling, assisted by their own leader, put over what might be termed a "violent success," measured from the standpoint of applause. Timberg's imitations introduced in his "Usher" song, did it. Mason and Keeler in the Porter Emerson Browne farcical playlet "Married," contributed about as perfect a comedy sketch for vaudeville as any booking manager might demand.

Then came the low comedy crossfire turn in "one" of Savoy and Brennan, with their "I'm Glad You Ain't Me" catch phrase. The female impersonator of the turn recalls, in voice tonation, the late Jimmy Russell, but minus the Celtic touch. This aspect was marked in the method of planting his laughs. A comparison of this kind should be accepted as a compliment. La Argentina (New Acts) closed the first half.

Blossom Rooley, with Melville Morris at the piano, was divided by only one act, from Anna Wheaton, with Harry Carroll presiding at the ivories. Miss Rooley sang "Underneath the Stars" and is as "rhapsodic" as ever, but not nearly so raucous-voiced, having toned down considerably. The "soft pedal" is much more artistic—a step in the right direction.

Weber and Fields started off with Fields telling Joe: "Mike, if I'm cruel to you it's because I love you." The old pool table scene had the audience roaring. Women laughed as heartily as the men when Fields claimed four balls for a scratch. They concluded with the smashing of the fiddle over the head.

Miss Wheaton and Mr. Carroll scored with their songs. Miss Wheaton enunciates exceptionally clearly. While she chances Carroll played a melody on his piano. By this time Miss Wheaton was ready with "Suzanne," a recitative story song, very artistically rendered. It's the same number Adele Rowland did when with Carroll at the Palace a few weeks ago. Amata closed the show with her mirror and fire dances, earning healthy applause after eleven o'clock.

Not a single serious moment in this bill. Jolo.

COLUMBIA.

Contrary to expectations, the Columbia Sunday matinee gathering was extremely orderly, the wrath of the gullible going off nothing payable in the program as arranged and consequently everything went along as smoothly as one could wish. This Columbia "hugaboo" has apparently been over-exaggerated and while occasionally the displeasure of the Tenth Avenue visitors has been demonstrated at a Columbia concert, the misbehavior has been the exception rather than the rule, and there is no necessity for the established fear that seems to predominate among those who anticipate a Columbia engagement.

Last Sunday the show ran along like a well rehearsed bill, with an occasional professional "death" registered, but the periodical hits were in the majority and the program as a whole was entirely satisfactory.

La Prins and Sanchez opened with their comedy tumbling turn, and while nothing exceptional is featured, their repertoire is entertaining and they were rewarded with ample applause. Henry and Adelaide (New Acts) came second, succeeded by "Prince Charles," a performing chimpanzee. "Prince Charles" features his cycling, riding a series of various shaped wheels and closing with a spin on a motor-driven cycle. It also does the conventional stunts, but lacks the finesse exhibited by his predecessors. Considering the tardiness of the arrival, "Prince Charles" looks scheduled for the pop tour, where he should interest the youngsters.

Kenny and "Nobody" (New Acts) next, followed by Una Clayton and Co., in an extremely talky sketch built around a domestic situation. Miss Clayton could consistently eliminate the greater part of her introductory scene, for the explanatory matter runs to a monotonous point. The theme is well directed and carries a good comedy crisis, but too much time is utilized in reaching the point. The characters are well handled by the trio of principals and with some essential stage direction the skit should qualify.

Tighe and Jason were visibly annoyed by surroundings in general and foolishly exhibited their feelings, finally exiting without a bow, although the applause merited a return. The Tighe-Jason specialty is that on this particular occasion there seemed no apparent cause for the "pout," for while the hack stare noise might have affected Tighe's temperament, the noise was hardly audible to those in front.

The College Inn Sextet were a solid hit, with a repertoire of mixed numbers, the individual honors going to the violinist. Ben Welch stopped long enough to register his usual mark, giving way to the Reckless Trio, who closed with an aerial turn. Wynne.

ORPHEUM.

There is an international bill at the Orpheum this week. It has 12 acts, each representing a different country. There were both neutrals and belligerents on the program, but the Orpheum does not draw its patrons from the foreign element of Brooklyn and nothing in the way of red fire appealed strongly to the exception of an American outburst.

Monday night found business satisfactory. This is not always the case when the Orpheum uses a long show devoid of a name headliner. It is the one big time Brooklyn house where a name can bring business. The international idea evidently had its effect on the populace, for they came out in force and the remainder of the week should hold up as strongly, if not more so.

Ireland secured first honors, not alone through Maggie Cline, but two other acts on the bill as well found it necessary to use Irish songs in order to put their turns over.

The show opened with the international girl, single woman posing turn using colored slides. There are so many of these acts on the small time it seemed odd to have one opening a big time bill, but then again it was a suitable attraction. The silhouette poses are the best at present employed. The turn opened to a very cold house, that was the only drawback. Zolaya, pianist (with hair cut), representing South America, found the house walking in on him. He did remarkably well for a quiet turn and at the finish was awarded with solid applause. Maybe very important to some one (probably Zolaya himself), if true.

The Meyakos (Japan) got one of the real hits, largely due to the efforts of the youngest member. This kid has a personality that is immediately felt and his number alone, "Can't Get Along With or Without Them," reaches the audience with ease. The two girls are capable contortionists and have well Americanized their singing. These Japs were the first to give a touch of Irish in the show, closing with "The Celtic Song." Molly Decker, who might have been worked up a bit more strongly with the use of the boy. Lyons and Yosko (Italy), the second musical turn of the evening, held forth No. 4, with their customary returns.

Juliette Dika (France) was the first of the three single women the program contained. Miss Dika sang three of her typical style of numbers, using "Beautiful Eggs" for an encore. This song does not now carry, nor never did, real weight and the idea employed (eggs and logs) is rather blue. "Sunshine of Your Smile" earned an individual hit. Miss Dika displayed some attractive clothes and was satisfactory. Bernard A. Reinhold and Co., in "The Emperor's New Clothes" (Germany), was vastly more characteristic of that country than any of the other turns billed for their native lands. The sketch abounds with laughs and does remarkably well for one so old and appealing so lazily to a class.

Josie Heather (England), offering easily the faintest entertainment of the evening, appeared after the five-minute intermission, and

got the artistic hit of the bill. Miss Heather, with her winsomeness, quickly caught on and the audience sure did like the little English girl all of the time. Glen Ellison (Scotland), and Scot without a kilt, followed. Miss Heather, opening with a new number, "Which Switch for Ipswich," for which Ellison has the audience join in the chorus. This portion was marred through a blurred slide which was impossible to read. A number after his own style would undoubtedly prove a better closer for this chap than the present "Roaming in the Gloaming" (announced as an impersonation of Harry Lauder). Ellison is distinctly away from the usual run of Scotch comedians and it would be advisable to employ an entirely different ending.

The second sketch of the evening brought forth Carrie De Mar and Co. in "Quick Action" (America), a comedy piece that has speed and contains more talk in twenty minutes than many plays boast of in an hour. Following the action of the sketch Miss De Mar did her wine song, which scored individually for her. Next was Miss Cline, in healthy voice Monday night. The Chung Hwa Four (China) followed with popular and native numbers. These men gain good harmony and appear to go to their work in the right spirit. Ireland got another bow from them. The Fridkowsky Troupe (Russia) closed.

AMERICAN ROOF.

The American's bill the first half held nothing startling. It could have been switched around three or four ways and the chances the result would have been just the same. The feature turn was the late Paul Armstrong's "A Romance of the Underworld" that has 13 principals besides some supers. The sketch looks pretty big for small time. It's a comedy, but it's a very irregular construction but this may be forgiven. Several of the parts are filled nicely by the players, especially the low comedy Irishman, and some of the other roles are not so well taken, especially the young attorney. He should tone down and try naturalness. If the salary of this big small time turn caused a cropping of the remainder of the bill to reach the customary average, then the show's make up may be readily understood.

Still there didn't appear to be any cheating in the salary list. Daisy Harcourt was "No. 4." She is now using a man in a couple of her songs, he acting as the boob husband in the wedding number and as a stage hand for the other song, doing quite nicely both times. The house of Alvin Harcourt. She handles her matter decorously but there are some decided points and these the audience enjoyed itself over. She gets the house when first coming out, but seems to lose them about half way. If Miss Harcourt could rearrange her repertoire of numbers to keep the audience in hand, she would be a real riot all over small time. "The Soldier's Song" is a matter of national honor, the finish of the soldier song would do much better if instead of having the final line "God save the King" it would read "Gold help the King." Marvel (New Acts) closed the first part.

The second section was opened by Ward and Howell in a piano-act that included some talk, and came the "The Soldier's Song" with the Irish Cabilli Irish songs and stories, next to closing, the Three Kratons closing. Opening were the Clemens Brothers, musical clowns, after which Stanley and Le Brack pushed a lot of talk into their turn, the girl doing a straight, and "No. 3" were billed as Chapman, Harbue and Co., an assumed name for the Three Ambler Brothers.

In the Stanley and Le Brack act about the best item for applause seemed to be a Charlie Chaplin impersonation by the man, who was unnecessarily rough with the girl, though following Chaplin. It might be funny on the screen, the cane hitting stuff, but it's not that in any way on a stage. Sims.

ROYAL.

The hits were in the majority at the Royal Monday evening, although nothing of a sensational nature was numbered in the layout. The show was good throughout, well balanced and smoothly run and this despite the lethargy of the orchestra, which will probably acquire the proper timing spirit about Friday of this week. It takes a liberal minded reviewer to overlook the apparent inability of the Royal musicians and because of their lack of cooperation with the individual specialties one must make due allowances for the turns in attendance. What Sherman said about war goes double for a poor orchestra, particularly at a house where so much depends on the returns.

Ethel Hopkin was moved up from the second portion of the bill to the second position and just managed to make it with little to spare. Miss Hopkins has a mixed repertoire of popular and operatic numbers, closing with a medley of Irving Berlin's successes. The operatic number gathered the best returns, although her opening song gave her a good start.

Mr. and Mrs. Norma Phillips pulled a reasonably big hit with a light comedy skit. The woman is particularly clever in the interpretation of the juvenile wife's role, and while Phillips is entirely acceptable, he might curtail the speed of his speeches to better perfect his enunciation. While few of his points were lost, proper handling would preclude the loss of any. Meanwhile the Phillips

should keep on the lookout for a stronger finish. The present one lacks that essential wallop, although it is thoroughly appropriate and natural. They scored a continual line of laughs.

The other sketch on the bill did likewise. Kelso and Leighton have their own ideas of vaudeville and the Royal gathering seemed to look favorably upon them. Their skit is composed of a series of humorous bits and situations all well developed and cleverly presented. The woman has an abundance of personality and handles the comedy excellently. They earned the real big hit of the evening.

Kramer and Morton struck the popular fancy with their routine of rough comedy, and Lillian Shaive, character songs, seemed right at home in the Bronx. Ruby Cavalle and Co. closed the show, offering a costly production, but this hardly suffices, and the production did not register. Oklahoma Boh Albright, and Kaimar and Brown (New Acts). Wynne.

CITY.

Heavy attendance continues to gather at the City. Of the usual eight acts and pictures, five turns went in for singing.

Loughlin's Dogs opened, going through tricks away from the conventional. The act relied upon its closing trick (dogs on a revolving table) to insure success. Charles Mattison (New Acts) was followed by the "Black and White Revue," which is due to start a couple of changes. They have been doing the same thing so long, even the songs, the people themselves are growing stale in their respective parts. The dresses worn by the girls are the same as when the act first came into New York. The opening number from behind the curtain might be replaced, for the harmony sounds off, although singularly it will do for the style of the act. A rehearsing of the entire piece might be commenced immediately.

After a Pictorial Weekly Tifford with his novel ventriloquist turn, did very well, considering the singing he had to follow. Tifford has a novel offering that should prove a worthy piece for him. The act at times seems to stop during the "gags" told. Perhaps a little cut in the talk with more singing instead might improve that. Tifford, with the act running right, put a claim in for the best. The singing should be made the strongest throughout, although his jokes are right up-to-date. Tifford telling one Monday night on an evening paper topic of the same day. Newhoff and Phelps scored well with their former singing specialty, they practically gathering more than anyone appearing up to their time. They worked before a special drop in "one" showing a song shop and restaurant next door to the familiar "gags" generally heard between those conversation later being pulled. After a short time at this, they go after the singing end which really brought them the returns.

LeRoy Lytton and Company were the first and only sketch, and it did not take hard work for them to register. The skit has any number of witty lines, and it is good enough to hold a spot. The Victoria Four are not a good quartet because three of them try to be comedians. The boys must have been out west for some time. The tenor only might do the comedy, but if he does he could as well gather a new line of business. They sing fairly well, but the harmonizing is poor, and although the comedy as usual drew its share of laughs at this house, it will not get them very much in the long run. Cutting (and a good deal of it with the comedy) and a change in their song deliveries, bringing into play some singing as done during "Slam" and they should go along at a better rate.

Frear, Baggett and Frear closed the show with their hat throwing and club juggling, and although the greater part of the audience appeared tired and restless, still most waited for their performance. For a turn of its kind, more speed should be shown, especially with the wearing of baseball costumes. The club juggling, however, holds the speed end up, for they do fling those clubs about, the big fellow handling them with ease.

JEFFERSON.

The Jefferson show Tuesday night gave little satisfaction to the fair-sized gathering, perhaps due to the slow-moving pace it went through. The bill was given a good start by the Millard Bros., who registered well in that position with bicycle riding and comedy. Mac and Scotch (New Acts) passed quietly, while the Lester Trio did well enough in the following spot to get along, although they did not seem to lift the show from the rut. A Pictorial Weekly gave the show a black eye with a close-up of a picture recently taken after the Mexican raid down south. Mabel Ford and Co. (New Acts). Next came Brady and Mahoney who threatened to hold up everything for the time being. They easily grabbed the applause bit of the show, especially after they sang a couple of parodies. Adele Folsom and Co. had a heavy dramatic piece that at times held attention. While the piece allows for some clever acting, the rest, outside of the young fellow handling the principal role, displayed very little in that line. Miss Folsom does not handle the Vampire idea any too well, although by this time she should be more familiar with it. The sketch got something at the close, but hardly enough for the "gag."

John and Johnson were next-to-closing, the colored boys scoring any number of laughs with their well-arranged talk. The Eugene Troupe closed.

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

COMBINE RUMORS FILL THE AIR; MILLIONS FLYING EVERYWHERE.

Combines and Counter Combines of Film Interests Hold the Centre of Interest in Trade. American Tobacco Looking for Investment Outlet. Reported Having Options on Big Film Concerns.

Millions were in the air in film circles this week. The rumor grind dished out there was to be a combination of a number of the big firms in the industry and the American Tobacco interests were in the field to buy out the interests.

The Tobacco people are said to have somewhere in the neighborhood of \$100,000,000 surplus cash on hand and, after looking over the film possibilities, have settled on that industry as worthy of attention.

The Vitagraph plant, stock and all is reported to have been offered to them at \$2,000,000. The Triangle and the Paramount are also mentioned as being part of the combine the Tobacco people have in mind forming.

Another rumor has the Mutual and Universal thinking the entire picture business should be under their control and that the two companies are leaning toward an agreement to combine their various interests.

It is known there is a reorganization in progress within the U. This company will be busy with its reorganization plans until some time in April; then it is barely possible the Mutual heads and Carl Laemmle and others interested in the U. will get together for a serious talk on the matter of combining.

The hitch at present to a successful consummation of the plans of the Tobacco clique is the majority of the picture firms approached have been holding out for what are termed overvaluations on their plants. Investigators have "dug" up unusual information regarding conditions existing in the picture field.

A man closely allied with the Tobacco interests was asked by a *VARIETY* representative concerning the various rumors afloat. He said:

"These reports have been current for many weeks now. The financial reporters of all the dailies have called upon the tobacco interests regarding the rumors and been told truthfully that absolutely nothing had happened or was contemplated in the immediate future. They have, under the circumstances, refrained from making any mention of the stories. The only daily paper thus far publishing the rumors has been the New York Times, which has merely printed the stories as rumors and without attempting any verification. I can state to you positively we have not purchased any picture plants, nor have we even secured an option. The present valuations placed upon the various film enterprises makes

such a course impossible to practical business men. I do not look for any important merger of film interests for at least another year—maybe not then."

PICTURES FOR CHILDREN

New Haven, Conn., March 22.

Several hundred children today attended the first of the series of motion pictures which will be held every Saturday morning at the Bijou theatre, through the efforts of a local mothers' club.

The general order of things is reversed at these Saturday morning performances. Instead of children not being admitted without adults accompanying them, adults are not allowed unless they have their children with them.

The films are selected and furnished by the Community Motion Picture Bureau of Boston, and will illustrate such as "Cinderella," "Little Red Riding Hood," etc.

CLUNE HIRING THEATRES.

Los Angeles, March 22.

W. M. Clune will not release his feature film, "Ramona," through exchanges. He has engaged theatres in New York, Boston, Chicago, Philadelphia, Washington and San Francisco and will present the California romance with the identical stage setting used at his Auditorium theatre here.

The Chicago opening is set for the latter part of this month, with New York and San Francisco to follow shortly thereafter.

The film is still doing almost capacity business here.

PRINTER ATTACHES FILM CO.

The Acme Lithographing Co., through its attorneys, H. J. & F. E. Goldsmith, obtained a judgment Tuesday against the Prohibition Film Corporation for \$500 in the Municipal Court. Under the judgment the Acme Co. has attached the film entitled "Prohibition."

Soprano Film Star's Offer.

Jeanne Iver who starred in the latest B. S. Moss feature picture, "One Day," has been tendered a ten weeks' contract to play the Loew vaudeville houses.

Miss Iver is a soprano who has spent a large part of her time abroad studying voice culture.

86th St. Changing Film Daily.

With the B. S. Moss 86th Street theatre passing to the possession of Marcus Loew in a week or so, the policy will become feature pictures seven days weekly, the film changing daily.

MARY PICKFORD REPORT.

It is asserted by persons who claim to know that Mary Pickford did not sign with Famous Players for another year on Dec. 31, when her contract expired with that company.

Color is lent to the story by the rumor the screen star had recently, through emissaries, inquired of other film concerns if the offers made to her in December held good.

Still another report was in circulation Miss Pickford had affixed her signature to a contract with another company, the identity of which is shrouded in mystery, but which is understood to be in some way affiliated with a proposed gigantic merger of the film industry.

Just what the trouble is between the star and the Famous Players, if any, is not known, the rumor necessarily reviving the former story of her objection to the booming by the Famous of Marguerite Clarke. It is understood Miss Pickford verbally consented to continue under the Famous Players' direction without specifying any period, under the terms submitted to her by them for another year.

A PERTINENT QUESTION.

A prominent Brooklyn exhibitor shot a hot note to George Kleine, president of General, asking Mr. Kleine why he did not release the one-reel Watson comedies through the G. F., which is suffering for the want of good singles, instead of releasing them via his own (the Kleine) exchanges. The picture showman is still waiting for a reply.

Other companies are also pulling their single reels out of service in the G. F. and releasing them through different exchanges, while releasing mostly re-issues via G. F. Essanay announced early this week that the Bushman two-reelers would be re-issued, through the same medium.



DONALD CRISP

"RAMONA," Clune's cinema-dramatic production of Helen Hunt Jackson's great love story will have its premiere in New York City April 5. This 14-reel production was made under the sole direction of DONALD W. CRISP, whose work has established him as one of the leading directors in the picture world.

Mr. Crisp, now in New York to stage this marvelous production, said: "'Ramona' is the result of as sincere work and concentrated energy as ever attended the making of any picture. Every scene is but the illustration of the story so ably described by Mrs. Jackson in her famous book. Its sensation is its lack of sensationalism. I did not allow my imagination to run riot with Mrs. Jackson's story. I have studiously refrained from resorting to 'stunts.' I would rather not make any further comment upon my efforts," he concluded modestly.

EXHIBITORS REVIEWING JURY.

The Greater New York Exhibitors' League is to impanel a reviewing jury of its own to pass on all film productions that are to be offered to them for bookings. Incidentally they are trying to perfect an arrangement which will enable the enrollment of out-of-town exhibitors as non-resident members, who will receive the verdict of the jurists on pictures.

The plan is still in embryo, but there is every indication it will eventually come to a successful issue and with it there will come the taking of rooms in the film district where a number of the exhibitors will have desk room, and to which there will be a projection room attached in which manufacturers can display their films. A floor in the building at 218 West 42d street is now under consideration for the location of the headquarters.

When the plan is finally worked out it will mean that each of the resident exhibitors will have to serve on the jury in turn. It will be composed of five men each day who will be on hand early in the morning and remain there during the day to pass on subjects presented. Their findings on films will be distributed to the other members of the League daily and out-of-town members will receive a wire service containing the information that is passed to the local exhibitors who are members.

A system of rating of all subjects is to be followed. The classification will divide pictures into five classes: Class A, Excellent; Class B, Good; Class C, Fair; Class D, Bad, and the fifth class will simply be "N. G."

The exhibitors state too much time is wasted at present by them trying daily to individually rush about town in the mornings to see pictures, so that they can make a selection for the program of their houses. With the installation of the new quarters manufacturers will have to apply for bookings for the showing of their pictures and a schedule of projections will be tabulated a day in advance of the showings. They also will fix prices at which they will play pictures according to the ratings found by the jury.

GRIFFITH'S LATEST COMING.

Los Angeles, March 22.

D. W. Griffith's new masterpiece, "The Mother and the Law," is rapidly nearing completion at the Fine Arts studios here.

Critics who have seen the film in the making are a unit in declaring it will surpass "The Birth of a Nation."

MABEL NORMAND REMAINS.

After having said she wouldn't, and negotiating elsewhere Mabel Normand has affixed her signature to a new contract with the New York Motion Picture Corporation and, for the present, will continue as a member of the Keystone company at Fort Lee. Before many days her activities will take on a larger field.

It is understood Miss Normand's salary under her new contract is \$1,000 a week.

FILM "FRANCHISE" HOLDERS THREATEN PICTURE EXHIBITORS

First Run Privilege in Neighborhood Seems Likely to Swamp Competition Before Long. Congested Exhibiting Field and Narrowing Down of Reliable Service Principal Causes.

A threatened danger to the picture exhibitor at large is the film "franchise" holder in neighborhoods. Watchful exhibitors who have followed the development of the trade and the recent trend into more simple channels of strength and reliability as far as the manufacturers are concerned say that the neighborhood franchise holder will also result in feature film service again rising in price.

The current and late past average daily price for features has been about \$30. It seldom exceeded that amount, excepting in special instances, when \$75 was demanded, or with a couple of extraordinary releases \$100 was asked and received.

The neighborhoods as a rule are congested by picture houses. It makes brisk competition, and the exhibitor who was summing up estimated that even though one house concluded to change daily, the seven features or services thereby employed would about deplete the available film market of its best product. The exhibitor referred to the first run privilege only. His argument was that though seven or less houses (if that many were in a neighborhood) ran a full week or split the week that number securing first run franchises from services would necessarily leave the other houses in the vicinity high and dry for marketable goods through their box offices. The exhibitors left outside of a regular service of value would have to go into the open market, picking up such "cats and dogs" as might be secured, with no assurance of a continued merit that would mean the retention of a profitable clientele.

That the "franchise" holder is coming, this exhibitor seemed certain of. The same plan, to some extent, in the case of a single service here and there has been used for a long while back, but the universal extension of the exclusive first run limited to one house or a certain few houses in a neighborhood would be a new angle to picture trading.

Were the "franchise" holder, said the exhibitor, in possession of a theatre of large capacity, he could easily "clean up" the neighborhood through the established quality and names of pictures that would be presented.

The matter of the exhibitors and pictures is forever calling up the present film market condition. A picture man who should know what he was talking about casually mentioned the other day that not over four per cent. of the picture exhibitors in this country can show a profit for last year (picture circuits figured as one exhibitor). When queried on his remark, he stated it was

not intended to mean all of the other 96 per cent. had lost money—the four per cent. included actual profits only.

With the process, whatever it may be, that shall reduce the exhibitors' overcrowded ranks will come another condition tending to regulate the manufacturing end, which is now governed mostly by demand, the supply being furnished in the belief the demand is there, with the outside manufacturer proceeding under the impression his film, if a good one, can easily find a place.

The picture business, in its present state, said the exhibitor, is an endless chain of theories for the future, if one cared to speculate in them.

BRADY HASN'T SIGNED YET.

The temporary agreement under which William A. Brady is acting as supervisor of productions for the World-Equitable has expired, but he is still at the offices daily. He continues to insist that no new contract has been made with him as yet.

It is understood that for the present he is receiving \$600 a week to apply on his profits.

INCE COMING SOON.

Thomas H. Ince is expected in New York within the next fortnight, to arrange for a metropolitan engagement of the masterpiece on which he has been working for many months.

There is some talk of placing it at the Knickerbocker at about the time the new Rialto opens its doors with Triangle service.

PARAGON GETS PLAYS.

The Paragon Film Co. on Wednesday closed with the estate of Andrea Antoine of Paris for the rights to all available play manuscripts presented during the life of the Theatre Antoine of Paris. The deal was consummated by Maurice Tournier, Paragon director, associated for ten years with Antoine.

Paragon has also purchased the film rights to Harriet Beecher Stowe's "My Wife and I."

\$100,000 FILM THEATRE.

New Orleans, March 22.

A new picture theatre to be erected on property leased by Herman Fitchberg, opposite Child's restaurant on Canal street, will cost \$100,000. It is to be called the Globe.

Lyric, Morristown, Closed.

Morristown, N. J., March 22.

James J. Lyons, of the Park, has bought the equipment of the Lyric, which closed its doors Saturday night. He will use the stuff for fitting up an aerodrome in the rear of the Park.

BURNING UP A CITY.

Kingston, B. W. I., March 11.

A city will be burned here Wednesday or Thursday, as a near finishing spectacular scene for the huge Annette Kellermann feature film Herbert Brenon has been directing around these parts the past seven months for William Fox.

After the city is destroyed but a few more scenes need to be taken, when Mr. Brenon, Miss Kellermann and the company are to return to New York.

Robert Mantell, another William Fox star photoplayer, leaves March 13. J. Gordon Edwards, Mr. Mantell's director, remains over until the Kellermann people depart.

The Kellermann picture is reported as holding many tremendous "kicks." It will represent to the Fox corporation an investment of half a million dollars before publicly presented (which may not be until next fall). It is the most expensive feature film ever turned out and the length of time devoted to it by Mr. Brenon speaks for the vast thought and work he has given to the film.

Since starting on the picture Miss Kellermann is said to have received nearly \$50,000 in salary. It's her second big picture, she having been the star of "Neptune's Daughter," the most successful "water feature" yet shown, and which was also directed by Brenon, then with the Imp (Universal).

STRIKERS MAKING DEMANDS.

Los Angeles, March 22.

At a mass meeting of the striking workers of the motion picture studios, a resolution was passed calling upon all employees to give personal and financial support to a movement to regulate working conditions and adjust grievances.

The workers demand an exchange through which all employees are hired; also a board to decide all wage and other questions, the board to comprise five workers and five members selected by the managers.

TO ABOLISH CENSOR.

Los Angeles, March 22.

By a vote of six to two in Council, the Committee of the Whole recommended the passage of a resolution abolishing the Censor Board and providing for the appointment of a Film Commissioner at a salary of \$2,100 yearly. The measure is considered as good as passed.

The motion picture managers are celebrating, as they were behind the movement for the past six months.

GUESSING ABOUT EDISON.

The trade is puzzled as to what Edison will do with the film the big plant in Bedford Park is turning out. A well-defined rumor has it that one of the companies in the Paramount coalition will shortly drop out and that Edison will take that place. Another report, which is more likely, is that Edison will become active again in the General Film, having never relinquished its franchise in that company. At any rate, the fact that their plant is working to full capacity has made it a matter of conjecture among film men.

FOX STILL EXPANDING.

The arrival of Winfield R. Sheehan, general manager of the Fox Film Corporation, in England, last week and the immediate opening under his direction of a chain of offices in England and Scotland, means that this film company attains a new stage of its expansion into the world markets.

Entry into the British market makes the sixth country to be invaded by William Fox in less than 24 months. His corporation is now operating in Australia, England, Scotland, Canada, Brazil, Argentine and is reaching out in still other directions.

Two years ago William Fox was operating the Box Office Attraction Company and the Greater New York Film Rental Company. The latter concern was not a film manufacturer in any sense. It bought film wherever it could find it and marketed it through its own small chain of exchanges.

Last September the Fox Film Corporation inaugurated a regular contract service of a five-reel feature each week and the few exchanges that had been marketing his product expanded into a chain of thirty domestic branches and sub-offices dotted all over the North American continent. Entry into foreign lands followed soon thereafter.

The expansion of the Fox interests has been marked by no alliances of any sort.

NEW AMENDMENT COMING.

The Board of Aldermen will shortly receive a new ordinance sponsored by the Motion Picture Board of Trade, amending the present motion picture law giving the movie theatres the same standee privileges that the legitimate houses now enjoy. Other contemplated changes are the grading of license fees according to seating capacity and a different definition of the phrase "Motion picture theatre," now defined in the present law as "a place having no scenery, machinery, or stage."

The M. P. exhibitors' association, while in receipt of an invitation to cooperate in having this law passed, have consistently declined to have anything to do with the "Board," and it will be a matter of general interest to the independent exhibitors as to what stand the M. P. E. L. will take after the bill is introduced.

DE MANBY RETURNING.

Alfred De Manby left Chicago on Monday after putting the Chicago Colonial "on its feet." He stopped off at Niagara, taking in the Falls.

Chicago, March 22.

The Colonial gave some big shows Sunday, turning hundreds away. Alfred De Manby gave an overflow concert in the foyer.

Sheer's Appendicitis.

Billy Sheer, casting director for World-Equitable, thought he had appendicitis Tuesday. He phoned for a physician and went home to bed. On removing his clothes he found a clip holding a bunch of papers shoved into his right-hand trouser pocket had been sticking into his groin.

FILM FLASHES

"The Motion Picture Exposition to be held in Madison Square Garden, May 6 to 13, by the Motion Picture Board of Trade, judging by the plan and scope and the programme so far arranged, will be unquestionably the most elaborate and interesting in-door industrial exhibition or trade show I have ever seen in my years of experience in this field," says Harry A. Cochrane, general manager of Madison Square Garden, who is also associate manager of the exposition with J. W. Blinder, executive secretary of the Motion Picture Board of Trade.

Harry Pollard wired George W. Lederer from Southern California this week that the great weather on the Coast has enabled him to take a view of the U. S. Pacific battle fleet headed for Mexican waters, a Mexican built fight, all of the huge International Expositions on the Coast in their entirety, several interiors and exteriors and has a chartered yacht to take him to some of the remote islands in the Pacific, there to complete the exteriors for "The Pearl of Paradise," the Pollard Photo Play Corporation's first masterpiece, starring Margarita Fischer.

Donald Crisp, director of "Ramona," the cinema-theatrical entertainment adapted from Helen Hunt Jackson's famous novel, which W. H. Clune and his associate, Lloyd Brown, will present at the 44th St. Theatre beginning April 3, arrived in New York Tuesday from Los Angeles to take charge of the work of staging this elaborate picture. Accompanying him was his scenic and mechanical staffs.

While most of the warring nations have had their side of the conflict presented in motion pictures, the Austrians alone have been unrepresented in this information to the public. "Austria At War," the official pictures of the Austrian government approved by Emperor Franz Josef are the very first to be launched on the American market showing this nation's side of the controversy.

Bluebird Photoplays promise as their April 10 release "John Needham's Double," a screen adaptation of Joseph Hattan's play which served as an early introduction of the late E. S. Willard to America in 1892. Mr. Willard produced the piece at Palmer's theatre on his tour of this country when A. M. Palmer first brought over the great English actor.

Lewis S. Stone is returning to Chicago this week to resume work before the motion picture camera for the Essanay Company. Edgard Selwyn is at present writing a play which may serve as a starring vehicle for Mr. Stone next season. There is an understanding between the Selwyns and the star at present regarding it.

A stage effect for the films is that constructed in the Peerless Studio by Director Edwin August for "The Social Highwayman." It consists of a freight elevator and shaft four stories in height. The scene culminates in the fall of the elevator loaded with passengers.

SCHOOL GIRL DISAPPEARS.

San Francisco, March 22.

The police are looking for a real or fictitious picture actor named Antone Moreno, whom, according to the allegations being circulated, they connect with the mysterious disappearance of Ethel Oaks, a 16-year-old San Leandro school girl.

The girl has suddenly dropped out of sight and the last clue found indicated that she had come here in the company of a Miss Soto, who claims to be Moreno's sister, and who described her brother to such good advantage that the little San Leandro miss is said to have become infatuated with Moreno through Miss Soto's description and came here to attend a party at which Moreno was to be present. Since then no trace of the school girl can be found.

Miss Soto has also disappeared and the police wonder if there is a movie thespian named Antone Moreno, or if the Soto woman used the name and profession as a bait to lure the maiden away from her home.

Three of Equitable and World stars are to leave the screen for a few weeks to take part in important legitimate revivals. Charles Cherry and Jane Gray are to appear in "Idlers." Alice Brady is to take part in "Little Comrade."

George W. Lederer's next picture production, "The Country Girl," is now being taken at the World's Peerless studios at Fort Lee, featuring Frances Nelson, Leonore Harris, Robert W. Frazier, Gladden James, Frank Beamish, Tim Cronin.

Hattie Burks, half of the vaudeville team of Lorraine and Burks, which has been featured for the last year in "The Blue Paradise," is a member of the William Fox organization and is now appearing in what will be her first picture.

"If you load up the top of your piano with books, draperies, vases, bric-a-brac, etc., you deaden the tone of your instrument," declares Musical Director Becker of the Fox Film Corporation.

Ellen Glerum, headliner at Proctor's Yonkers theatre next week, will appear in a new one-act play entitled "The Apache," written especially for her by J. Victor Wilson, the press representative at the Strand theatre.

Tom Terriss has completed a five-reeler entitled "My Country First." It is a timely story dealing principally with the operations in this country of perilous foreigners.

Lillian Brown Leighton, character comedienne and scenario writer and Ralph McComas, comedian, have become affiliated with the E. and R. Jungle Film company.

W. H. Harding, who has been sales manager for the United Photo Plays Co. of Chicago for the past year, has severed his connection with that company.

Frank Borzage will replace Thomas Chatterton as director of Mustang two-reel dramas produced by the American Film Co., Inc., at Santa Barbara.

Marguerite Skirvin has been placed under contract by the Equitable Company for another feature picture production.

George Le Guere, the young Metro star, has been loaned to the Eastern Film Co. for one picture, "Man and His Making."

Within the next six weeks the World and Equitable will release 12 pictures.

Marie Empress is on the Coast, with the Balboa players.

Dorothy Rogers has joined the William Fox players and begun work in her first picture.

REVIEWING TILLIE FILM.

The New York office of Metro has resurrected "Tillie's Punctured Romance," the six-reel Keystone, in which Marie Dressler starred. When this picture was released, Marie Dressler was featured in the billing, Chaplin's name not appearing on the paper at all.

Now since the comedian signed with Mutual and the ensuing publicity, exhibitors created a strong demand for this picture. With seven worn-out prints on their hands, and unable to get a new one because the negative is destroyed, Metro accomplished the resurrection by cutting up the seven prints and making one serviceable copy from them, which is now renting for a fancy figure, in addition to putting out a line of paper in which Chaplin is featured, while Marie's name is "lower-cased."

LeTendre With World.

T. E. LeTendre, associated with H. H. Van Loan in the press department of Universal for several years, has replaced E. Richard Schayer as assistant publicity representative to Harry Reichenbach at World-Equitable.

COAST PICTURE NEWS.

By GUY PRICE.

On March 10, Helen Herman of the Keystone players, arrived in San Francisco to fight for the custody of an adopted four-year-old boy whom Miss Herman has been providing for during the past year. The youth is Dustin Farnum Gasson, son of Mr. and Mrs. Aaron Gasson, of New York, who, while out here last year, separated and the father gave Miss Herman the custody of the little boy, whom Miss Herman left with her mother, Mrs. Free, while she went to work at the mission camp. Now it seems the boy's mother wants him back and even went so far as to try and have Miss Herman and her mother charged with child stealing, which was the cause of Miss Herman's hurried return home. Gasson has wired that he, too, is coming here to see that Miss Herman can keep the youngster if she so desires. Both sides threaten to take the matter into court for settlement.

Instead of cutting down the local board of motion picture censorship, as recently advocated, it has been decided to increase the number of people comprising that body.

Louise Fasenda has fully recovered from her recent illness and has resumed her duties with Keystone.

Oscar Apfel has taken the local Fox company, headed by William Farnum, to Santa Cruz Islands for sea pictures.

Eddie Dillon is planning a motor trip into Mexico.

Miss Kathlyn Williams and Mme. Juan de la Cruz gave an "At Home" in honor of Mr. and Mrs. Tyrone Power, March 1.

Lula Warrenton has recovered sufficiently from her attack of pneumonia to be back at work before the camera again.

Polly Moran is working in blackface for the first time since her advent into Pictureland.

Fobbie Herron is leading the new Fine Arts orchestra named in honor of Mae Marsh.

George Broadhurst was accidentally filmed the other day at the Griffith studios, and as a result of his venturing too near the camera the playwright will be seen in the moon scene in a forthcoming Triangle photoplay.

Four hundred men, women and children have sued the New York Motion Picture Company because they allege the film officials refused to pay them more than \$1 for posing in near-nude pictures.

Juanita Hansen is now doing picture duty at Santa Barbara.

Russell Smith, who recently left the Famous Players as script editor to go with Lasky, is now with neither, but is doing free lancing.

Belle Petit was slightly injured in an auto accident. She is with Essanay.

Harry Caulfield is handling the business for the local Chaplin-Mutual.

Eddie Sutherland, Keystone, cut his hand on the windshield of his auto so badly that a trip to the receiving hospital was necessary.

The local Keystone denies that Mabel Normand has quit and backs the denial by adding that the comedienne has signed a new contract at an increase in salary.

Romaine Fielding drove over from Phoenix in his new big car last week.

Charlie Chaplin arrived last week and has taken studio quarters in the Kolb and Dill plant. He will begin work at once.

L. D. Maloney is now with Signal.

The Signal is to picture several books published by Bobbs-Merrill, Indianapolis.

Millard K. Wilson's middle name evidently is "Ketchum," for he was the only one of the film players' party at Silver Lake to catch anything.

Margaret Gibson is now a regular at the Horsley studios here.

The Bostonick zoo, otherwise the David Horsley studios, is daily visited by several hundred tourists.

Frederick Vroom has joined the Inceville colony.

Wilfred Lucas recently addressed an assemblage of millionaires at Pasadena.

Lloyd Ingraham is now directing Mae Marsh.

De Wolf Hopper says he doesn't care if he ever returns to New York. That's how the movies make some actors feel.

Jewel Carmen has signed with the Fine Arts.

Ed. J. LeSaint and his company of Universal players went to the Mojave desert last week to take scenes.

A delegation of Catholic priests visited the Universal plant this week.

COMPLETE FOX PROGRAM.

William Fox has under consideration the issuing of a complete daily service in conjunction with his one-feature-a-week policy. Negotiations have been going on with Pathe whereby Fox will handle the Pathe weekly as part of this daily program, it being a simple matter, with the facilities at his command, for him to manufacture single or two-reel subjects to make the balance.

The Greater New York, a former Fox subsidiary, recently absorbed by the General, formerly supplied the Fox clients with the service necessary to complete a daily show, besides supplying the film for the Fox chain of theatres. Report has it that Triangle and Metro also contemplate a similar complete daily service.

CHEMICALS GROWING SCARCER.

Film laboratories are experiencing the greatest difficulties in securing the chemicals necessary to develop and print film. Aside from price which has risen over two thousand per cent. since the war started, the scarcity is causing some of the laboratories to use these chemicals even after the tensile strength has gone from them, with the result that there is much film on the market just now which is either badly developed or printed. The chemicals most necessary in the film trade are methol, hydrochoine and potassium, all imported from Germany.

SEEKING AN INDICTMENT.

A firm of lawyers, representing a prominent author, has presented to the district attorney its evidence asking for the criminal indictment of one of the best known film manufacturers on a charge of piracy. It is alleged the film man annexed the author's story bodily without permission.

New York's Big Picture Crowd.

About 200 filmfolk a day visit the New York theatre, according to a rough estimate, to see the pictures they or their friends appear in.

The New York, under Marcus Loew's direction, is making a feature of picture stars showing themselves upon the stage. Last night 12 of the best-known of the World-Equitable players were on hand.

LITHOS GOING UP.

To add to their other troubles, exhibitors received a notice from several manufacturers that on account of the war, the increased price of paper, lithographing ink and other materials made it necessary to boost the price, until lithos are now selling for as high as ten cents a sheet.

New Orleans Film House Closes.

New Orleans, March 22.

The Crescent, with pictures, closed suddenly Saturday. Business has not been good during the past four weeks.

The theatre may be on the International circuit next season, returning to its former policy of traveling combinations.

DOLLARS AND THE WOMAN.

Whatever else may be said of "Dollars and the Woman," a six reel Lubin (V-L-S-E) picturization of Albert Payson Terhune's novel "Dollars and Cents," one thing is certain—it is not one of those "sin and forgive" photoplays. It is just a simple, clean, heart-interest story, devoid of train wrecks or other sensationalisms and minus the sex problem. The production, made by Joseph Kaufman, reflects credit upon him for a careful avoidance of all "big scenes" and "effects." Two boys and a girl, about eight years old, are first shown, the boys fighting for the girl's favor. They grow up, still rivals. Dan Hillyer is poor, Arthur Crewe wealthy. Dan, an inventor, wins the girl. He sells a patent for \$7,000 and they live extravagantly, until their money is nearly all gone. His wife draws their last few dollars to enable her husband to go to San Francisco to negotiate the sale of a patent. Her pocket is picked, and as a last resort she appeals to her former suitor, Crewe, for a loan of \$250. Not knowing the money came from Crewe, the husband goes west, but has no sooner started than a wire comes telling him to postpone his trip till spring. Wife, poor, is about to give birth to a baby. Crewe has her sent to a hospital and privately pays for every luxury, she not knowing it isn't a regular free ward of the city. Child is born. Doctor tells Crewe: "There isn't a chance for her life. She won't fight to live." Crewe suggests that doctor inform her that her husband has failed and that Crewe demands repayment. "Tell him I'll pay," she says and determines to live. Husband, broke, remains in Frisco, working as porter in a hotel. He finally sells his patent for a royalty of \$8,000 a year, sends wife money and she promptly repays the \$250 loan, with interest. Wife, who had been an extravagant butterfly, has become obsessed with the necessity of saving. She refuses to accept new clothes or to even eat properly. Husband cannot understand how she got the money for a private ward in the hospital; finds cancelled check with which she repaid Crewe. He rushes to Crewe's home, finds him out and returns home. Meanwhile Crewe calls. Wife insists on leaving husband. Both claim baby. Explanations and reconciliation. The sentiment throughout is sweet and clean, but there is too much footage employed in visualizing a wealth of unnecessary detail. For instance, the showing of the principals as children, the rushing out to phone for an ambulance, showing the man actually entering the drug store and calling the hospital, the ambulance leaving the hospital, etc. It would seem to be a simple matter to eliminate these extraneous scenes, which would lead to a speedier conclusion without in any way injuring the story. "Dollars and the Woman" will fit in the best program. *Jolo.*

THE BONDMAN.

William Fox undoubtedly has a record-breaking money-making feature in "The Bondman," the five-part picturization of Hall Caine's novel. Credit for the remarkable picture must be given both the director, Edgar Lewis, and the star of the cast, William Farnum. The latter gave one of the best performances the camera has ever been able to record him in. And the picture itself is one of the best-cut features seen in some time. It took exactly fifty-nine minutes to show it at the Academy of Music one night this week, and the house was not only jammed to capacity, but long after nine o'clock there were hundreds standing at the back of the house trying to get a glimpse of the picture. It must have been the undoubted intention of the Fox Film Corporation to make "The Bondman" a feature of more than five reels, for there is enough shown in the picture as it now stands, to show with slight lengthening of the scenes the picture could have been easily padded to seven or even eight reels. But the five reels of "The Bondman" are just jammed with meat and action, and the story when it ends leaves one sitting in one's seat waiting for more. That is the secret of a successful picture. Give an audience a good story; do not tire them by dragging it to too great a length and at the finish they will want more. Of course the thrilling tale that Hall Caine wrote adapts itself wonderfully for picture purposes and the director made the most of his opportunities. The scenes, which are laid in Iceland and the Isle of Man, hold an unbounded interest, and the cast which was selected to present Mr. Caine's masterpiece could not have been more aptly chosen. Mr. Farnum playing the role of Stephen Orry, who weds the daughter of the Danish Governor of Iceland—and later as Jason Orry, the son and the "Bondman"—was absolutely at his best. Harry Spangler as "Sunlocks" did what is without doubt his greatest piece of motion acting. Doris Woolridge as Rachel, the governor's daughter, was very convincing in the early part of the film. Dorothy Bernard, Carey Lee, Julia Hurley, Charles Brook, Charles Graham and L. O. Hart were the others of a well-balanced cast. *Fred.*

THE LOST BRIDEGROOM.

"The Lost Bridegroom" is a rather trivial and inconsequential feature for a Famous Players (Paramount) release at the classy New York Strand theatre. It is, in fact, very light-waisted and were it not for the appearance of John Barrymore in the stellar role, the picture would be nothing but a cheap program photoplay. It is the story of a bridegroom struck on the head by a thug the night before his wedding day, causing aphasia, from which he doesn't recover until taken by

the crooks to rob his fiancée's house. By a curious coincidence he falls into the hands of the same thieves who dealt him the knockout. And of all the houses in New York to be robbed, the crooks must perforce select the man's fiancée. There are inconsistencies galore and the "drama" would be ridiculous if unfolded in any but a comedy vein. As before remarked, its only redeeming quality is John Barrymore. *Jolo.*

MUTT AND JEFF.

The first of the "Mutt and Jeff" series of split reels was released at the Strand theatre last Sunday and gave every indication that the famous cartoons will prove as popular in motion picture form as in newspaper cartoon form. The time-worn phrase "the house rocked with laughter" may be used in its literal form in commenting on the initial showing of the series. Jeff has a toothache and hasn't the courage to have it pulled. Mutt, of course, has a scheme to fool the dentist. Ties string to tooth and other end to taxi. Seats himself in taxi and gives order to drive. Jeff runs as fast as the taxi, so the tooth isn't yanked. This continues all day and well into the night, replete with all sorts of absurdly comical incidents. Finally the auto is wrecked, the tooth is yanked and the climax is reached when Jeff informs Mutt the tooth is out but that it was the wrong one. The picture is a knock-out. *Jolo.*

THE SUPREME TEMPTATION.

Herbert Dubois Antonio Moreno
Dubois, Senior Charles Kent
Mrs. Dubois Mary Maurice
Annette Dorothy Kelly
Lydia Kate Davenport
Milton Ewart Overton
Grumps (valet) Jack Brown
Paris Lawyer Temple Bax
Lockwood Daniel Leighton
His Daughter Florence Marguerite Blake
Mon. Picard John Robertson
Marie Yvonne Dandman
Assist. Surgeon Frank Brule

There is but one situation in "The Supreme Temptation," the Vitaphone blue Ribbon (V-L-S-E) five-part feature, Arthur J. Westerman, author; Harry Davenport, director. The remainder of the film is sheer padding, with no suspenseful interest and the conclusion as inevitable as the old-time ten, twenty, thirty melodramas. A young medical student in Paris marries a grisette during a debauch. He returns to America and, hearing the girl is dead, marries again. His first wife comes to America and falls into a cataleptic trance, believed to be dead. As a hospital physician he is called upon to perform an autopsy. Uncovering the "corpse" he finds it is his wife and that she is alive.

For a moment he is tempted to continue the "autopsy" to insure her death. He resists the temptation and the woman is revived, but only temporarily. She dies just as a child is born to his second wife. It is not revealed that he remarried his second wife to legitimize the child—probably not. It is also not shown why he went to Paris to study medicine. Maybe it was because he was pro-Ally. Hereofore it was generally understood only art students went to Paris and medical students to Germany. Nor is it indicated why "headquarters" men come to arrest the head of a bank for irregularities instead of federal officers. Good cast and production, but a highly ridiculous and improbable scenario. *Jolo.*

THE HAND OF PERIL.

James Kestner House Peters
Maura Lambert June Elvidge
Frank Lambert Ralph Delmore
"Bull's Eye" Cherry Doris Sawyer
Tony Morelli Ray Pilcer

As the title suggests, "The Hand of Peril" is a crook melodrama. It was produced by Paragon, under the direction of Maurice Tourneur, and will be released by the World. Arthur Stringer is the author of the scenario and his tale adapted for the screen as well as directed by Mr. Tourneur. He has turned out a very convincing photodrama that has the "punch" and there is one innovation that would make the picture worth while, even though there wasn't anything else to it. It is the showing of nine rooms at one time and the action of the picture as it takes place in the house is fully shown, the punches being brought home with the aid of a number of close-ups that are cut in. The picture unfolds in the first four reels with the speed of a race horse. The suspense is constant and there isn't any let-up whatever until the last few hundred feet. Here the story lags and takes an awful "flop" because of the lack of clearing up of detail. Of course, the early speed of the picture makes this all the more noticeable. House Peters is the star. He has the role of James Kestner, a Secret Service agent. Kestner walks into a counterfeit plant located right in Palisades Park, through an accident, and the story is founded on the struggles that beset his rounding up and arresting of the gang of swindlers. The title of "The Hand of Peril" is bestowed on the daughter of Frank Lambert, a famed crook. The girl is the brains of the counterfeit plot because of her ability to handle engraving tools. When the story is cleaned up at the finish, the Secret Service man quits the service and marries the girl, who has stated that she is ready to reform. It is a good feature that will interest almost any audience. *Fred.*



WORLD FILM CORPORATION

Presents

HOUSE PETERS

IN

"The Hand of Peril"

A N unusually forceful and dramatic offering showing this popular star in a characterization of startling novelty. Emphatically "what the public wants."

Produced by PARAGON FILMS, Inc.

EQUITABLE

Motion Pictures Corporation

Presents

FRANK SHERIDAN

IN

"The Struggle"

A PHOTOPLAY that will cause a tidal-wave of sensational success. Get aboard this big winner. Scenes ashore and afloat. Great Shipwreck Spectacle—Love—Romance—Bitter Hate—Noble Friendship.

RELEASED THROUGH

WORLD FILM CORPORATION

EXECUTIVE OFFICES

130 WEST 46th STREET • NEW YORK

BRANCHES ALL PRINCIPAL CITIES.



DRIFTWOOD.

Helen Warner.....Vera Michelena
Alice Warner.....Clarissa Selwynne
Their Mother.....Dora Heritage
Lawrence Grove.....Harry Spingler
Richard Grove.....Leslie Stowe
James Wayne.....Charles Graham
Ira Simpson.....Joseph Daly
Vida Simpson.....Vida Johnson
Dan.....David McCaley

The Ocean Film Company has ready for release a screen visualization in five parts of Owen Davis' drama "Driftwood," which was produced under the direction of Marshall Farnum. Vera Michelena is starred in the picture, which Harry Spingler and Charles Graham are the featured members of the supporting cast. "Driftwood" is a feature that is worth playing. The story carries more or less of a melodramatic punch and the screening direction is very good indeed. Two young lovers are parted, through an accident, on the eve of their wedding. They have eloped and the boy has gone to gain the consent of his father, who has just returned from England. The father and boy are injured in a smash-up when their auto is struck by a train. The girl, who is alone in the hotel, is afraid to return home and when her sweetheart does not return she resolves to make her own way in the world. After several years of struggling she obtains employment in the office of a lawyer who is married to her sister. The attorney is strong for the ladies and especially his stenographers. He makes a proposition to Helen Warner (Vera Michelena), who is the girl, and she, tired after years of battling without making headway, falls. A day later, young Lawrence Grove (Harry Spingler), who has been searching for her ever since he recovered from the accident, makes his appearance. But she says that it is too late. Later, her brother-in-law (the attorney) forces her to listen to the pleas of Lawrence and sways her judgment through threatening to tell the young lover who the man that ruined her was. Fearful of her sister's happiness, because Lawrence has threatened to kill the man if he ever learns his identity, she consents to accompany Lawrence to the Canadian wilds as his wife. The story is well told in the picture, there being but one break in the titling, which can easily be remedied. The photography is good and the sets and exteriors are alike good. Fred.

THE FORTUNATE YOUTH.

Paul Kegaworthy, afterwards known as Paul Savelli.....Wilmuth Mayall
Silas Kegaworthy, his father, afterwards known as Silas Finn.....William Cobhill
Barney Bill Simmons.....John A. Sniely
Colonel James Wingwood.....G. Davison Clark
Mr. Buttons.....Chas. Graham
Princess Sophia Zobraska.....Lillie Leslie
Polly Gordon.....Rita Fitzgerald
Miss Ursula Winwood.....Sue Balfour
Jane.....Marguerite Forrester
Maisele Shephard.....Betty Holton

In the advance matter regarding "The Fortunate Youth," which has been produced by the Ocean Film Corp., it is stated the picture has been re-edited and new titles furnished under the personal supervision of Harry B. Raver. Mr. Raver had best take the feature in hand again and see if he cannot speed the action a little more. "The Fortunate Youth" is founded on the novel of the same title by William J. Locke, but the filmization, according to those that have read the book, does not follow the original tale very closely. Mr. Locke's hero, after having obtained a severe handicap in his start in life, is finally raised to the honor of a seat in Parliament, obtaining the election against his own father. Of course the action of the story runs over a period of approximately twenty-five years, and the trouble at present seems that too much footage was devoted to the earlier parts of the tale. By cutting the opening three reels and clearing up the story somewhat with leaders the value of the feature might be enhanced. In its present shape it is rather doubtful if the feature will do at all. Fred.

GYPSY JOE.

A Gypsy.....Joe Jackson
His Sweetheart.....Dora Rogers
A Squire.....Lew Morrison
His Wife.....Elizabeth De Witt
An Orphan Child.....Betty Marsh
A Gypsy Chief.....M. De La Parelle
His Henchman....."Shorty" Hamilton

This Triangle-Keystone is a little short on action, but has more story than the usual comedy picture. Joe Jackson is starred in the picture and, as usual with Jackson pictures, there is more of a human touch about "Gypsy Joe" than there is to the ordinary run of the Keystone. Of course the plot of this centers about a child whom the gypsies want to kidnap. Joe is the "boob" of the camp, but for all that he is beloved by the belle of the camp, who is the chief's daughter. The chief sends Joe to steal the child, but when he fails to make good he is followed by several of the band to wreak vengeance on him for his failure. Finally the old squire, who was only too willing to let the gypsies kidnap the child, so that he wouldn't have to take care of her, sends her to them. Later, when he discovers that she would be the means of lifting the mortgage on his house he tries to get her back. Here is where the chase comes in and whatever of the slapstick there is to the picture is crowded into a few hundred feet at the end. It is only a fair comedy. Fred.

BETTY OF GRAYSTONE.

Two things stand out in the Fine Arts (Triangle) production of "Betty of Graystone"—the all-star cast and the general direction, in which may be included the photography and "locations." When a program picture has a cast which includes Dorothy Gish, Owen Moore, George Fawcett, Eugene Ormonde, Leonore Harriss, "Kid" McCoy, etc., that's going some. The plot is elemental, and there is never any question of the ultimate conclusion—just another variation of Cinderella and her prince. She is a poor girl, the daughter of the caretaker of a mansion in New England, owned by a nice young man. In due course, after a series of misadventures, she becomes mistress of Graystone, but not until a bold, bad step-brother, impersonated by "Kid" McCoy, attempts to rough-house her and she is rescued by the master of Graystone (Owen Moore). To those of us who have seen McCoy knock out numerous "champs" with short-arm jolts, it is exceedingly amusing to see him make a long swing at Moore and miss him by a mile; then have Moore "mix" with him and they roll down a flight of stairs, finishing with Moore throwing him out of the house. However, it's a good program feature, with plenty of comedy and "class." Jolo.

THE DISCARD.

Alys Wynne.....Virginia Hammond
"Python" Grant.....Ernest Maupain
Keith Bourne.....Harry Beaumont
Doris Wynne.....Betty Brown
J. F. Smiler.....Charles Stein
Due de Beaurval.....Patrick Cailhoun
Ysabel Maxwell.....Gertrude Glover

Here is a real five-reel thriller that has been placed on the market by the Essanay Company. It would have better been named "Blackmail" had not that title already been usurped by another picture. The tale relates the machinations of a clique of international swindlers, whose greatest asset is a striking looking woman. This woman is Alys Wynne (Virginia Hammond) and at the time of the opening of the story she is in France with "Python" Grant, who in reality is her husband. Her child is at a convent under the name of Doris Wynne, and is about seventeen. She is a great favorite with the other girls, but knows little of her mother, nor does anyone else for that matter. The child's affairs are looked after by a firm of attorneys, who act for the mother in all matters. The mother has fled a young nobleman and is forced to flee to America. The girl left alone in France accompanies one of her school chums to England, where she meets the brother of the girl and the two fall in love. The two finally gain the consent of the mother

through the French attorneys and are married. At the same time the youngster's name is Keith Maxwell, but an uncle in America dies and he wills the youth his entire fortune, providing he will assume the family name of Bourne. He and his wife come to this country and before young Bourne buckles down to work the two have a second honeymoon at Palm Beach. Here the young man falls in with the "Python," who is on the watch for just such game, but young Bourne is too honest to fall into any of the quick turns that are proposed for his fleeing. Result: "Python" decides to take him to New York so that the woman of the clique can have a whirl at him. Doris' mother does not recognize the name of Bourne as belonging to her son-in-law and entangles the youth to such an extent that he is easy prey for the schemers. Finally when the "show down" comes, the woman is forced to choose between her daughter's happiness and her loyalty to the man to whom she is wedded and who refuses to let family ties interfere with "business." She decides in favor of the daughter, turns the international crook over to the police and then commits suicide. The picture is replete with thrills and the portrayal of the various characters is excellent. Pictorially the five reels are all that could be desired. "The Discard" is a feature that can be rated "A" by the exhibitors. Fred.

The Public Will Pay To See Triangle Plays

Motion pictures that appeal to the public and that the public will pay real money to see are the kind of pictures that you want to run in your theatre. Never for a moment does the TRIANGLE FILM CORPORATION forget that its success is dependent on the success of TRIANGLE exhibitors.

TRIANGLE PLAYS are a success because the public knows the quality of motion pictures that will be shown—because the public knows that TRIANGLE PLAYS are the kind of pictures that are always vitally interesting.

TRIANGLE PLAYS are a success because back of the TRIANGLE FILM CORPORATION is the idea that each picture must contain some point that will strike home and make the people feel that they really cannot afford to miss the next TRIANGLE PLAY to be shown at your theatre.

In addition to supplying photo-plays that are the best that can be produced every effort is being made to be of the greatest possible assistance to all TRIANGLE exhibitors. If you have a publicity or advertising problem let the Department of Publicity be of assistance to you.

A TRIANGLE Weekly devoted to news and points of interest to TRIANGLE Exhibitors is issued every week. If you are an exhibitor and are interested in TRIANGLE PLAYS write us a note for information.



NEW ACTS.

The dramatization of the Edward Everett Hale poem, "A Man Without a Country," written by William Anthony McQuire, is being prepared for vaudeville by Harry Chesterfield and will open at the Palace, March 20. It is a United Booking Offices act. The cast will include Marie Pettis, Josephine Sachs, Dick Lyle, Louis Ancker, Walter Woodall and Robert La Londe, secured by Olly Logsdon.

George Faulkner in sketch entitled "Her Wedding Gown" (Harry Fitzgerald).

Billy Brown (formerly of Six Brown Brothers) and Jessie Stoner, double act.

Mae West and Her Syncopated Quintette (Dwight Pepple-Chicago). Act now in the east.

"The Window Gazer," by Ben Barnett, four people, directed by Edgar Allan Woolf.

Brown, Fletcher Trio, new act, (James B. McKowen, Chicago).

Sidney Payne and Alice Condon, in new act.

"The Intruder," dramatic, with three people. (J. L. Waldron.)

Cooper, Ward and Cooper, three act, formerly of Exposition Four.

"The Heart of Chicago" (adapted from the Lincoln J. Carter play).

Bimberg and Marion (formerly Bimberg, Marion and Day).

Leah Winslow, in "Past, Present and Unknown."

The Barry Girls in a new act by themselves.

"A Man Without a Country" with 15 people, by Anthony McGuire.

Molly Pearson, in Scotch sketch, after "Hobson's Choice," closes.

Laddie Cliff, again single, discarding sketch.

William Hebert and Lewis Powers (with "The Newlyweds"), two-act.

Edward Batterall and Jules Espailly. Ruth La Rue, comedy sketch.

Billy Gibson and Peggy Elinore.

Santley Trio, two men and woman.

Matt Keefe and Dave Irwin.

MISS NEILSEN DISTURBED.

The recent and seemingly premature announcement made by big time vaudeville that Alice Neilsen would appear in vaudeville next season has disturbed the singer. Miss Neilsen says at no time has she seriously contemplated vaudeville, while the statement issued without her authority has interfered with prospective engagements for concert and other theatrical affairs.

The facts appear to be Miss Neilsen's husband authorized Max Hayes, an agent, to negotiate for a vaudeville tour Miss Neilsen would make if satisfactory terms were reached. Before that could be accomplished, the announcement was sent out.

"Pony" Moore Suing for Salary.

Portland, Ore., March 22. "Pony" Moore, formerly in small time vaudeville and burlesque circles, and several girl associates employed in a Burnside street showhouse filed suits against the Portland Amusement Co. March 13 for salaries which they allege they were unable to collect.

Rev. Thos. B. Gregory finds notable sermon in a new song.

He said: "It was my great good fortune, last evening, to hear one of the dearest and most touching songs I ever listened

to, 'ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE.'

"There are songs and songs—songs that you hear and forget, and songs that burn themselves into your mind and soul. There are songs that are made simply to sell and there are songs that leap out of the heart. Pulsing with the sentiment that is as deep as life, as deep as God, and thrilling with a feeling which aways us as the stormy rock the boughs of the forest. Such a song is the one I heard last night, 'ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE.'

"It makes one take account of stock, forces one to look at himself, honestly and fairly, to see how he stands as a man.

"The song, like all great true things, is very simple—just like mother and mother's love."

We wish we could give you his entire sermon, but believe that the above digest of Rev. Gregory's sermon will suffice to prove to you that "ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE" comes in time as a worthy successor to the famous "M-O-T-H-E-R" song, also published by the "House of Feist."

Claire Rochester is singing this song in Ziegfeld's Follies. The song is a sensation, just as was predicted, as was expected. Mr. Ziegfeld said: "That she was so eager to get it on that she sang it without rehearsing it, but it was a tremendous hit just the same." When she finished there

ANY OLD SONG

We know that is so. That's why we keep harping on to hand it to you just about the time you are thinking

HERE, WHERE THE TITLE ITSELF TELLS A WHOLE

"THERE'S A BROKE LIGHT ON

YOU CAN'T GO WRONG WITH A FEIST SONG

HOWARD EDINSON AND FRED FEECHER'S BRAND NEW SONG

"THOSE GOOD OLD DAYS"

BY JOE MCCARTHY

NO. 1 SONG. PATTER APPEALING. STRONG SINGLE AND

DOUBLE MEANS YOU'VE GOT TO HAND IT TO US. WE'RE

SI

HOWARD EDINSON & FRED FEECHER ARE

THE BETTER THAN

YES, BOYS, WE

"YOU CAN'T GET YOU'RE WITH 'EM"

YOU'VE SIMPLY

A WONDERFUL NOVELTY SONG ON THE TYPE OF "ANY LITTLE GIRL" WHICH WAS COMEDY TALK, GA

THE LATEST NEWS

THE INSTANTANEOUS HIT. GET THAT? INSTANTLY SINGING IT! YOU WILL AGREE WITH US THE FIRST

"SWEET CIDER TIME"

By JOE MCCARTHY

Unquestionably the foremost hit in sentimental songs. A will grab "Sweet Cider Time" instantly. Great rural number

NOTE: All the numbers issued by us are published for hand and on

CHICAGO
BOSTON

NEW YORK
ST. LOUIS
PHILADELPHIA

LEO FEIST
135 W. 44th St.
PHILA.: Parkway Bldg.

was thunderous applause, and she said: "It is a wonderful song—the best, I think, I have ever sung."

If you sang "M-O-T-H-E-R" you will appreciate the song. "One of the really worth while kind."

G WON'T DO

novel material all the time. That's why we manage making the change. Here they are. Are you there?

STARTS ON HIGH GEAR AND NEVER STOPS GOING

HEART FOR EVERY ROADWAY"

THE SONG THAT IMMEDIATELY SET THEM ALL A SINGING

DAYS BACK HOME"

RAY MONACO

THE FIRST COMERS ARE GRABBING IT RIGHT AND LEFT

KNOW HOW TO "PICK 'EM" EITHER WAY YOU WIN WITH

AM

FOR THIS WONDERFUL ORIENTAL BALLAD

THAT WAS SOME SONG

AT TO HAVE 'EM

ALONG WHEN OR WITHOUT 'EM"

THEM THAT'S ALL

BY FRED FISCHER, SO'S THIS WORDS BY GRANT CLARKE. GREAT POSSIBILITIES FOR LOGUE. IT'S A PIP

W YORK CRAZE!

IN THIRTY DAYS THE WHOLE NATION WILL BE E YOU HEAR IT.

WHEN YOU WERE MINE"

PERCY WENRICH

use "Tulip and Rose" and want something to take its place. It's of opportunity for rube talk if you want to add that to it.

If interested, kindly communicate with our B. & O. Department

ST, INC.

New York
Broad and Cherry

ST. LOUIS

421 Holland Bldg.
7th & Olive Sts.

SAN FRANCISCO

Pantages
Thea Bldg

WAKE UP !!!

While the newspapers are advising Uncle Sammy to get busy and PREPARE, and while President Wilson, Theodore Roosevelt, and other patriotic Americans are all for "PREPAREDNESS," Congress

has apparently done nothing but speak, speak, speak.

It took the profession to set off the alarm clock that is really compelling Congress to sit up and take notice.

Why make speeches on NATIONAL DEFENSE when John Philip Sousa, the renowned bandmaster and composer, selected for a feature at the New York Hippodrome, "WAKE UP AMERICA," which Roy La Pearl stirred the vast audience to wild enthusiasm.

As Mr. Sousa said in an interview in a recent edition of the New York Sunday American.

"Lecture me, write editorials at me, and I may be convinced that 'PREPAREDNESS' is necessary, but sing me a song that contains your message, and I will be won over at once."

That's why we believe "WAKE UP AMERICA" will convert more men and women to PEACE AND PREPAREDNESS than all the brilliant rhetoric and sound logic ever written on the subject.

Sophie Tucker is another topsnotcher who registered a ten strike at Proctor's Fifth Avenue singing "WAKE UP AMERICA," which was received with tremendous enthusiasm, the audience appreciating the patriotic sentiment in the new song.

Belle Baker, at the Palace Theatre, in New York, is giving an excellent exemplification that John Philip Sousa is right in

his opinion. Because each time she sings the song the audience goes wild with patriotic enthusiasm.

Come, then, ye patriotic Americans, sing loud and sing often, always and everywhere "WAKE UP AMERICA."

MARRIAGES.

Tameo Kajiyama, handwriting expert in vaudeville, March 5 to May Tindell in Brooklyn, N. Y.

Gallon, juggler, at Cleveland, March 13, to Carrie Sherwin, non-professional, of Niagara Falls, N. Y.

George P. Schlister, a half breed Apache Indian (of Bert Lamont's Cowboy act), last week in Omaha to Eva Dell Williams, of Hershey, Neb., a non-professional.

Dora Friedman, head auditor of the B. S. Moss interests, is to marry Samuel Rosen, a non-professional of Hartford, Conn., at the Palace Hotel, Brooklyn, March 12. Mr. Moss presented the bride-to-be with a check as a wedding present.

Bert Lamont (Lamont's Cowboys) to Lillian Stanford Pitcher, age 16, at Kansas City, March 5 by a Justice of the Peace.

Al Freeman (Brooks, Morris & Freeman, producers) to Mille Brooks, non-professional, March 19.

Irwin Dash to Sarah Oestricher, in New York March 17. Bride is a sister of L. Wolfe Gilbert.

Al Green to Dolly Mead, at Montreal March 11. Both with Al Reeves' "Big Beauty Show."

MIGHT START AT HOME.

Lawrence, Mass., March 22.

The Rev. Robert W. Beers, a local clergyman and reformer, who has done much to stop the giving of vaudeville performances here on Sunday, is annoyed over the arrest of his 23-year-old son last week for the second time for peering into lighted bedroom windows of neighboring homes.

This second offense occurred shortly after the Rev. Beers had delivered a sermon in which he claimed St. Patrick was too good a saint to have been a Catholic and he gives as his reason for the arrest of his son it was a "frame-up" by Irish policemen.

GARDEN SHOW LOSES ONE.

"Robinson Crusoe, Jr.," at the Winter Garden, will be minus Helen Shipman after Saturday. Miss Shipman is supposed to be the principal woman of the Al Jolson production.

Next week she returns to the Loew Circuit as a "single act."

JAKE WELLS' NATIONAL.

Lynchburg, Va., March 22.

Jake Wells has leased the National theatre for three years and will open it April 1 with a picture policy. O. B. Barker is the owner of the house.

Loew Circuit Engagements.

Pernikoff and Rose, Rayno's Bulldogs and Webb and Burns are on the Loew Circuit. The latter two turns were placed through the Frank Bohm agency.

Barney First Suing for Divorce.

Barney First has started suit for divorce against his wife, alleging desertion.

The couple played in vaudeville up to last fall as Barney First and Irene Victoria.

THE ARYAN.

Steve Denton.....William S. Hart
 Mary Jane.....Bessie Love
 Trixie.....Louise Glaum
 "Ivory" Wells.....Charles K. French
 Mexican Pete.....Swallow
 Steve's Mother.....Gertrude Claire
 Trixie's Lover.....Herschel Mayall

C. Gardner Sullivan, who is responsible for the authorship of "The Aryan," is to be congratulated on having written a screen play that fits William S. Hart, the star of the cast, like a glove. Of course, all Hart plays are somewhat similar, and in the majority it is more Hart than story, but in this case the two seemed to have been happily blended by the author and the result is a very likeable five-reel production has been turned out by the Kay-Bee-Triangle Company. There is but one slip-up in the authorship—there wasn't a telegraph line into New Mexico until along somewhere in 1880, and by that time the railroads had linked the two coasts of this nation and therefore the wagon train had become passe as a means of transport from the greater centers of civilization to the great plains and deserts of the border states. The linking of these two things in the picture are the only technical faults that can be found. Otherwise the story is a powerful one of love and hate and the reclamation of a man driven from the pale of society through the falsity of woman. Steve Denton (Wm. S. Hart) is that man. He has toiled for years in the desert and returns to the border mining town with his groggy bag heavy in gold. The gamblers frame for him but can't land his gold. Then the woman is called in. She conceives a plan whereby the miner loses his all. In the morning, recovering from a drunken stupor, he realizes he has been tricked. The woman had done it. She had even lied to him regarding the import of a telegram, which brought the news that his mother was dying. His first impulse is to wife in answer to the message sent him the night before, but he learns that it is too late, for a second wife has come telling him that his mother has passed away. It is then that he sees red. Hate is uppermost in his mind. Not only the woman, but all mankind shall suffer for the wrong done him. He seeks out the woman first, kills her lover, and then carries her to the hills with him. Two years pass. He has gathered a band of cut-throats about him and established the town of hate. The woman is still with him, a wreck of her former self. A band of emigrants in a wagon train become lost in the desert. Lost and without water, their leaders make an appeal to Denton without avail. During the night one of the women goes to the rendezvous of the outlaws. Her appeal finally wins over Denton to the fact that all white men must

stand by the women of their race, and when his half-breed greaser and Indian cut-throats attack the women of the wagon train he bargains with them for their release and leads them out of the desert, only to leave them and become a wanderer again. The story is strongly told in the filmization and the leaders at all times carry "punch." With Hart's great popularity the feature should be one to pay money to any house.

Fred.

THE WAIFS.

Rayburn.....William Desmond
 Rags.....Jane Gray
 Bat.....Robert Kortman
 Rene.....Carol Holloway
 Bishop.....J. Frank Burke
 Mrs. Radburn.....Fannie Midgley
 Finnigan.....Lewis Durham
 Mrs. McFadden.....Truly Shattuck
 Rector.....Harry Keenan

This Triangle-Kay Bee production has a rather interesting story once it gets under way, but the first reel is rather slow. However, after introduction is passed the story jumps from a theological school into a dive in the slums, and then the real speed is hit. This keeps up until the close of the last reel, and the impression the feature leaves in the mind is that of a worth-while picture, well produced, directed and acted. Arthur Rayburn (William Desmond) is the young student who has been ordained. He is engaged to Rene, the daughter of the Bishop. At the reception which follows the ceremony a number of jokers put a "kick" in the punch. Strange to say, Arthur is the only one that falls for the frame-up. Immediately on his condition becoming noticeable the Bishop unfrocks him and turns him out. After a period of drinking the boy wanders into the slums along the water front. He is in the grip of alcohol and finally trades his cross, presented to him by the Bishop, for his last drink. The river is his destination, but "Rags," a slip of a girl that plays piano in the dive where Rayburn got his last drink, follows him out and changes his determination. The girl takes him to her home and puts him up there, while she sleeps out in the wood box in the hall. Later he goes to work and as his reclamation becomes more of a fact, he opens a mission and working men's club. "Rags" has forsaken the dive and is his assistant in all of this work. The Bishop naturally hears of a non-sectarian mission that is doing a world of good in the slums and visits it with his daughter. Arthur is taken back into the church, again and although he proposes to "Rags," she, realizing that he is in love with the Bishop's daughter, refuses him. An effective touch comes at the close of the picture, which shows Raynor preaching his first real service, and at the close of the

service, preceded by the altarboys, he comes down to the front of the church and into the vestry, and "Rags," hidden behind one of the doors, is just able to reach out and touch the hem of his gown with her hands. It is one of those finishes that leaves the usual picture audience with a sob in its throat, and that goes a long way toward popularity.

Fred.

OVERALLS.

Herbert Draw.....William Stovell
 Harrison Warren.....Perry Banks
 Walter Daniels.....Warren Ellsworth
 Bettina Warren.....Rhea Mitchell
 Widow Malone.....Sylvia Ashton
 Peggy Malone.....Estelle Allen
 Flap-Jacks.....George Ahern
 Buck Finnegan.....Jack Prescott
 Casey.....George Dalley

Based on L. V. Jefferson's story of the same name, "Overalls," a Mutual Masterpiece in five reels directed by Jack Halloway, proves a satisfactory feature at a price. The story dealing with the life in a western construction camp, has as its principals the boss of said camp, a lawyer and the girl owner of the same. The property is to belong to the girl upon her marrying, but in the meantime the lawyer is to act as guardian. The two visit the camp with the attorney much disgusted with accommodations in the town and immediately puts himself in wrong with the populace, owing to his disagreeable disposition. Shortly after his arrival he is made to look cheap in the eyes of the crowd when the boss "Overalls" teaches him not to insult the girls of the camp. This causes much hatred and brings about the discharge of the boss. In his place is put a man of no ability and inclined to hit the booze. With him he brings many more of his kind. This causes much unrest in the camp with the rival factions battling repeatedly. In one of the rows "Overalls" rescues the girl owner of the property from the gang of roughnecks and love springs up between them. Needless to say the picture ends serenely with the boss reinstated and getting the girl for his wife. There are plenty of the cheaper picture houses that can use this to advantage. It is not a big feature, but is up to the requirements of many houses. The cast includes William Stovell in the title role. This chap is on the order of Broncho Billy. His work in this stands out well and for a western picture it has some real acting outside of the general business. Rhea Mitchell plays the girl. She is not of the beauty type but convinces with her acting. The remaining members are cast properly. A good western production answers the purpose with the construction camp scenes realistic.

THE FATAL INTRODUCTION.

Jim Claverling.....Murdoch McQuarrie
 Marie Richards.....Edna Payne
 Her Father.....Arthur Moore
 Frank Standing.....M. K. Wilson

Three reel Universal, written by Ben Cohen, produced by Murdoch McQuarrie, who also stars in the drama. It is unabashed melodrama, as direct as a rifle shot, with no pretense of being otherwise, no expensive production, but atmospheric detail carried out to a nicety, showing western mining scenes, etc. Jim Claverling (McQuarrie), a prospector, is in a restaurant while a chap, who's broke, tries to beat his check. Jim pays for the meal, and grubtakes him, taking him along as partner. Jim introduces the other man to his fiancée. They strike it rich, sell their mine for \$200,000. That is, the villain sells it, having secured power of attorney, goes to the dance, tells her Jim was killed in an explosion and his dying words were that she should marry him (villain). She does, and they go east. Jim works on and waits. The villain comes back with his wife and child. Duel. Villain shot in hand. Jim about to kill him when enter wife and child. She knows nothing of Jim being alive. Villain shoots himself and Jim and the girl clinch. Very well acted, and all quite naturally done. Good program picture.

Jojo.

MY PARTNER.

Joe Saunders.....Burr McIntosh
 Mary Brandon.....Mary Mantell
 Mathew Brandon.....James Ryan
 Grace Brandon.....Marie Edith Ellis
 Ned Singleton.....Curtis Cockey
 Josiah Scraggs.....Goldwin Paton
 Wing Lee.....John Leach

The latest Gaumont contribution to the Mutual Masterpieces is a five-reel feature, starring Burr McIntosh, entitled "My Partner," which is founded on the play of the same title by Bertley Campbell. The picture is exceedingly drawn out and badly acted as well as poorly directed. The work of Mr. McIntosh was more or less of a painful surprise, when one took into consideration his stage and previous screen experience and also the fact that he at one time was considered an authority on photography. "My Partner" would have made a great deal better three-reeler than it does a five-part production. It will, however, answer in the small picture houses where the advent of a name of the calibre of the star's might be looked on as an event.

Fred.

WILLIAM FOX
 PRESENTS

"A WIFE'S SACRIFICE"

With

ROBERT B. MANTELL
 GENEVIEVE HAMPER

Claire Whitney
 Walter Miller
 Jane Lee
 Louise Rial
 Stuart Holmes
 Genevieve Blinn

A Vital Drama Adapted
 for the Screen by
 J. GORDON EDWARDS



FOX FILM CORPORATION
 130 WEST 46TH STREET NEW YORK CITY

COMING METRO
 PICTURES

Metro Pictures Corporation

PRESENTS

Ethel Barrymore
 IN
 "THE KISS
 OF HATE"

By Madame de Grissac. Directed by William Nigh

The Most Astonishing Picture of the Year

Produced in Five Acts by

COLUMBIA PICTURES CORPORATION

Released on Metro Program April 3rd



THE HABIT OF HAPPINESS.

Sunny Wiggins.....Douglas Fairbanks
Jonathan Pepper.....George Fawcett
Mr. Forster.....Macy Harlan
Miss Pepper.....Dorothy West
Mr. Wiggins.....George Bakus

Laugh and the world laughs with you. Don't, and you're a "darned old grouch." would seem to be the rule in the film taught by "The Habit of Happiness," the latest Triangle-Fine Arts feature production in which Douglas Fairbanks is being starred. This picture will undoubtedly start the happiness habit the country over, for it is one of the best comedy-dramas that has been seen on the screen in many a day. Of course, the inimitable Duggy Fairbanks does a lot to make the picture a go, but even at that there are certainly a host of situations created for the young comedian and he does make the best of them in a manner that would even make the veriest "grouch" in the world laugh. Sunny Wiggins is blessed with a disposition that even outshines his surname, and with a father who has oodles of money. Of course, having a dad of that type would almost tempt anyone to have a sunny disposition. But with it all Sunny has "ideas," one of them is the brotherhood of mankind, which he applies practically one night by wedding

out about ten of the human derelicts from the bread line and taking them to his home and disposing of them in his room. At the opening of the picture there are a number of leaders which start the picture off much after the manner of a George Ade fable. The Wiggins family, comprising old man Wiggins, his daughter and Sunny, live on the outer edge of society and have risen to the plane where they are snubbed by all the best people in town. So much for the family history, except for the side remark. "Sis Wiggins is one of those females who would rather have a male Salome trailing her than a flock of real too listed "regular" fellows chasing in her wake. On the morn that Sunny awakes to discover he has as fine a collection of down-and-outers in his room as were ever gathered together under one roof outside of a Bowery Misaloon lodging house, Sis has invited a "mob" of social scavengers to luncheon. This luncheon means a lot to Sis, for on it she hopes to be "taken up" (but how far the leader fails to tell). Sunny takes his gang of ragamuffins into the bath room and treats them all to a free wash and then marches them into the dining room, where the covers are laid for twelve. He and the bunch wade right into the feed, and when Sis and her squadron of selected society somebodies arrive there is a sweet scene. However, Sunny makes the best of it, and hands each of the down-and-outers a "five" and sends them on their way rejoicing. Naturally Sis makes a howl to father and Sunny is taken to task. He pleads for the poor "guys" who never had a chance, with the result that dad tells him to go and live among them if he likes them so well. The boy takes pater at his word and starts a happiness society in a Bowery lodging house where he makes his headquarters. Back up on "the Avenue" there is a grouch who has millions, dyspepsia and a pretty daughter. But, like an island, he is surrounded by a sea of gloom, which is of his own manufacture. His physician, who tries to rouse him, fails. The doctor, on a charity visit to the lodging house, discovers young Wiggins is teaching the unfortunates there the art of laughing and makes him an offer to pull the millionaire out of the "dumps." Sunny tackles the job and makes a success of it and incidentally wins the old man's daughter, his father's forgiveness and was happy ever after. Another word for Mr. Fairbanks: As long as he appears in comedies of this sort there will be no need of his organizing a "One, two, three-laugh" club anywhere in the neighborhood where his pictures are shown. For as a laugh getter this one is a peach, and withal it carries a strong love interest and a dramatic punch at the end that is sure to send it over with any audience. Fred.

TRUE NOBILITY.

Phil Burton.....E. Forrest Taylor
Emme March.....Helen Rossen
Countess Nicasio.....Eugenie Forde
Lord Devlin.....Harry Von Meter
Jean Bradford.....Lillette Thorne

There was something "all wrong" with the scenario of "True Nobility," but this fact did not become apparent until the close of the picture, when the young Westerner settled down and married the New York society girl, instead of hitching up with little Emme March, who came from the same part of the country that he hailed from. Undoubtedly the story must have been laid out originally with such an end in view, but somehow or other, perhaps because she was once the mistress of an English Lord, the little girl from the West has to go back to her home, while the hero walks off to church with a rather dowdy appearing society girl. Incidentally of the three women appearing in this picture, Helene Rossen is the only one of the trio that ever had a chance on looks. How a director could ever select the two other women for the roles that were handed them will ever be a dark mystery. E. Forrest Taylor is featured with Miss Rossen in the picture, the principal fault of which is the latter does not have enough to do in it. "True Nobility" was released on the Mutual program as a Masterpicture, produced by the American Film Co. The story is fairly well

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
8 West 4th Street
Bet. 5th and 6th Aves. TEL. BRYANT 670

VIRGINIA NORDEN

Vitagraph Co.

OBITUARY

(Notice of death of friends, relatives or of persons not directly connected with theatricals will be charged for at 50 cents a line (seven words).
Memorials, boxed in, minimum, \$1.75 (¼ inch, not over 3 lines). One inch, \$3.00. Larger space proportionately.)

Mrs. Annie Adams Kiskadden, mother of Maude Adams, died March 17 at her home in Salt Lake City in her 69th year. Mrs. Kiskadden known professionally as Annie Adams was a member of the stock company at the Salt Lake theatre for several years. She was also a member of the Charles Frohman stock company at the Empire, New York, with her daughter, in 1890. The deceased was married in 1869 to James H. Kiskadden with Miss Adams their only daughter.

in Jacksonville, where he was employed by the film concern. Prior to his entry into pictures, he was associated with Dorothy Rogers in her vaudeville tours.

In Loving Memory of My Brother
GUS E. KEELEY
Who died March 24th, 1915
Never Forgotten by his Brother
ARTHUR KEELEY

Lillian Bell Duval, age 26, killed herself March 19 at Boston. She was despondent through a separation from her husband, Jimmy Duval, of Revere, Mass. Mrs. Duval had been in vaudeville and some time ago inherited \$12,000. Later she returned to the stage.

Mary Van Buren died March 13 at Baltimore of heart failure, according to report received in San Francisco. She was a favorite actress on the Coast around 1900.

William J. Haverly, former stage manager of the Park and Montauk, Brooklyn, died March 19 in St. Mary's Hospital. He was treasurer of Theatrical Union Local No. 69.

The wife of Frank R. Lampman died March 21 at Jackson, Mich., of pneumonia. Mr. Lampman is manager of the Orpheum, Jackson.

John F. Brennan, father of George, Eddie and Lilla Brennan, died March 11 in Boston.

The mother of Mrs. Langdon (The Langdons) died recently in Milwaukee.

The mother of Mrs. W. S. Harvey died March 11 at Baltimore.

The father of Lillian Ammerett died March 14.

had died and Emme was her child. When Phil rescues Emme from contemplated suicide and then offers her the mine she refuses, but takes a half share providing he will retain the rest. Fred.

MARTHA'S VINDICATION.

Martha.....Norma Talmadge
Dorothea.....Seena Owen
Deacon Hunt.....Ralph Lewis
Bill Hawkins.....Tully Marshall
Jennie Hawkins.....Josephine Crowell
William Burton.....Charles West
John.....William Hineckley
Francis.....Francis Carpenter
George.....George Stone
The Frump.....Alice Knowland
The Nurse.....Alberta Lee
Her Husband.....Edwin Harley
The Minister.....George Pearce
Hotel Clerk.....Porter Strong

Five-part Fine Arts (Triangle) drama. Good story, well produced and acted with an all-star cast. Girl has lover, who is called away, but intends to come back and marry her. He is killed in railroad accident. Child born. A girl friend carries baby to a former nurse to rear. The betrayed girl marries an estimable man and has another child born in wedlock. Through a series of circumstances appearances are against the friend and she is accused of being mother of the child. For a time even her own sweetheart is skeptical, especially as the real mother tries to shield herself to the detriment of the one friend she had in time of trouble. No expense was spared in working out the most trivial detail. Jolo.

Now the Sensation

at the

Belasco, Washington, D. C.

Fatherland Magazine

Presents

"Fighting the Allies"

WHAT THE PAPERS SAID:—

Time, March 14—"They go far beyond most of the war pictures that have been seen here in the actual battle scenes that are photographed."

Star, March 14—"Realistic charges, actual combat on land and in the air and other thrilling scenes in France. A particularly thrilling scene is given of a fight in the air between a Zeppelin and a French plane."

Post, March 14—"The pictures tell the inside story of the great war and actual battle scenes between the French light armor sky planes and those high air fortresses, the Zeppelins."

Herald, March 14—"The greatest and most daring picture ever taken by a photographer shown at Belasco Theatre."

STATE RIGHTS FOR SALE

SAMUEL CUMMINS

904 Longacre Building

Broadway and 42nd Street, New York City

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 1633

ALFRED DE MANBY

Personal Assistant to

S. L. ROTHAPFEL

Knickerbocker Theatre

NEW YORK

ROYALTY ORDER GRANTED.

An order has been granted Bernie Grossman directing Witmark & Son to furnish him with an accounting of the royalties earned on "The Little Grey Mother," a song published by the firm.

Grossman with Harry De Costa wrote the number. Grossman charges De Costa advised him he had sold all the rights in the song to Witmark & Son receiving \$25 and giving Grossman one-half this amount. Later Grossman complains he heard De Costa was receiving regular royalty from the publishers and he went to court to secure his share.

House, Grossman & Vorhaus represent Grossman.

BILLS NEXT WEEK.

(Continued from page 17.)

Waterbury, Conn.	Watertown, N. Y.
POLI'S (ubo)	CITY O. H. (ubo)
Fred & Albert	Fred Weber
Cooper & Ricardo	Hodge & Lower
Skippier K & Reeves	Archer & Belford
Hector	5 Romeros
3 Du For Boys	Paul & Pauline
"Limousine Romance"	2d half
2d half	Evelyn & Dolly
Rialto Co	Ray Meyers
Telegraph 3	Eddie & Ramsden
Lizar & Dale	Gruet & Gruet
"It Never Happened"	Wing & All Hoy
George Armstrong	Watertown, S. D.
"Edge of World"	METHO (wva)
Waterloo, Ia.	Bennington
MAJESTIC (wva)	Sumoko Co
Dix & Dixie	2d half
Willie Weston	Mellon & De Paula
Storm & Marston	Camille Trio
Dorothy Herman	Wheeling, W. Va.
"The Coda"	VICTORIA (sun)
2d half	Dorothy DeSchelle Co
"This Way Ladies"	Day & Brown
	Hiras & Preston
	Shumett & Tonge

2d half
Archie Nicholson 8
Beth Challa Co
Four Victors
Stan Stanley Co
Wilkes-Barre, Pa.
POLI'S (ubo)
Bouding Tramps
E. Shriber
Sylvester Family
Zelars
Warren & Templeton
"Fashion Show"
2d half
Jerome & Carson
Rice & Franklyn
Steindel Bros
Leighton & Kennedy
Josephine Davis
"Giri & Gown Shop"
Williamsport, Pa.
FAMILY (ubo)
Retter Bros
5 Antwerp Girls
Leona Le Mar
(Two to fill)
2d half
Leona Le Mar
Corbett Sheppard & D
(Three to fill)

Winnipeg, Can.
ORPHEUM
Homer Miles Co
Donovan & Lee
Emerson & Baldwin
Lydia Barry
Carpas Bros
Quiroga
STRAND (wva)
Lamb's Manikins
Ovondo Prince
Carter & Waters
Vera Mercereau Co
PANTAGES (m)
Empire Comedy 4
S Bordeaux & Bennet
6 Stylsh Steppers
General Pisano Co
Brown & Jackson

Worcester, Mass.
BIJOU (ubo)
Adele
Willie Smith
Tennessee 10
2d half
Howard Sisters
Ekins Players
Ford & Hewitt
Worcester, Mass.
POLI'S (ubo)
Arthur Wade Co
Dorothy Strong 8
George Armstrong
"Banks Half Million"
Kelly & Galvin
Breen Family

2d half
Bud Lorraine
Donahue & Conroy
Musical Nosses
Morgan & Gray
Primrose Four
Davis Family
PLAZA (ubo)
Tom Kuma
The Barkers
Chiquet
Linton Jungle Girls
2d half
Brown & Borrows
Mattie Quinn
3 Lyres

Yonkers, N. Y.
PROCTOR'S
The Sterlings
Harlan Knight Co
Mary Norman
Ellen Glerum Co
Newhoff & Phelps
O Tilly & O'Brien
2d half
White Trio
Spiegel & Dunn
Ellen Glerum Co
Clifford & Mack
"The Orchard"

York, Pa.
OPERA HOUSE (ubo)
Sampson & Douglas
Jas Kennedy Co
Carew & Burns
Shannon & Annis
(One to fill)
2d half
"Dream of Art"
Grey & Klumker
5 Antwerp Girls
Hawthorne & Ingila
Everests Monks
Youngstown, O.
Davis Bros
Brierre & King
McDevitt K & L
C Grapewin
Wright & Dietrich
Mercedes
Monroe & Mack
Meehan's Dogs

Paris
ALHAMBRA
Pierce & Roslyn
Four Sisters
Clifford & Gray
Adams & Ward
The Dailys
Siems
Anna Thibaud
Smart Bros
Leonice & Lillian
2 Vedras
Selbit

A road show under canvas will open May 10 under William F. Piarr's management.

Peter Schaefer journeyed to West Baden for a week-end visit last week with Frank Q. Doyle, who has been enjoying a rest here.

The Lampiris have been booked by Roy D. Murphy to play the Fuller Circuit in Australia, sailing in May. On the same boat will be the Chubert's Manchurians with Manager Chubert.

John Cotter, who has been on duty at the Majestic bar for ten years and knows all the theatrical folks patronizing it, is back on duty after a severe illness.

"A Bird of Paradise" is penciled in to open at the Olympic here April 16. The date may be changed to permit "So Long Letty" to stay into the summer.

Local friends of Florrie Millership are planning to give her a hearty welcome when she makes her Chicago debut as a "single" at the Palace next Monday.

"The World at Home," James T. Clyde's 25-car show, is scheduled to open its season April 22 at Streator, Ill. The Clyde agents have booked up all the Canadian fairs and considerable time will be spent in the north.

Ed. Rowland and Frank Gassolo have organized a company to play "While the City Sleeps" for a one week stand at the Imperial, starting March 27. Loris Howard is staging it.

The Milwaukee Elks were the guests of honor at a merry party given March 17 by Tom Baxe. The Milwaukee theatre contributed seventeen acts for the vaudeville show offered. George M. Pendergast was master of ceremonies.

CORRESPONDENCE

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

Hilda Spang will be one of the principal women in the new Frances production of William Anthony McGuire's "Every Man's Castle," which opens at the Cort March 28.

Aubrey Stauffer has returned to Chicago after staging the University of Michigan annual revue. Stauffer's next work will be the show for the annual Shrine affair of Medinah Temple.

Lorin J. Howard, secretary of the American Production Co. and who does most of the stage directing for the acts, is to live in Chicago in the future, having taken a suite in the new Edgewater Beach Hotel.

The Central Georgia Railway Company has been made the defendant in a damage suit for \$10,000 brought by Con T. Kennedy. Kennedy's carnival outfit was in a bad wreck last November at Columbus, Ga.

It is reported "The House of Glass" will be the next show to follow the Julia Arthur engagement in "The Eternal Magdalen." Still there's no telling just what will be done about "Rio Grande," which opened at the O. H. Sunday night.

WARDROBE PROP TRUNKS \$5.00

3x27x23. Big Bargain. Have been used. Cost \$30.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks. Farlor Floor 28 W. 31st, New York City

The local Pantages office will invade the legal limelight April 17 when the case of "The Game of Love" against the Pantages circuit will come up for trial. This act was closed at Calgary, Can., for alleged contract violations, and the producers of the act are seeking damages.

The Bijou, Missoula, Mont., which is one of Paul Goudron's Montana links, is now playing a full week instead of the two-day split policy as heretofore. The Liberty, Walla Walla, Wash., is now doing the same thing with its Association acts.

Frank Stammers has been commissioned by Oliver Morosco to stage the latter's new musical production of "Canary Cottage." James Darling, stage director with "Sibyl," New York, may assume Stammers' place with "So Long Letty" here.

Ed. Rowland, Sr., has obtained the rights for theatrical purposes of Clara Briggs' cartoon series of "When a Feller Needs a Friend," and will produce a legitimate show from it. Briggs is with the New York Tribune, still drawing the kid serial.

The American Production Co. is getting ready to exploit as its next vaudeville feature, "The Divorce Question," "tabloided" by Ralph Ketterling. It will run 50 minutes. Following "The Divorce Question," the American concern will produce "The Broadway Widow," a musical comedy, with 14 people. This will also be by Ketterling.

On Easter Sunday, at the Victoria here, will be given the first stage performance of Ralph Ketterling's "Which One Shall I Marry?" as a four-act play. The piece is now being whipped into its elaborated form. Following the Victoria premiere it will appear at the Imperial and then go to the Princess, St. Louis, with other dates to follow.

George H. Primrose has gone to Detroit, where he started his Marcus Loew circuit tour Monday. When Primrose quits the stage for good he plans to settle down on a ten-acre farm near Portland, Ore., which is now being looked after by his brother, Al. Primrose.

S. Morton Cohn heads the New Strand Theatre Co., which has taken over the old National, Portland, Ore., and renamed it the Strand, adopting vaudeville (five acts) March 19. Cohn's company plans to line up a number of Coast towns and book them with the W. V. M. A.

Charles Berkell, who operates the Empire, Rock Island, was in Chicago Monday and conferred with Sam Thall relative to booking acts every week on the "split week" policy starting April 1, as Berkell is closing the Empire engagement of Waller's Players a week from next Saturday.

The W. V. M. A., through Mort Singer, wishes it known that one W. J. Short, carrying cards as representing the "Western Vaudeville Association," Majestic Theatre Bldg., Chicago (the card also has the name J. B. Simons, president, in the upper right hand corner), is not connected with the Association in any capacity. Short was last heard from at the Empress, Milwaukee, where he tried to get theatre tickets, but was refused.

Fred P. Russell, manager of Russell's minstrels, wishes to refute the erroneous impression that he mulcted any of the members of his act out of money obtained from the Hippodrome management, Chicago, and claims he settled with the men at the Saratoga Hotel

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Barnes and Barron have split.

Ruth Gates replaced Beulah Watson as leading woman at the National Stock March 20.

"The Heart of Chicago," at McVicker's last week, opens the Butterfield circuit March 20.

Al Harrison is now a principal with Boyle Woolfolk's newest tab, "Six Little Wives."

Franklin McNary has signed with Marshall's tent show for this summer.

George Attoberry's "The Girl of Eagle Ranch" closed its road travels last week.

"Two Merry Tramps" will be produced under canvas this summer by a Mr. Harrington.

The Florence Players start a rep tour under canvas May 1, direction Ed. Hicker.

"A Night in Old Heidelberg," reorganized with some new principals in particular, started playing the tab time March 23.

The local Rats' office is one of the busiest places in town. Joe Birnaw is so busy meeting people he has to eat and sleep on the run.

George Stone and Etta Pillard, at the Star & Garter last week, were the guests of honor at the Jackson Hotel last Thursday night.

Mary Nash has signed with the Grace George company which is reported playing the Blackstone here after Easter week.

Jimmie Creighton, who was to have joined Mrs. Jack McGreevey in an act, has decided to continue the Mudtown Minstrels.

Walter Jones, Maxine Alton, Herbert Bethew and Ed. Percival have been pled under contract by the American Production Co.

On May 1 the Orpheum, Hammond, Ind., starts its Fam. Dept., W. V. M. A., show policy.

N. J. Loranger announces a spring and summer tour under tent of "Hans Hanson," starting in Oklahoma.

If plans materialize the new International Circuit will have a house within the Loop for its shows next season. Ed. W. Rowland, Sr., is trying to land a suitable theatre.

Mort H. Singer returned from New York the first of the week where he attended the Vaudeville Managers' Protective Association meeting.

The act of Swan Wood and Sheridan Dupont is not under the direction of either Miss Wood nor Mr. Dupont. It is being presented in the local vaudeville houses by F. J. Woods.

"Which One Shall I Marry?" is still being presented in two sections, one by the Willis Hall company, while the eastern act is in Pittsburgh.

Henry Smith, who has often traveled through this way in advance of legits and was last with the Nat Goodwin Show, is living the life of a farmer in Georgia.

The Pavlova Ballet may appear at the Blackstone during Easter. The Boston Opera Co. and Pavlova are now on the Pacific Coast.

The Logan Square is to play vaudeville booked by Walter Downie of the W. V. M. A., and the new policy of five acts three splits will be inaugurated March 27.

Louis Mandelker, a Cleveland capitalist, has invested in a local theatrical enterprise and will be one of the "silent partners" in a new tab to be produced here next season.



Mr. and Mrs. Performer

after
**20 to 40
Weeks' Work**

Then What?

Back to the Hot,
Crowded City

Or

BEAUTIFUL CLEARBROOK PARK

ISLIP LONG ISLAND EAST ISLIP

Into a Cool, Comfortable Bungalow of Your Own

A COLONY FOR THE BEST IN THE PROFESSION

One Hour from Broadway—20 Cts. Commutation—Bathing, Boating, Fishing
Can We Start Your Home Now? Little Cash Easy Terms

Write for information

Carleton Estates, 185 Madison Ave., New York City

**THE BEST
BALLAD
OF 1916**

**SEND
FOR IT
NOW**

**A BALLAD
OF THE BETTER
CLASS**

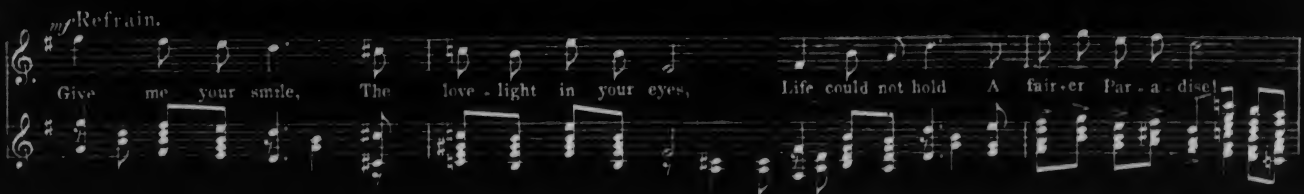
EVERY YEAR PRO-
DUCE SOMETHING
IN EVERY LINE OF
ENDEAVOR THAT IS
DISTINCTIVELY &
UNDOUBTEDLY
THE BEST.

PUBLISHED FOR ALL
VOICES ----- ALSO
ARRANGED FOR
MALE OR MIXED
QUARTETTE
ORCHESTRATIONS
IN ALL KEYS

**THE
SUNSHINE
OF YOUR
SMILE**

By
**LEONARD COOKE
& LILLIAN RAY**

T.B.HARMS & FRANCIS, DAY & HUNTER
62 WEST 45TH STREET, NEW YORK CITY





Mme. Kahn

Creator of Gowns

ANNOUNCES THE OPENING OF HER NEW ESTABLISHMENT THE EARLY PART OF NEXT WEEK.

THE PROFESSION IS CORDIALLY INVITED TO INSPECT HER LATEST IMPORTATIONS FROM PARIS. SPECIAL ATTENTION WILL BE GIVEN THE PROFESSION.

AN ENTIRE BUILDING WILL BE DEVOTED TO THE DISPLAY OF

GOWNS
WRAPS
SUITS AND
TAILORED FROCKS
FOR
STREET
EVENING
AND
STAGE WEAR
MME. KAHN
WILL GIVE
HER
PERSONAL ATTENTION
TO THE
PROFESSION

Mme. Kahn

Importer of Gowns

One Forty-eight
West Forty-fourth Street
NEAR BROADWAY
New York City

TELE. 523 BRYANT
THREE DOORS EAST OF
THE CLARIDGE HOTEL

Another "He's A Devil" Song

"THE KID IS CLEVER"

By the Author of

"Down Among the Sheltering Palms"

James Brockman Music Pub. Co.

145 West 45th Street, New York

here March 3. Among those signing himself as knowing positively Russell made such a settlement is Charles E. Whalen, who was a member of the act accepting liquidated damages at the Saratoga from Russell.

Following the success of the "Overtones" act in which Helen Lackaye is featured at the Palace here it was given 14 weeks of immediate bookings starting at Madison, Wis., the last half of last week with Miss Lackaye opening at Kansas City Sunday last as a headliner. The act goes to the Coast and upon its return will play the Majestic, Chi-

Crown. Matthews will continue to book the Crown shows.

The Boudini Bros., accordionists, refuse to play any Canadian houses until after the war. The brothers had been booked in for Tommy Burchill's road show, which in turn must play St. Paul, Fort William, Can., Winnipeg and then Minneapolis. Although Canada is English and the Italians are with the Allies and the Boudinis are from Italy, that made no difference. The Boudinis have a brother at home who has been wounded four times and they are satisfied to remain in the States.

A thoroughly organized road company recruited in New York and Chicago by Carolyn Lawrence, formerly in the dramatic agency business, is touring the one, two and three-



IMPORTER AND CREATOR OF
EXCLUSIVE MILLINERY FOR THE
SMART PROFESSIONAL

Mathille Spiegl

TWO WEST 45TH STREET
SUITE 1408 NEW YORK CITY

cago. Miss Lackaye in private life is the wife of Harry Ridings, manager of Cohan's Grand O. H.

Peace is once more restored in the Star and Crown theatre neighborhoods. Of late these houses have been bucking each other with pop vaudeville, the Star booked by Frank Q. Doyle and the Crown by James Matthews. Last week a deal was consummated whereby the Schaffer Brothers acquire a half interest in the operations of the Crown, which is operated by Ed. W. Rowland. The Star is now playing pictures under the Schaffers' direction and now pop vaudeville continues at the



CLEAN YOUR TEETH WITH
OXYGEN

by using Calox, the Oxygen Tooth Powder. Decay of the teeth is caused by germs, which produce acids that destroy the enamel. Calox contains Oxygen and Milk of Lime. The Oxygen destroys the germs and the Milk of Lime neutralizes the acids, while the powder itself whitens and polishes the teeth.

Sample and Booklet
free on request
All Druggists, 25c.

Ask for the Calox
Tooth Brush,
35 cents.

McKesson & Robbins
NEW YORK



ANNOUNCEMENT TO MY PROFESSIONAL FRIENDS.

The Broadway Clothes Shop

ANNOUNCES

that they have outgrown their old quarters and are now located in their new spacious salesrooms, occupying the entire first floor at

1568 Broadway, at 47th Street

Next door to the Palace Theatre

with an array of

"Exclusive Styles" in "Distinctive Fabrics"

MAX WEINSTEIN

BEN ROCKE, Manager

J
E
R
O
M
E
H.
R
E
M
I
C
K
&
C
O.

JEROME H. REMICK & CO.

J. H. REMICK, PRESIDENT

F. E. BELCHER, SECRETARY

MOSE GUMBLE, MANAGER PROFESSIONAL DEPARTMENT

J
E
R
O
M
E
H.
R
E
M
I
C
K
&
C
O.

"THEY DIDN'T BELIEVE ME"
"UNDERNEATH THE STARS"
"MOLLY DEAR, IT'S YOU I'M AFTER"
"YOU'LL ALWAYS ^{BE} _{THE} SAME SWEET BABY"
"MEMORIES"
"IN THE VALLEY OF THE NILE"
"SOONER OR LATER"
"LOADING UP THE MANDY LEE"
"IZZY GET BUSY"
"SAIL ON TO CEYLON"
"AN OLD FASHIONED GARDEN IN VIRGINIA"

INSTRUMENTAL NUMBERS

"THE KANGAROO HOP"
"TINKLE BELL"
"UNDERNEATH THE STARS"
"ROSEMARY WALTZ"
"THEY DIDN'T BELIEVE ME"

JEROME H. REMICK & CO.

NEW YORK
219 W. 46TH ST.

DETROIT
137 W. FORT ST.

CHICAGO
MAJESTIC THEATRE BLDG.

BOSTON
228 TREMONT ST.

SAN FRANCISCO
906 MARKET ST.

WHERE DO WE GO NEXT YEAR?

I'M GLAD YOU ASKED ME.

THIS WEEK (March 20) PALACE THEATRE, NEW YORK

BERT **JAY**
SAVOY and BRENNAN

Booked on the U. B. O. Eastern Circuit for the balance of
 this season and then we take up the following route:

- | | | |
|-----------------------------------|-------------------------------------|------------------------------|
| July 31—Majestic, Chicago. | Oct. 15—Orpheum, Oakland, Cal. | Jan. 8—Majestic, Milwaukee. |
| Aug. 6—Ramona Park, Grand Rapids. | 22—Sacramento, Stockton and Fresno. | 15—Palace, Chicago. |
| 13—Orpheum, Minneapolis. | 30—Orpheum, Los Angeles. | 22—Columbia, St. Louis. |
| 20—Orpheum, St. Paul. | Nov. 6—Orpheum Los Angeles. | 29—Orpheum, Memphis. |
| 28—Orpheum, Winnipeg, Canada. | 19—Orpheum, Salt Lake City. | |
| | 27—Orpheum, Denver, Col. | Feb. 5—Orpheum, New Orleans. |
| Sept. 4—Grand, Calgary. | Dec. 4—Colorado Springs. | 19—Majestic, Fort Worth. |
| 10—Orpheum, Seattle, Wash. | 7—Orpheum, Lincoln, Neb. | 25—Majestic, Dallas. |
| 17—Orpheum, Portland, Ore. | 10—Orpheum, Des Moines, Iowa. | |
| 24—Travel. | 17—Orpheum, Sioux City. | Mar. 4—Majestic, Houston. |
| Oct. 1—Orpheum, San Francisco. | 24—Orpheum, Omaha, Neb. | 11—Majestic, San Antonio. |
| 8—Orpheum, San Francisco. | 31—Orpheum, Kansas City, Mo. | 19—Majestic, Austin. |
| | | 22—Majestic, Little Rock. |

THEN RETURN DATES AT ALL OF THE U. B. O. EASTERN HOUSES**DIRECTION CLAUDE AND GORDON BOSTOCK****\$12 PER ROOM & BATH FOR 2**

5 Minutes from all the Theatres—Overlooking Central Park

\$15 PER SUITES PARLOR, BED-ROOM & BATH FOR 2

Light, Airy, with all Modern Hotel Improvements

REISENWEBER'S HOTEL 55TH STREET AND COLUMBUS CIRCLE, N. Y.

night stands through British Columbia, Alberta, Saskatchewan and east to Port Arthur. The play en route is "Fine Feathers," and the tour is exploited by the United Producing Company of Canada. The Lawrence company engaged in the States comprises Jane Babcock, Katherine Bond, Ruth Dettlin, Jack Carrington, Harry Hayden and Othe Wright. The show has a solid route.

The western connections of the Vaudeville Managers' Protective Association, which of late have become more solidified through processes of organization that bring about such conditions, holds itself in readiness for any emergency meeting or session that may come within the near future. Should the occasion arise the western vaudeville managers at a call from Tink Humphries, who seems to have

been empowered with such judicial rights of late, could assemble in private council to prepare to meet any contingency that may thus result. The western managerial forces, of course, will embrace the local offices of James Matthews, Jones, Linick & Schaefer, U. B. O., W. V. M. A., Finn & Helman, W. S. Butterfield et al. Mort Singer informed a Variety representative Monday that the western managers were fully organized to the extent and

mutually prepared to "meet any eventualities."

There were conflicting stories regarding Eddie Hayman's connections with the Western Vaudeville Managers' Association Monday. Mort H. Singer when asked about Hayman said that Hayman was remaining on the floor of the Association but would have duties of a different nature than heretofore. He

KOSHER KOMEDY
Cole, Russell and Davis
 Representative **MAX GORDON**

HARRY WEBER PRESENTS

HERMAN **HATTIE**
TIMBERG and DARLING

VERSATILITY

Opened at B. F. KEITH'S PALACE THIS WEEK (March 20), and Was Booked Solid
 NEXT WEEK (March 27), DAVIS, PITTSBURGH

WAR!!**WAR!!****WAR!!**

THE GODS OF WAR have been responsible for many a melodic inspiration, and because of the present European calamity the song market is thoroughly flooded with Red Fire, Wishy-Washy war songs, but it remained for Messrs. Leslie, Grossman and Gottler to supply the inevitable masterpiece—a sentimental march ballad, indirectly related to the war subject, but sufficiently strong in itself to rise to the heights of a HIT regardless of the connecting war link.

“THE LETTER THAT NEVER REACHED HOME”

THE IDEAL FEATURE NUMBER

IT CARRIES A GENUINE KICK

READ THE LYRIC and then send for an orchestration. You'll find a place for it, for its value is easily recognized once heard.

CHORUS

Just an old fashioned letter that lay on the ground.

It came from a soldier boy's heart.
Before he ever could send it he had to end it
“I Love You” was all he could start
It was found without address not even a name,

So his message will never be known.
Only God in his Might, knows who's waiting tonight

For the letter that never reached home.

KALMAR-PUCK and ABRAHAMS CONSOLIDATED

MACK STARK, General Mgr.

1570 BROADWAY

MAURICE ABRAHAMS, Professional Mgr.

STOP! PONDER! DECIDE! ACT FOR YOURSELF!

By
CHARLES LEONARD FLETCHER

I have been in vaudeville for seventeen years. I have been honored time and again with contracts from B. F. Keith, Martin Beck, J. J. Murdock, M. Shea, J. H. Moore, P. B. Chase, Harry Davis, Kohl & Castle, Marcus Loew and Joseph M. Schenck, and have repeatedly played every first-class theatre in the U. S. In foreign countries I have had the honor of playing engagements under the management of Moss and Stoll, Alfred Butt and the Syndicate Halls in London. Also with the Hymans in South Africa and with dear old Harry Rickards, in Australia.

I have never had cause to complain of their inequitable treatment. They fulfilled their obligations to me when I did my duty to them.

I have been successful without the aid of any organization. You can do the same. If you are not working now, it is your own fault.

The White Rats of America, as the organization is now conducted, cannot help to make you a successful artist.

I defy anyone to prove the fact that I have ever expressed myself as being in favor of the closed-shop, verbally or through personal correspondence.

The enemies of individual freedom in the White Rats of America, that disgruntled gathering of cohorts of the Mountford closed-shop and destructive policies, are resorting to every unfair means their inflamed minds can conjure up to discredit those who oppose them, including myself.

Junie McCree (the "Charlie Murphy" of the organization), who seems to be the man behind the throne, never says anything publicly over his own signature, but slinks in the dark and hits the independent thinker (myself) below the belt, by publishing distorted, garbled excerpts from private correspondence, making it appear on Mountford's page in last week's "Variety," that these letters were addressed to the International Secretary of the White Rats. I never met Mountford, and have never written him a personal letter. I have never agreed with his policies, and I resent McCree's attempt to "discipline" any member

of the profession by such brutal methods.

If every intelligent and broad-minded artist will stand up and show some independence of thought and action, men like these must find the place where they belong, which isn't the place they are in at present.

You are certainly "April Fools" if you pay your dues into the treasury of the White Rats on April first, thus giving another lease on life and a downy couch to these gentlemen who are devoting their energies to the dissemination of the impractical closed shop propaganda, for selfish purposes.

One of the effective ways you can manifest your disapproval of these high-handed methods, is to **RESIGN!** It takes very little courage to do this. I was the first to resign. I have not, and I will never regret it.

Emancipate yourself entirely. Be a freeman. Then you will be a better artist.

The contempt that may be heaped upon you by your friends, who are the serfs and slaves of these turbulent leaders, will only be temporary. Then you will be welcomed into a new and a better organization, which may soon displace the White Rats of America. Their business and political policies are built only on quicksand.

Vaudeville is still a big business. We who are laborers in this pleasant and profitable vineyard, need a **SOCIAL** and **FRATERNAL** organization. Mark my words! We will have one inside of another twelvemonth!

The vaudeville market is wide open to anyone who has genuine goods to sell.

If you help to man the submarines, which are now being launched by that ill-advised White Rat "Board of Admiralty," before you have a chance to fire off one of their poisoned torpedoes, you will discover the vaudeville coast has been completely blockaded, and you and your boats will never reach the shore alive.

**STOP! PONDER! DECIDE!
ACT! FOR YOURSELF!**

said Hayman would have more "field duty" in the future, but to facilitate the booking end the Hayman houses would hereafter be looked after by Ray Whitfield, Eddie Shayne and Richard Hoffman. Hayman will remain actively identified with the Association until the hot weather sets in when Hayman will devote most of his time to the operation of Forest Park, in which he has a part ownership. Everybody seems to be worrying about Hayman's future more than Hayman himself. Hayman has sufficient outside theatrical interests to keep his time well occupied should he sever connections with the Association altogether. Among his interests is the Kedzie theatre and the Kedzie Annex (a picture house just west of the theatre proper which has done such a remarkable business that it will close long enough this summer to have its seating capacity enlarged from 800 to 1,200). Mr. Hayman said Monday that while the Annex remodeling was going on that the Kedzie would very likely run pictures during that time.

AUDITORIUM (Cleofonte Campini, director).—Dark.

BLACKSTONE (Edwin Wapple, mgr.).—E. H. Southern in new play opened Monday night.

COHAN'S GRAND (Harry Ridings, mgr.).—Has new tenant, "Rio Grande," opening Sunday night where removal from Blackstone is expected to help this new Augustus Thomas war play.

CHICAGO (John Reed, mgr.).—"Town Topics" not showing drawing strength expected (3d week).

COLONIAL (Joseph Bransky, mgr.).—Triangle program drawing big.

COLUMBIA (William Roche, mgr.).—"Roseland Girls."

CORT (U. J. Hermann, mgr.).—"His Majesty Bunker Bean" (Taylor Holmes) playing last week, with "Any Man's Place," new Frazee show, opening March 26 (20th week).



POOR TEETH

mar the appearance of your face. A mouthful of good teeth lends adornment, helps put the act over.

If your teeth need attention, let me advise you.

Ideal Workmanship

Absolutely Painless

Special Rates to the Profession

DR. A. P. LOESBERG
DENTIST

Fitzgerald Bldg., 1462 Broadway
Cor. 43rd St., New York
Suite 763 Tel. Bryant 4635

EMPIRE (Jacob Paley, mgr.).—Sarah Adler Co. in Jewish repertoire.
ENGLEWOOD (Louis Quintman, mgr.).—"The Winners."
GARRICK (J. J. Garrity, mgr.).—"Experience" showing up and end of Chicago engagement reported near (13th week).
GAITY (R. C. Schonecker, mgr.).—"United States Beauties."

VARIETY'S

Year Book of the Stage and the Screen

Will be published in
July, 1916

It is the first annual volume VARIETY will thereafter yearly publish, detailing the people and the doings of the stage up to the date of publication each summer.

"Variety's Year Book" when issued will be placed on sale throughout the United States, Canada and Europe.

No one is authorized to solicit advertisements or announcements for "Variety's Year Book" who is not provided with the special contract and receipt blank that must be issued in duplicate to every advertiser.

All communications should be addressed to Variety's Year Book, Times Square, New York City.

REMEMBER OUR PREDICTION?

When we first announced this number, we predicted it would sweep the entire country and become the season's sensation. It has. Right now it stands out without a competitor, the greatest number of its kind on the market.

"I'm Simply Crazy Over You"

(JEROME-GOETZ-SCHWARTZ)

This is a remarkable song since it fills the requirements of a single or double number with equal excellence. The lyric is particularly constructed for either use and this fact alone makes it a sure fire success.

"I'm Simply Crazy Over You"

When a song is being sung in every theatre in New York it must have superior qualities. This number is being featured everywhere. If you haven't added it to your routine, get it immediately and enjoy the returns before it loses its stage value.

"I'm Simply Crazy Over You"

This number has that lasting quality to insure perpetual popularity. It has the kick. It won't wear off like the average song. Right now it is approaching the height of its success and it still carries that brand new appearance.

"I'm Simply Crazy Over You"

Get in touch with our professional department at once for this greatest of our numbers. We have orchestrations in every key and will make it fit. Don't miss it.

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
81-83-85 Randolph St.

PHILADELPHIA
1021 Chestnut Street
(Opposite Chestnut St. O. H.)

BOSTON
220 Tremont Street

FRANK CLARK
Chicago Manager

MAX WINSLOW
New York Manager

I
'
M

S
I
M
P
L
Y

C
R
A
Z
Y

O
V
E
R

Y
O
U

I
'
M

S
I
M
P
L
Y

C
R
A
Z
Y

O
V
E
R

Y
O
U

STOP! PONDER! DECIDE! ACT FOR YOURSELF!

By
CHARLES LEONARD FLETCHER

I have been in vaudeville for seventeen years. I have been honored time and again with contracts from B. F. Keith, Martin Beck, J. J. Murdock, M. Shea, J. H. Moore, P. B. Chase, Harry Davis, Kohl & Castle, Marcus Loew and Joseph M. Schenck, and have repeatedly played every first-class theatre in the U. S. In foreign countries I have had the honor of playing engagements under the management of Moss and Stoll, Alfred Butt and the Syndicate Halls in London. Also with the Hymans in South Africa and with dear old Harry Rickards, in Australia.

I have never had cause to complain of their inequitable treatment. They fulfilled their obligations to me when I did my duty to them.

I have been successful without the aid of any organization. You can do the same. If you are not working now, it is your own fault.

The White Rats of America, as the organization is now conducted, cannot help to make you a successful artist.

I defy anyone to prove the fact that I have ever expressed myself as being in favor of the closed-shop, verbally or through personal correspondence.

The enemies of individual freedom in the White Rats of America, that disgruntled gathering of cohorts of the Mountford closed-shop and destructive policies, are resorting to every unfair means their inflamed minds can conjure up to discredit those who oppose them, including myself.

Junie McCree (the "Charlie Murphy" of the organization), who seems to be the man behind the throne, never says anything publicly over his own signature, but slinks in the dark and hits the independent thinker (myself) below the belt, by publishing distorted, garbled excerpts from private correspondence, making it appear on Mountford's page in last week's "Variety," that these letters were addressed to the International Secretary of the White Rats. I never met Mountford, and have never written him a personal letter. I have never agreed with his policies, and I resent McCree's attempt to "discipline" any member

of the profession by such brutal methods.

If every intelligent and broad-minded artist will stand up and show some independence of thought and action, men like these must find the place where they belong, which isn't the place they are in at present.

You are certainly "April Fools" if you pay your dues into the treasury of the White Rats on April first, thus giving another lease on life and a downy couch to these gentlemen who are devoting their energies to the dissemination of the impractical closed shop propaganda, for selfish purposes.

One of the effective ways you can manifest your disapproval of these high-handed methods, is to **RESIGN!** It takes very little courage to do this. I was the first to resign. I have not, and I will never regret it.

Emancipate yourself entirely. Be a freeman. Then you will be a better artist.

The contempt that may be heaped upon you by your friends, who are the serfs and slaves of these turbulent leaders, will only be temporary. Then you will be welcomed into a new and a better organization, which may soon displace the White Rats of America. Their business and political policies are built only on quicksand.

Vaudeville is still a big business. We who are laborers in this pleasant and profitable vineyard, need a **SOCIAL** and **FRATERNAL** organization. Mark my words! We will have one inside of another twelvemonth!

The vaudeville market is wide open to anyone who has genuine goods to sell.

If you help to man the submarines, which are now being launched by that ill-advised White Rat "Board of Admiralty," before you have a chance to fire off one of their poisoned torpedoes, you will discover the vaudeville coast has been completely blockaded, and you and your boats will never reach the shore alive.

STOP! PONDER! DECIDE!
ACT! FOR YOURSELF!

said Hayman would have more "field duty" in the future, but to facilitate the booking end the Hayman houses would hereafter be looked after by Ray Whitfield, Eddie Shayne and Richard Hoffman. Hayman will remain actively identified with the Association until the hot weather sets in when Hayman will devote most of his time to the operation of Forest Park, in which he has a part ownership. Everybody seems to be worrying about Hayman's future more than Hayman himself. Hayman has sufficient outside theatrical interests to keep his time well occupied should he sever connections with the Association altogether. Among his interests is the Kedzie theatre and the Kedzie Annex (a picture house just west of the theatre proper which has done such a remarkable business that it will close long enough this summer to have its seating capacity enlarged from 600 to 1,200). Mr. Hayman said Monday that while the Annex remodeling was going on that the Kedzie would very likely run pictures during that time.

AUDITORIUM (Cleofonte Campini, director).—Dark.

BLACKSTONE (Edwin Wapple, mgr.).—E. H. Sothorn in new play opened Monday night. COHAN'S GRAND (Harry Ridings, mgr.).—Has new tenant, "Rio Grande," opening Sunday night where removal from Blackstone is expected to help this new Augustus Thomas war play.

CHICAGO (John Reed, mgr.).—"Town Topics" not showing drawing strength expected (3d week).

COLONIAL (Joseph Bransky, mgr.).—Triangle program drawing big.

COLUMBIA (William Roche, mgr.).—"Roseland Girls."

CORT (U. J. Hermann, mgr.).—"His Majesty Bunker Bean" (Taylor Holmes) playing last week, with "Any Man's Place," new Frazee show, opening March 26 (20th week).



POOR TEETH

mar the appearance of your face. A mouthful of good teeth lends adornment, helps put the act over.

If your teeth need attention, let me advise you.

Ideal Workmanship

Absolutely Painless

Special Rates to the Profession

DR. A. P. LOESBERG

DENTIST

Fitzgerald Bldg., 1422 Broadway
Cor. 43rd St., New York
Suite 703 Tel. Bryant 4635

EMPIRE (Jacob Paley, mgr.).—Sarah Adler Co. in Jewish repertoire. ENGLEWOOD (Louis Quintman, mgr.).—"The Winners." GARRICK (J. J. Garrity, mgr.).—"Experience" showing up and end of Chicago engagement reported near (13th week). GAIETY (R. C. Schonecker, mgr.).—"United States Beauties."

VARIETY'S Year Book of the Stage and the Screen

Will be published in

July, 1916

It is the first annual volume VARIETY will thereafter yearly publish, detailing the people and the doings of the stage up to the date of publication each summer.

"Variety's Year Book" when issued will be placed on sale throughout the United States, Canada and Europe.

No one is authorized to solicit advertisements or announcements for "Variety's Year Book" who is not provided with the special contract and receipt blank that must be issued in duplicate to every advertiser.

All communications should be addressed to Variety's Year Book, Times Square, New York City.

REMEMBER OUR PREDICTION?

When we first announced this number, we predicted it would sweep the entire country and become the season's sensation. It has. Right now it stands out without a competitor, the greatest number of its kind on the market.

"I'm Simply Crazy Over You"

(JEROME-GOETZ-SCHWARTZ)

This is a remarkable song since it fills the requirements of a single or double number with equal excellence. The lyric is particularly constructed for either use and this fact alone makes it a sure fire success.

"I'm Simply Crazy Over You"

When a song is being sung in every theatre in New York it must have superior qualities. This number is being featured everywhere. If you haven't added it to your routine, get it immediately and enjoy the returns before it loses its stage value.

"I'm Simply Crazy Over You"

This number has that lasting quality to insure perpetual popularity. It has the kick. It won't wear off like the average song. Right now it is approaching the height of its success and it still carries that brand new appearance.

"I'm Simply Crazy Over You"

Get in touch with our professional department at once for this greatest of our numbers. We have orchestrations in every key and will make it fit. Don't miss it.

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO

81-83-85 Randolph St.

PHILADELPHIA

1021 Chestnut Street

(Opposite Chestnut St. O. H.)

BOSTON

220 Tremont Street

FRANK CLARK
Chicago Manager

MAX WINSLOW
New York Manager

I
'
M

S
I
M
P
L
Y

C
R
A
Z
Y

O
V
E
R

Y
O
U

I
'
M

S
I
M
P
L
Y

C
R
A
Z
Y

O
V
E
R

Y
O
U

Send
for
this
special
bargain



Glassberg Short Vamp Satin Sandal

STYLE 3000—One Strap Sandal, in Fine Quality Satin French Heel, White, Black, Red, Pink, Emerald Green, Stage Last, Short Vamp \$2.50
STYLE 3010—BALLET SANDAL, in Vici Kid, one Strap, Spring Heel. Colors: Black, Blue, Red and Pink \$1.75

J. GLASSBERG

511 6th Ave., near 31st St.
225 West 42d St., near Times Sq.
54 3d Ave., near 10th St.
Send for Catalog V.1

MUSIC ARRANGED

For orchestra or piano. Songs taken down from voice. Old orchestrations rewritten. W. H. NELSON, Suite 402, 1531 Broadway, Astor Theatre Building, New York.

Office Hours
9 A.M. to 5 P.M.

Expert Dentistry

PAINLESS METHODS
Established 25 Years

DR. BROMBERG

Specialty of Periodontal Fillings,
Crown and Bridge Work
at Most Reasonable Prices.

133 E. 34TH ST.,
Corner Lexington Ave.

SPECIAL DISCOUNT TO PROFESSIONALS

Guerrini Co.

Manufacturers of
High Grade
Accordions

279 Columbus Avenue
SAN FRANCISCO

TO-DAY! While you have a half hour to spare have your nose corrected and go through the rest of your life looking better.

Face
Book
Free,
Call
Phone
Write.

DR. PRATT, 40 West 34th St., New York

PLUSH DROPS All Sizes and Colors
Special Discount and Terms This Month
Rental City
CONSOLIDATED VELVET
245 West 46th St. New York City

DUTCH COLONIAL VILLA

Freeport, Long Island

100 x 150, on water. All improvements. House contains 9 rooms, foyer, reception hall, bath, extra toilet, spacious living room, with large open fireplace. House backs on Bay; bulk-headed, having runway to water's edge. Deep water, good fishing, bathing and boating. 2-car garage with servants' quarters above. Large lawn, beautiful hedges and shrubbery. Drive-way curbed. A real show place, within a stone's throw of the new Actors' Club.
For particulars and photographs apply

CROSS & BROWN COMPANY
15 East 41st Street Phone 4000 Murray Hill

HAYMARKET (Art. H. Moeller, mgr.).—"The Ramblers."
ILLINOIS (Augustus Plou, mgr.).—"Chin Chin" still there with b. o. popularity (8th week).
IMPERIAL (William Spink, mgr.).—"Any Man's Sister."
LASALLE (Harry Earl, mgr.).—Paramount features.
LITTLE (Elma Pease, mgr.).—Little theatre stock.
NATIONAL (J. T. Barrett, mgr.).—"What Money Can't Buy" (dramatic stock).



Vaudeville Acts Attention.

We make costumes that have made the name of Behrens a by-word to the profession. Regular work at regular prices make regular acts. Get us?

THEATRICAL COSTUMER TO THE BETTER CLASS

162 West 48th St., New York City (Opp. 48th St. Theatre) Phone 935 Bryant

MAX BENDIX BENDIX MUSIC BUREAU THEO. BENDIX

Suite 402, Columbia Theatre Bldg. (Opposite Palace Theatre)
Tel. Bryant 642
(Artists in every branch of music for every occasion)

ORCHESTRATIONS of Character and Distinction—New Ideas—Special effects to EMPHASIZE your Personality. Come to us and get the BEST. That is what BENDIX stands for. We compose, select and arrange music. Play Reading Dept. Write for particulars.

Dr. JULIAN SIEGEL

DENTIST

PUTNAM BUILDING, 1403 BROADWAY
Special Rates to the Profession
Official Dentist to the White Rats

The **CLARIDGE** Shop

ONE SIXTY ONE
WEST FORTY FOURTH ST.
NEW YORK CITY
OPPOSITE THE CLARIDGE HOTEL

Paris, France, 76 Rue Reaumur

Don't Think

Because we have such stars as Theda Bara, Virginia Pearson, Fanny Ward, Mabel Normand, Mary Miles Minter and Emma Carrus on our books that we are expensive. Decidedly not. But we dare say our SUITS, COWNS, FROCKS and HATS would sell at three times our prices on the Avenue.

MME. SOPHIE ROSENBERG'S OTHER ESTABLISHMENT
153 WEST 44th ST.
TELE. 5599 BRYANT

OLYMPIC (George L. Warren, mgr.).—"So Long Letty" still there with receipts on right side of ledger (6th week).
POWERS (Harry Powers, mgr.). Ethel Barrymore got away to excellent start in "Our Mrs. McChesney" Monday night.
PRINCESS (Sam P. Gerson, mgr.).—Margaret Anglin opened Monday in "The Taming of the Shrew."
STAR & GARTER (Charles Walters, mgr.).—"The Sporting Widows."
VICTORIA (John Bernero, mgr.).—"Along Came Ruth."
ZIEGFELD (Alfred Hamburger, mgr.). Feature pictures.
MAJESTIC (Fred Eberts, mgr.; agent Orpheum).—"It's all Elsie Janis at the Majestic this week. In the first place she packed 'em into the back wall Monday afternoon and many were turned away unable to gain admission. Miss Janis came up to all expectations and when she appeared at 3:55 o'clock was greeted by much applause. In dark blue from head to foot and all dolled up becomingly she made a bully impression from the start. Although Miss Janis danced and alighted herself for her terpsichorean efforts she stuck mainly to impressions and imitations and the score was certain. In the past few years she has improved noticeably in her work and she quickly dispels all doubt that she has gone back in her pronounced line of mimicry. Miss

WANTED THOMAS ALEXANDER THOMPSON, ACTOR, married to DELIA CALLAHAN, in South Brooklyn, 1890. Kindly call on Roberts & Hepburn, 115 Broadway, New York.

REAL ESTATE—LONG ISLAND BAYSIDE BOULEVARD RESIDENCE, Queens County, 50x100. \$9,000. Views over bay and Sound. Woodland paths down to bathing—boating. Near Pennsylvania Station Expresses and Trolley.
NORTH SHORE, Variety, New York.

FOR SALE

SEA CLIFF, LONG ISLAND. Beautiful home with grounds. Well built house of ten rooms and three baths. Furnished or unfurnished. Perfect condition.
OWNER, care VARIETY, New York.

WANTED—BUSINESS PARTNER
At Producing Proposition. Apply by letter to room 215, Gaiety Theatre Bldg.

Janis is undeniably clever and in her routine Monday was quite generous and for the 26 minutes she was on the stage gave the audience one subject after another and threw in one of Charlotte Greenwood for good measure, saying that she had seen "So Long Letty" Sunday night and had enjoyed the show immensely. The Three Ankers opened the show with their gymnastic work and the work of the woman in particular was most effective. Haydn, Borden and Haydn were well received. McWatters and Tyson were in fine fettle and worked hard to please, their efforts being highly successful. Miss Tyson has some new wardrobe which is worn becomingly and modestly. Mill Collins had rough going at the start, but finally had them laughing vigorously. Genevieve Cliff and Co. held attention with the army tale of the southern soldier who had his right arm shot off to prove that he was a gentleman and loved the little southern lady, Mary Davis (Miss Cliff) and who returned two years after the war to claim his promised bride. Theme rather far-fetched but its sentimental appeal seemed to have its results. Ryan and Lee repeated the act they formerly offered here and registered their usual laughing success. Then came Miss Janis and following her big hit appeared Miss Maryon Vadle and Co. As Miss Janis had drawn in the house with women in the majority, they all stuck for the Vadle dancing turn. Vadle can dance. She's sprightly, graceful and full of the proverbial "pep." Her Corps de Ballet, numbering six girls, is above the average and displayed grace and symmetry of motion in each of the numbers. The dances were not only splendidly staged but were dressed accordingly.

PALACE (Harry Singer, mgr.; agent, Orpheum).—"The Palace show a whole measured up to expectations Monday night. With Elsie Janis the big card at the Majestic a few blocks away it behooved the Singers to bring a woman into the Palace who could not only prove a box office magnet but entertain as well for the amount of money paid a woman to headline and also prove a formidable counterattraction to a star of the Janis magnitude. The Palace has the right sort of person for all this in Irene Franklin, who, assisted by Burton Green, was the biggest kind of a hit. Martinetti and Sylvester and their knockabout acrobatics gave the show a good start and Craig Campbell fooled the local wisecracks. Singers of all description have been coming Palaceward of late, but Campbell, who has a presentable stage appearance and wears immaculate evening clothes, was forced to take several well-deserved encores. Barring a tendency to take himself a little too seriously in vaudeville Campbell did a reasonably well as "No. 2." McDevitt, Kelly and Lucy were a comedy ten-strike. "The River of Souls," Chinese in every respect, held attention. Marie Fitzgibbon walked on after "The River of Souls" and had a rocky road until she hit her dialect stories and the rest was easy. Miss Fitz-

HIPPODROME

Management **CHARLES DILLINGHAM**
World's Greatest Show Lowest Prices
MT. DAILY HIP HIP HOORAY
2:15 25c. to \$1.00
SOUZA & BAND
1,000 People—100 Wonders
Staged by R. H. Burnside
Sunday Night—SOUZA AND HIS BAND

Good Printed Professional Letterheads at Low Prices
SEND FOR CATALOG showing fifty original designs, suitable for professional people, vaudeville, circus men, carnivals, etc. Letterheads printed in one or more colors, space left for photo. This catalog will save many dollars and you get better letterheads than you ever had. Owing to the great cost of producing this catalog we are compelled to make a charge of 10c for same. Send 10c and we will send you our original designs. All other printing at low prices.
Ernest Fatus Co., Theatrical Printers
527 S. Dearborn St. Established 1890 Chicago, Illinois

FOR SALE:
A strong and timely one-act play For one male and one female character; presenting a novel idea in a startling and gripping situation. **RITA H. ZUTRO, 1800 Southern Blvd., Bronx, N. Y., care of Mrs. Shade.**

A Beautiful Country Home

In the Actors' Colony at St. James, L. I. Large grounds, stables for horses, mow for autos or carriages, two henries, large modern home with improvements. Beautiful well kept grounds, splendid section, very accessible to water, hunt clubs. Offered at \$3,000 less than cost for a quick sale. Photos and complete description from **L. B. GILDERBLEE, New Shore Specialist, 1 W. 34th St., City.** Greeley 2344.

HEADQUARTERS CROFUT and KNAPP HATS

THE BEST MADE IN THE U. S. A.

Nat Lewis

HABERDASHER and HATTER
AUTHORITY IN
OUTFITTING PRODUCTIONS AND ACTS
1571-1580 Broadway
OPPOSITE STRAND
150th St. and Melrose Ave.
Phone Bryant 7735 Phone Melrose 6511

E. GALIZI & BRO.

Greatest Professional

Accordion Manufacturers and

Repairers.

Incomparable—Special Works For Any Style and System New Idea Patented Shift Keys Accordions Exchanged Pleasure Return For Piano and Accordion 25c.

Telephone 526 Franklin
203 Canal Street, New York City

gibbon was originally carded for "No. 2," but to give the Elson City Four her position, she was set up a few figures on the program. Agnes Scott and Henry Keane were sixth. They offered "The Final Decree" and excellently enacted the roles of the married Wests who were to be divorced on the morrow, but who effected a reconciliation before the final decree was granted. It was a bully sketch and effectively acted. The Palace audience enjoyed it immensely and applauded heartily. Following the Elson City Four, with its close harmony, slapstick comedy and brass band finish which all in all was received with due applause and laughter, acclamation came from Franklin and Mr. Green and then Fatima closed the show with her Egyptian dances. Fatima has her dance routine worked up to good advantage and displays her supple figure in Oriental rhythm. Fatima wisely altered clear of any "naughty movements."
McVICKERS (J. G. Burch, mgr.; agent, Lowry). The show was a sing, song, a stir and in truth sang so much that it sang its own requiem. Not that songs are not enjoyed at McVickers, but when they come in droves, regiments and deluges their song forbearance ceases to be a virtue. The show started with Kerslake's pigs and even several of the porkers seemed to have caught the song spirit of the day, for they grunted several pig notes. They got an early start and was over before the audience had gotten half of the show. The songs of "No. 2" who sang the songfest and incidentally ex-

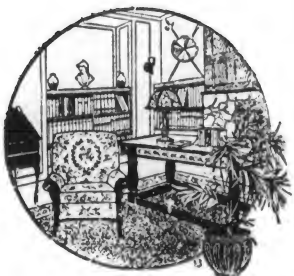
I. MILLER, 1554 Broadway, Bet. 46th and 47th Sts.
Tel. 5263 Col. Manufacture of Theatrical Boots and Shoes. CLOG, Ballet and Acrobatic Shoes a Specialty. All work made at short notice.
I. MILLER
Write for Catalog.

Adler Made to Order
and
Ready to Wear
GOWNS for Stage or Street
115 West 45th Street, New York
Phone Bryant 4764



**AUGUSTO
IORIO & SONS**
Manufacturers of
the Best Accordions
in the world.
Special for Piano
Keys.
229 Grand Street
NEW YORK CITY

HOLZWASSER
1417-1423 THIRD AVENUE
NEAR 80th STREET
OPEN EVERY EVENING, TILL 9 p. m.



FURNITURE Cash or Credit

A Special 12% Discount Offered the Profession

To the Artist

A QUARTER of a century we have furnished the homes of the leading men and women of the American stage—combining elegance, economy and extremely liberal terms. We would like to furnish a home for you. Our position out of the high rent district **ALONE** makes our extraordinarily low prices possible.

4 ROOMS (\$200 value) FOR \$123
5 ROOMS (\$350 value) FOR \$275
4 ROOMS, PERIOD (\$500 val.) \$375
3 ROOMS, PERIOD (\$300 val.) \$225

OUR TERMS A New 80-Page Catalog—FREE

Value	Deposit	Weekly
\$75	\$5.00	\$1.00 to \$1.50
\$100	\$10.00	\$1.50 to \$2.00
\$150	\$15.00	\$2.00 to \$2.25
\$200	\$20.00	\$2.50 Special
\$300	\$30.00	\$3.00 12% Dis-
\$400	\$40.00	\$4.00 count for
\$500	\$50.00	\$5.00 cash

Terms apply also to New York State,
New Jersey and Connecticut
We Pay Freight and Railroad Fares
Delivered by Our Own Motor Trucks.

changed quite a patter routine. It binged mostly on war talk and a few colorful nature but the results were disappointing. Act needs re-shaping and more practice. The Newsboy Sextette, five young men and a young woman, combined a lot of noise with some rather coarse antics and camp-meeting harmony. The girl got some sharp digs and bumps which were intended for comedy byplay but which are unmistakably vulgar. Act follows old lines and slowed up considerably in the middle due to one or two unnecessary numbers. The other, "Cheyenne Days" was next. More noise. Act whooped things up in general with larist manipulations by one of the men belted well applauded and the horseback work on Delmar by the woman called Bess was a

<p>DRY</p> <p>Cleanser</p> <p>Open All Night and Sundays</p> <p>Any Ladies' Gown, Suit or Coat Dry Cleaned</p> <p>\$ 1.50</p> <hr/> <p>Alterations and Repairs 1554 Broadway Corner 46th St.</p>	<p>O'HEARN</p> 	<p>THIRSTY</p> <p>Dyer</p> <p>Phone Bryant 6153</p> <p>Work Done One Hour</p> <p>Gents' Suits or Overcoat Dry Cleaned</p> <p>\$ 1.00</p> <hr/> <p>1572 Broadway corner 47th St.</p>
---	---	--

Let Me Clean You Up for New York Opening

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

dandy feature. Ducking broncho of course announced the finale. Following the Selig-Trilene weekly, which has some Columbus, N. M., scenes after the Villa raid, Charles Straight and the Loos Brothers got busy with an avalanche of songs. The numbers were well staged, however, and the singing was an improvement over that done by the new-boys. Marie Hart as a "single" was a hit at McVicker's. She not only sang, but entertained effectively but despite the song-titled ahead was very well received. Miss Hart also performed some quite graceful, tricky slackwire stunts and her efforts were rewarded with substantial applause. More music bobbed up when Eddie Clark and Two Roses appeared. The Roses handled the musical instruments and handled them well, their duets doing the trick. Eddie Clark, however, Clark intrenched himself solidly with his character impressions, offering in turn "The College of Hard Knocks," "The Knocker" and "The Street Urchin." As they are more or less of a temperamental and responsive nature at McVicker's on Monday following a "dry Sunday," the Clark characterizations were productive of much applause. "Hard Knocks" in particular was a hit. After a Triangle comedy, with Fatty Arbuckle as the principal comedian, Lottie Mayer's diving girls were put through their aquatic paces.

WELCOLIN (William McGowan, mgr.; agent, Wm. E. Evans) went over in the Lincoln Hippodrome was taken at the first show Sunday night and the audience appeared to be more than well pleased with the E. P. Churchill Inc. tabloid show, "Around the Town," which has Earle S. Dewey and Mahle (Billie) Rogers as its featured players. This was the first Chicago appearance of the tab and the general verdict was that it was a big business attraction for the popular prices of admission. "Around the Town" is a conglomerate of musical comedy "bits," and while some of the "business" employed to obtain laughs date back to the days of long ago, they are worked up to excellent advantage and commingled with them are some new "bits" and lines that swing the music around. As yet no one would be so ready admit that Bruce Richardson and Ben Holmes are also worthy of program and billing prominence. Richardson in particular is the hardest working member of the cast and does the principal low comedy work. Richardson was in there every minute and is the best of his type that has yet appeared on the local tab horizon. The timing of his work is perfect; he is there, but having done his "Happy Idiot" on the road and not a stage novice at Elaine Dutch, jumped into the Dr. Schlitz role without exertion. Dewey and Miss Rogers enact a sort of Clark and Bergman "Trained Nurse" roles in the tab the opening having a sanitarium "interior" with Dewey as the rich young man who comes to the place to take a cure. Miss Rogers enacting the role of the head nurse with whom Dewey falls in love. In the tab the nurse turns out to be a blackmailer, who is the wife of the German doctor. Dewey and Rogers were formerly of vaudeville and they bring their talents into a good usage in "Around the Town." They sing together and have a duet and a few other songs of four numbers in to show when he and four girls do a buck dance that was splendidly staged and splendidly danced at the Lincoln this dancing number was well received. In the first scene (sanitarium) Dewey sang "A Ragtime Operation" with Holmes and Richardson helping out with some comical by-play that rounded out nicely for a song of this kind. The third act scene had the most novel is that of the cabaret cafe interior In the basement with the revolving door and the illuminated stage and runway which, thank goodness, did not end with the girls trooping out through the auditorium. There were some funny minutes with the door and the stage permitted the girls of the tab to appear in their evening gowns and show off their different stage clothes. One of the best "bits" at this juncture was the kissing of the man at a table by one of the girls from the runway followed

by a chorus man kissing the diner's remittance guest with the y. m. showing utter disgust and hustling his lady friend out of the place. As usual the explosion of the toy ball or inflated rubber bag for the champagne cork pop was superfluous. The "Hello People" and patriotic number in the cabaret scene were O. K. The latter in particular had a wonderful effect and with hundreds of Chicago boys clamoring for a chance to fight Villa, the red, white and blue ensemble was there with a burrah. Introduction of martial music would have helped this "bit" immensely. A lively, attractive, bang-up number was introduced by the Church Sisters, banjolists. There's a balloon scene with considerable exaggeration, but a cleverly done one. Too much time was devoted to this phase, as it had a tendency to slow up the action and speed developed through the cabaret numbers. More could be obtained from the fox-trot number which Miss Rogers sang alone, with the chorus on for the finish. Some original fox-trot stepping here by Miss Rogers with a male partner could easily have been substituted. The "Memphis Blues" a good number and effectively introduced by Dewey but it sounds mighty like "Memphis Blues" in point of tune comparison. The finale shifts to the top of the moon to which the "Zeppelin" is supposed to carry the company. Here the black-mallers are checkmated and all ends well. There's a swinging song at the close with the chorus completely stored in imitation khaki uniforms. Eight girls work in the chorus with four men and the Churchhill Inc. deserves especial mention for the costuming. The wardrobe is new and nifty. The tab is the joint work of David M. Wolff (book and lyrics), Ray Peabody (music) and Virgil Bennett who staged it. These men have done their work in adequate scenic equipment and a wealth of wardrobe, "Around Town" rounds out as an Al tab.

out as the Al (36).
 W. V. DORR (A. J. Schwartz, mgr. agent, W. N. M. A.)—Edwart McKHugh's former vaudeville act, "The Cabaret Girl," now elaborated into a tap show, made its first regular Chicago stand in its new form at the Windsor the last half of last week. "The Cabaret Girl" gives Al satisfaction. One thing stands out when any comparison is made with any other tap show. That is, the tap dancing is so good that it is "The Cabaret Girl" has the best singing aggregation of the lot. A modest, unassuming young miss named Madalen Lear, in the feminine lead, can stand comparison with any of the tap prima donnas. It's doubtful if there is another voice her equal among them. Clarence Marks is still there to sing the lion's part. He got the lion's share as low as low can be. He manages the troupe and plays a chauffeur which gives him plenty of opportunities to exercise his voice. There is also another strong bass in the chorus. In tap choruses "The Cabaret Girl" takes front rank, as four chorus men are carried along on the heels of the light comedienne. William Rankin is a bully singer and with the Sisters, demonstrated he can dance. This number, "To Lou," was No. 2 musical comedy stuff. Frank Morgan showed to a disadvantage, a severe cold making his voice sound like a fox-horn. The actor is Harry Anger. As the German professor he handled himself like a pro. He has the best just it is the best and before he's thirty years old will be heard from in his line. About the only fault is at times his inclination to muffle his voice. He's a capital funmaker and has some funny bits. Billy Sheen is a hard-working young man and in the minstrel hi-play by the entire company has an effective song and dance number. The number is "The Girl of the Year," a young woman named Jura Nillov, who played the violin exceedingly well. Miss Nillov (which spells violin backwards) has a sweet, engaging way, bubbles over with personality and has a natural stage ease. Scenically the tap measures up well, is overboard with vocal talent and has several principals that carry the general story and comedy along to the right return. It is clean and runs in a right stream.

Special Service for Vaudevillians
Lehigh Valley Railroad
 Rochester, \$7.00 Toronto, \$16.55
 Buffalo, \$8.00 Chicago, \$19.10
 All Steel Cars, Lowest Fares, Special
 Baggage Service
 If You Want Anything Quick
 'Phone W. B. LINDSAY, E. P. A., Bryant
 4212
 A. J. SIMMONS, A. G. F. A.
 Ticket Office, B'way & 42nd St., New York

JAMES MADISON
VAUDEVILLE AUTHOR—Write all Nat Miller material, including topical telegrams; also for Al Jolson, Joe Welch, Morton and Glass, Howard and Howard, Rooney and Bent, Harting and Francis, Cantor and Lee, Fred Dugraz, Schroeder and Chappell, etc.
 1493 BROADWAY, NEW YORK

GLIDING O'MEARAS

Grand Opera House
Bldg.
W. W. Cor. 23rd St. &
Eighth Ave., N. Y. C.
Phone 643 Chelsea
Late Keith Vaudeville
Feature

SCHOOL FOR DANCING—All Modern and Stage Dances Taught. Special Attention Given to Professionals.

**ROOMS FOR
REHEARSALS**
Open for Club
Engagements

SCENERY

I have four BEAUTIFUL OLIO DROPS never used, painted by John Young; let me price them to you. Owner 536 W 29th St., N. Y., or Phone 1982 Chelsea.

Herbert Moore

Writes for Sam and Kitty Morton, Elizabeth M. Murray, Ray Samuels, McKay and Ardine, Carrel and Pierlot, Lew Wells, etc., etc. Sketches, Monologues, Playlets written to ORDER ONLY. Get my Fair Deal Terms. Address me at "The Comedy Shop," 655-A Sheridan Road, Chicago.

"Popularity" both on and off the stage in the long run, depends greatly on your "PERSONAL APPEARANCE." Clothes do not count for so much. Your Face and Features are of FIRST importance.

Stand in front of your own mirror and lift up one side of your face with your fingers as shown above and see for yourself just what this simple little procedure will do for you.

Note the improvement it will make in your own case. It will lift up the sagging cheeks, moderate the ugly "jowls," restore a graceful, youthful contour, moderate the deep nose-to-mouth furrows, tighten the flabby superciliary skin, and wonderfully improve the impression of your face, make it younger, more pleasing and natural, re-establish the shape of the chin, lessen flabby or "baggy" condition of the neck, and greatly improve the appearance of your face. **Everybody is having it done.**

TODAY! While you have a half hour to spare have your "sag" lifted and go through the rest of your life looking better. Call or write for book and full particulars.

**FACE
BOOK
FREE
WRITE**

SAN FRANCISCO
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
 Phone, Douglass 2213
EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, gen. rep.; agent, direct). The current week's bill for the Orpheum is devoid of the customary bold-overs, an occurrence which happens but rarely. Harry Green and Co. in "The Cherry Tree" took the comedy hit. Garna Zora in the "Dance of the Elements" program as under the direction of Ida Fuller, closed the bill. The musical style of Helen and Hunk were enjoyed by the Hines. Hines' "The 58th Year," scored with his songs. Dugan and Raymond played a safe hit. Olga Cook, a dainty single, displayed a good voice to satisfactory returns. Dupree and Dupree, ex-cylists, opened the show. George Damerel, in his fantastic musical comedy, "Temptation," a little War. The Hines and Hunk displayed his popularity as a local favorite. The 12th episode of "The Heart of a Nation," a patriotic serial, rounded out the show.

To whom it may concern.

AL REEVES

World of Entertainers (50 People) Will Appear for One Week at the

COLUMBIA THEATRE, Next Week, (March 27)

(Broadway and 47th Street, New York City)

I PERSONALLY INVITE EVERY SUCCESSFUL PRODUCER IN AMERICA to witness my show on this occasion. Would like very much to have GEORGE M. COHAN, NED WAYBURN, FLO ZIEGFELD, KLAU & ERLANGER, LEE and J. J. SHUBERT, CHARLES DILLINGHAM, WILLIAM A. BRADY and A. H. WOODS especially, to see this production, as it is the result of my personal efforts and management, so that they will join me in pronouncing it one of the BEST AND MOST NOVEL ENTERTAINMENTS OFFERED TO BURLESQUE IN YEARS.

FEATURING TWO CLEVER COMEDIANS

CHAS. ROBLES—and—AL GREEN

"IT MAKES THE WILD WAVES ROAR"

RONAIR, WARD and FARRON

A BRAND NEW COMEDY ACT IN "ONE"

"Ronair, Ward and Farron present another novel and delightful diversion. It is a little conversational act which provides some genuine humor in the way of repartee and a most clever trio of 'quillpists,' to which is added a song or two to give point to the fun of the story. IT IS REALLY A HEADLINE ACT."

"A patter sketch with its bench flirtation scene and all, yet one that is delightfully different, is offered in the act of Ronair, Ward and Farron. The scene is laid on the board-walk and the dialogue is bright and entertaining. New songs and at least one unusually fine voice are included in the make-up of the act."

"Ronair, Ward and Farron are a trio with a novel board-walk skit, fashioned along different lines from the ordinary turn of its kind. The lines are crisp and breezy and one of the male members surprises the audience with a tenor voice of charm."

"Ronair, Ward and Farron are a trio of genuine fun makers who appear in a singing, talking and dancing skit called 'On the Board Walk,' and depicting the happenings of a summer afternoon in Atlantic City. One man and the girl carry the brunt of the work for the greater part of the time, as the third member does not

appear until within the last five minutes. The three offer about as clever and clean a turn as can be imagined."

"Ronair, Ward and Farron, two men and a woman, are a trio of good fun makers. They have lots of new jokes. One of the male members possesses a sweet tenor voice, which he uses to good advantage. The act scored a hit with last night's audience."

"Ronair, Ward and Farron, a new company, who do an act full of surprises entitled 'On the Board Walk.'"

Direction - - - MAX GORDON

Week March 20, '16

ON NEXT TO CLOSING

New Davis Theatre PITTSBURGH, PA.

1-HARMANN AND SHIRLEY

2-AILEEN STANLEY

3-CLARENCE OLIVER

AND GEORGE OLP

4-HOEY AND LEE

5-RUTH ST. DENIS

Assisted by

Ted Shaw

And Company of Dancers

6-MILO?

7-RALPH DUNBAR'S MARYLAND

SINGERS

8-Ronair, Ward and Farron

9-E. MERIAN'S SWISS CANINE ACTORS

EMPRESS.—Theda Bara, in the William Fox feature, "Gold and the Woman," gave a creditable account of herself in this feature, which is thoroughly interesting. Adams, Beverly and West, with an up-to-date routine of songs and comedy, were awarded for their class. Joe Sheftell's Eight Black Dots provided good colored entertainment. Closing the show it held the house intact. Miss Elmira did well enough. The Jules Levy Family of musicians went well. Howardson and Swaybelle, liked. Fred Thompson, in

"Mr. Sippy's Nightmare" (a sketch resembling "Twin Beds" in parts) and the Jewel Trio of vocalists made up the remainder of the program, the latter opening the show to fair returns.

PANTAGES.—"The Mystic Bird" headlining attracted greatly through the novelty. La Scala Sextette closing proved the flash turn, enhanced by well trained voices and handsome costumes. "The Dairy Maids," a miniature musical comedy with Eddie Foley and Lea Leture, enjoyed. Yates and Wheeler, funny. Arminta Brother, fast, sensational opener. Davis and Wright, good.

CORT (Homer F. Curran, mgr.).—Film "Ramona" (1st week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Florence Roberts in "The Eternal Magdalene" (1st week).

ALCAZAR (Belasco & Mayer, mgr.).—Stock. Lytell-Vaughan Co. (34th week).

SAVOY (Homer F. Curran, mgr.).—Dark. 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.

Eddie Vaughan, who made the painting "Stella" famous at the Exposition, is back in town.

Billy Bastar, who manages Aviator Art Smith, has taken two more birdmen under his managerial wing.

A carpenter, alleging to have sustained a broken leg while on a concession operated by the Foley & Burke Carnival Company, has filed suit against the two Eds for \$5,000 damages.



1-STRAP
SLIPPER \$2.50
Black Kid Pony
Slipper. All Sizes in
Stock.

CAMMEYER 6th Ave.—20th St. New York

Headquarters for Theatrical and Street Shoes and Hosiery

Telephone Chelsea 5650 and
ask for Mr. Stewart
Catalogue on Request to Dept. 25



2-STRAP
SLIPPER \$3.50
In Black, Red, White
and Pink Satin. All
Sizes in Stock.

A STERLING SUCCESS

JULIETTE DIKA

This Week (March 20) Orpheum, Brooklyn
Next Week (March 27) Bushwick, Brooklyn

MINERS MAKE-UP

EST. HENRY C. MINER, INC.

A SPECIAL OFFER TO THE BEST DRESSED MEN IN THE WORLD-- THE THEATRICAL PROFESSION

In order to prove to the best dressed men in the world—the men of the theatrical profession, that Ritchie & Cornell Clothes are the best to be had for the money, we make this offer for a limited time:
Every reader of VARIETY who detaches the coupon and calls at our 1387 B'way store, purchasing a Suit or Overcoat, we will allow 10% DISCOUNT FROM PURCHASE PRICE.

Your Choice 100,000 Yards—1,030 New Spring Patterns

SUIT
or OVERCOAT

GUARANTEED
\$25 VALUE
MADE TO MEASURE

\$14.75

MAIL ORDERS FILLED
Write for samples and self-measurement blank. Mail order department, 148 West 36th St., New York.

We are not strangers to theatrical men, as we have hundreds of well-known actors on our books as satisfied customers—but we want more and use this method of securing their trade. We make a specialty of hand tailored stage and street clothes for actors—at our 1387 Broadway store.
ALL GOODS MARKED IN PLAIN FIGURES

SAMPLES CHEERFULLY GIVEN FOR COMPARISON

Ritchie & Cornell

"THE WORLD'S LARGEST TAILORS—WATCH US GROW"

1387 Broadway, bet. 37th and 38th Sts.
1945 Broadway, bet. 65th and 66th Sts.
251 Eighth Avenue, near 33rd Street
408 East 149th St., near 3rd Ave.
2258 Third Ave., near 123rd St.
104 Flatbush Ave., near Atlantic Ave. Sta., Bklyn.
5106 Fifth Ave., near 51st St., Brooklyn
831 Manhattan Ave., near Calyer St., Brooklyn
22 Newark Ave., near Cooper Pl., Jersey City, N. J.
903 Prospect Ave., near 163rd St., Bronx

21
B
I
G
S
T
O
R
E
S

691 Eighth Ave., bet. 43rd and 44th Sts.
2331 8th Ave., 1 door above 125th St.
155 William St., corner Ann St.
1514 Third Ave., near 85th St.
1370 Broadway, near Gates Ave., Brooklyn
700 Broadway, 1 block from Flushing Ave., Bklyn.
149-151 West 36th St., N. Y. Mail Order Dept.
196 Market St., near Broad, Newark, N. J.
305 Main Street, Paterson, N. J., distributors.
267 Bergenline Ave., cor John St., Union Hill, N.J.



DANIEL B. CORNELL



JOHN W. RITCHIE

OPENING NEW STORE No. 21. 65½ SOUTH 4TH AVE., MT. VERNON, NEW YORK (Distributors)

ALL STORES OPEN UNTIL 9—SATURDAYS 10 O'CLOCK

SEE ADS DISPLAYED IN ALL OUR STORE WINDOWS



OUR SUITS AT \$18.75,
\$22.50 AND \$25. WORTH
DOUBLE

Coupon

GOOD FOR

10%

Discount

Off the amount of your purchase of suit or overcoat, said discount to be allowed on final payment—NOT DEPOSIT. No discount allowed without this coupon.

Good Only
at Our

1387 Bway Store
Near 38th St.

This is a bona fide offer. Select your suit or overcoat and present coupon afterwards and receive 10% discount.

Ritchie & Cornell
1387 Bway,
Near 38th St.,
New York

TEAR COUPON HERE

There seems to be a scarcity of road attractions for the interior houses, according to incoming reports.

The San Francisco Press Club's ten-year-after show will be given at the Tivoli on the night of April 20, at midnight.

The American theatre, renamed the Rialto, will open its doors to the public April 10. The house has been remodeled and improved in many ways, but so far the future policy has not been made public.

Early spring indications point towards a good summer for vaudevillians, who like the coast and can deliver the goods, and the commercial experts declare that business in all lines must pick up during the summer, but so far merchants assert there is little or no business out here at present.

The dropping off of business at most of the variety theatres during the weeks of March 5 and 12 was attributed to the arrival of Lent and a spell of fine weather which caused the people to frequent outdoor places of amusement.

The Jim Post Musical Comedy Company opens an engagement at the Airdome, Fresno, June 1.

It has been reported a syndicate has paid \$1,250,000 for a site on the southeast corner of Market and Fourth streets, and will erect a new movie theatre with a seating capacity of more than 3,000.

Payolo Amamin, tenor, with the Boston Opera Company, at the Cort week of March 12, followed a couple of young women until they appealed to a policeman who promptly

pinched the singer and haled him into court before Judge Sullivan, who fined the singer \$50.

"The Seven Emperors," a Chinese play requiring many weeks for presentation, ended abruptly when a Tong war broke out in the Lyceum theatre where the Chinese company was playing. Instantly following the outbreak of hostilities, the Mongolian actors migrated and failed to leave their mail forwarding addresses behind, thus causing the play to terminate before the third Emperor had met his fate.

CHANGE IN ACT-TITLE ONLY FLOYD MACK AND MABELLE

IN "GETTING TOGETHER"

By JOHN P. MULGREW

FORMERLY CALLED "FIFTY-FIFTY," Act and Title Copyrighted Dec. 5, 1914, and first produced by us in September, 1914, but it having been brought to our notice that Richards and Kyle claim a prior ownership to this title (only) and it seeming to us, though they have no legal right to it, their moral right as recognized in the profession, is a good one, we have consequently decided to abandon the title "Fifty-Fifty" we believe to be ours, in their favor, hereafter calling our present act

"GETTING TOGETHER"

New York City, March 22, 1916

FLOYD MACK AND MABELLE

BEST PLACES TO STOP AT

20 Housekeeping Apartments
of 2 and 3 Rooms with Bath.
\$5.00 to \$15.00 Weekly

60 Single and Double Rooms
with Bath, \$5 to \$10 Weekly

City Homes, Home Cooking,
Home Comforts

THE CORNELL

114-16 WEST 47TH STREET WM. J. SMITH, Manager NEW YORK CITY

Located in the Heart of the
Theatrical Section and
Booking Office

Phone Bryant 461
Complete Hotel Service
(Just off Broadway)

BEST PLACES TO DINE

AN ITALIAN DINNER YOU WON'T FORGET

100-110 West 49th St.

Lunch 40c.
With Wine

GIOLITO

Near 6th Ave.
DINNER, Week Days, 60c.
Holidays and Sundays 65c.
WITH WINE

"THE RENDEZVOUS OF THEATRICAL'S BEST"
TURNING THEM AWAY NIGHTLY

JOEL'S

206 West 41st St.
One Minute West of Broadway

We've made \$250,000 by satisfying our customers.
Let us satisfy you! Only place north of Mexico you
get the genuine chili con carne and tamales. Also a
delicious table d'hôte dinner, 75c. A la carte.
Ehret's beer, etc. Dancing in the new Mirror Room.

"WHERE THE MOUNTAINS KISS THE SEA"

NAT GOODWIN CAFE

The Most Famous Bohemia West of Chicago
SANTA MONICA, CAL. (25 minutes from Los Angeles)
PAUL W. SCHENCK, President

DANCING

ROTISSERIE

RAZZETTI & CELLA, Inc.

Kings of the Roast Meats
Originators in this style cooking



Hot Roast
Chicken,
Turkey,
Duck,
Geese,
Squab,
Lamb,
Pork,
Beef,
Veal.

La Parisienne

630-632 8TH AVE.
Tel. 4000-4121 8th.
Phone Bryant-1736

ELDORADO

1399-1401 5TH AVE.
Tel. 4000-4928 5th.
Phone Bryant-4091

High Class
Dining Rooms **Palm Garden**
Imported & Domestic Wines & Liquors

Famous Places—Popular Prices

OPEN TILL 1 A. M.

Betty Aliard, a show girl, well known here on the coast, has filed the preliminary papers in what threatens to be a breach of promise suit against an Oakland medico named Dr. George W. Caldwell, who recently announced his intentions of marrying another young lady which caused Miss Aliard to begin suit for one-third of the doctor's wealth. According to the show girl, the medico has been trifling with her affections for the past three years and now wants to settle with her for \$1,500.

Now that ground has been broken for the building of the new Strand theatre, on Ellis, near Mason street, interest is again centered upon the new theatre, which, according to the first announcement, will be governed by a motion picture policy. But despite the assurances that it will be devoted to silent drama, it is now understood that it will be equipped with dressing rooms and a stage large enough to play drama or vaudeville. Perhaps the builders are having the stage installed to switch the policy if feature films prove unprofitable.

BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—This week is the 22d anniversary of the opening of this house, and the bill, despite its unusual layout, proved to be the best in months. There is not an acrobatic act, an animal act, or a musical act on the entire bill, and yet there is no monotony. Fred and Adele Antaire open, followed by Howard, Kibel and Herbert, an act that could have carried a better place on the bill. George Rothard and Co. went big. Ralston and Payne

ST. PAUL HOTEL

6TH ST. AND COLUMBUS AVE.

NEW YORK CITY

Ten-story building, absolutely fireproof. All
baths with shower attachment. Telephone in
every room.

One block from Central Park Subway, 6th
and 9th Ave.; 1 Station. Same distance from
Century, Colonial, Circle and Park Theatres.

—RATES—

100 Rooms, use of bath, \$1.00 per day.
150 Rooms, private bath, \$1.50 per day.
Suites, Parlor, Bedroom and Bath, \$2.50 and up.
By the week, \$6, \$9 and \$14.00.

SPECIAL RATES TO THE PROFESSION

Tel. 4000 Bryant

The Central

221 WEST 40D ST., near Broadway
Elegant furnished rooms with private baths;
modern comfort, French cooking. Single, \$7 to
\$9; Double, \$14 to \$16, including board. For part
15 years under the personal management of
F. MOUREY.

CATERING TO THE PROFESSION ABBEY COURT

3120 Broadway, N. Y. C., N. E. Cor. 134th St.
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.

closed strong. Marie and Mary McFarland
brought the bill up to its high section, fol-
lowed by Moecon Brothers in dancing. Mack
and Walker had an ideal act, a trifle too long.
Charley Howard's comedy sketch was snappy,
and the closing act was the spectacular
production in which Mildred Macomber (New
Acts) made her vaudeville debut.

BOSTON (Mark Eisenberg, mgr.).—Pop and
pactures. Announcement of new arrangement
expected within a few days.

HIPPORHOM (R. G. Larsen, mgr.).—Box-
ing and wrestling.

BOWDOIN (Al Somerbee, mgr.; agent,
Loew).—Pop musical stock and featured small
time. Big gross, small net.

ORPHEUM (V. J. Morris, mgr.; agent,
Loew).—New house getting the cream of the
city's small time.

ST. JAMES (Joseph Brennan, mgr.; agent,
Loew).—Pop. Excellent.

GLOBE (Frank Meagher, mgr.; agent,
Loew).—Pop. Good.

BIJOU (Harry Guetlin, mgr.; agent, U. B.
O.).—Pictures. Excellent.

GORDON'S OLYMPIA (J. E. Comerford,
mgr.).—Pop. Excellent.

MAJESTIC (E. D. Smith, mgr.).—William
Hodge in "Felix Sater." Going big.

WILBUR (E. D. Smith, mgr.).—"Hobson's
Choice" on its second week. Good.

HOLLIS STREET (Charles J. Rich, mgr.).
—Last week of "Daddy Long Legs" to ca-
pacify matinee. Cyril Maude in "Grumpy"
opens Monday for two weeks, underlined by
George Arliss in "Paganini".

COLONIAL (Charles J. Rich, mgr.).—Last
week of "Around the Map" with "Stop, Look
and Listen" booked for next Monday with
Gaby Dollys.

300FurnishedApartments

(of the better class yet within reach of economical folks)

Under direct supervision of the owners. Located in the heart of the city, just off
Broadway, close to all booking offices, principal theatres, department stores, traction lines,
L road and subway.

Our specialty is housekeeping apartments for theatrical folks to whom we specially
cater and who can be assured of unsurpassed service and attention at all times.
ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHT.

IRVINGTON HALL

355 to 359 West 51st St. Phone 7132 Col.
Elevator fireproof building of the highest type. Just
completed. With every modern device and convenience.
Apartments are beautifully arranged and consist of 2,
3 or 4 rooms, kitchens and kitchenettes, private bath
and phone.

\$12.00 Up Weekly

YANDIS COURT

241-247 West 43rd St. Phone 7912 Bryant
1, 3, and 4-room apartments with kitchenettes. Pri-
vate bath and telephone. The privacy these apartments
are noted for is one of its attractions.

\$10.00 Up Weekly

HENRI COURT

312, 314 and 316 West 48th St. Phone 8560 Bryant
An up-to-the-minute new fireproof building, arranged
in apartments of 3 and 4 rooms with kitchens, private
bath. Phone in each apartment.

325 and 330 West 43rd St. Phone 4293-6131 Bryant

\$12.00 Up Weekly

THE DUPLEX

Three and four rooms with bath furnished to a
degree of modernness that exceeds anything in this type
of building. These apartments will accommodate four
or more adults.

\$8.00 Up Weekly

Address all communications to M. Claman
Principal Office: Yandis Court, 241 West 43rd Street, New York

New Victoria Hotel

Formerly KING EDWARD

UNDER NEW MANAGEMENT

IN NEW YORK

145-155 WEST 47TH STREET, Just off Broadway
"The Very Heart of New York" Absolutely Fireproof
300 Rooms, 250 Private Baths EVERY MODERN CONVENIENCE
Rooms (Running Water), \$1.00 and Upward. Rooms and Bath, \$1.50
Five Minutes' Walk to 36 Theatres POPULAR PRICE RESTAURANT
Try Our Dollar Dinner for 50c.

CAFE IN CHARGE OF ABE MIERS

CHAS. A. HOLLINGSWORTH, Proprietor

AN IDEAL HOTEL FOR PROFESSIONALS

Hotel Richmond

70 WEST 46TH STREET NEW YORK

1 BLOCK FROM BROADWAY, 1 BLOCK FROM 5TH AVENUE
5 MINUTES' WALK TO 36 THEATRES

This excellent hotel with its quiet, comfortable, attractive service and restful atmos-
phere, invites your patronage.

SPECIAL PROFESSIONAL RATES

Double room, use of bath, \$1.50 per day. Double room, private bath and shower, \$2.00
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. Telephones in every room.
Good and reasonable restaurant, giving you room service free of charge.

E. B. SEAMAN, President.

Phone Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA

FURNISHED APARTMENTS

323 West 43rd Street, NEW YORK CITY.

Complete for Housekeeping
Clean and Airy
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession
Steam Heat \$6 Up

Dad's Theatrical Hotel PHILADELPHIA

TORONTO-CANADA STRAND HOTEL

51-53 VICTORIA STREET
ADJOINING SHEA'S THEATRE
Convenient to all theatres

Rates to the Profession

Running hot and cold water in every room.
European plan
H. ARMSTRONG, Manager.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).

—Pop. Good.
PARK (Thomas D. Sorole, mgr.).—Para-
mount. Excellent.

SHUBERT (E. D. Smith, mgr.).—"Alone at
Last" opened Monday night with capacity
house.

GRAND (George Magee, mgr.).—Pop.

ST. LOUIS, MO.

REGENCY HOTEL, 100 N. 14th Street
HOME OF THE PROFESSION

FIVE MINUTES WALK TO ALL THEATRES
ELMER E. CAMPBELL, Prop. and Mgr.

NOTICE TO THE PROFESSION

SEYMORE HOTEL
ROCHESTER, N. Y.

Rates

European \$0.75 up
American \$1.25 up

PARK SQUARE (Fred Wright, mgr.).—"Twin Beds" going fair on return engage-
ment. Margaret Illington in "The Lie" un-
derlined.

PLYMOUTH (Fred Wright, mgr.).—"Jus-
tice" with John Barrymore, opened Monday
night, with exceptional interest centered on
this production which was considered a little
too melo-dramatic in its big act. Will go big.

BEST PLACES TO STOP AT

LEONARD HICKS HOTEL GRANT

"The Keystone of Hotel Hospitality"

CHICAGO

OFFERS SPECIAL WEEKLY RATES TO THE PROFESSION
WHY NOT LIVE IN THE HEART OF CHICAGO?

DANIEL'S HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and 9th Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1862 Bryant NEW BUILDING NEW YORK CITY
ABSOLUTELY FIREPROOF
84 ROOMS With Hot and Cold Running Water
ALL MODERN IMPROVEMENTS SHOWER BATHS
TELEPHONE IN EVERY ROOM
EVERYTHING NEW
PRICES \$3.50, \$4.00, \$4.50 WEEKLY
CAFÉ AND RESTAURANT A CALL WILL CONVINCE YOU

The Edmonds

Tel. Bryant 554 555 7833

ONE BLOCK TO TIMES SQ.

Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION
776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment

Office—776 EIGHTH AVENUE

HALF BLOCK FROM THE WHITE RATS

THE ADELAIDE

One block west of Broadway

754-756 EIGHTH AVE., Bet. 46th and 47th Sts.

3-4 Room Apartments Completely Furnished for Housekeeping at Moderate Prices
Steam Heat, Bath and Telephone in Each Apartment
No one but myself is connected in any way with these apartments
MRS. GEORGE HIEGEL, Proprietor and Manager

SAN DIEGO, CAL. Hotel White House

1053 2nd St., San Diego, Cal.

(Just Off Broadway)

One Block Within All Theatres

If you do not see our bus, take any taxicab at our expense.

CASTLE SQUARE (John Craig, mgr.)—Stock. "Under Cover" pulling big. Shakespearian productions in preparation.
HOWARD (George E. Lothrop, mgr.)—"High Life Girls." Good.
CASINO (Charles Waldron, mgr.)—"Liberty Girls." Good.
GAILETY (Charles Batcheller, mgr.)—"Al Reeves Show." Good.

HONOLULU, H. I.

By E. C. VAUGHAN.

Honolulu, March 7.
BIJOU (J. H. Magoon, mgr.)—E. Coran Marshall, mind reading expose; Musical Gool-

mans; Rowley & Tolinton; Edward Marshall. NATIONAL (Phili J. Byrne (mgr.)—Thelma Rose Howard; California Duo; Rodriguez Twins; feature film.
Liberty, Hawaii and Empire, pictures.

The De Falco Grand Opera Company is to leave the islands March 18. Their Honolulu season should be a warning to other large organizations. Grand Opera seems to have lost its grip on Honolulu.

Edward Marshall is at present showing the people of Honolulu how the spiritualistic graft is worked. His first lecture at the Bijou, March 6, was well attended.

Florence Vie left Honolulu for New York Feb. 20.

Honolulu will have the Lytell Vaughan Stock Company in April, at the Bijou.

Inga Orner, the Norwegian soprano, is at Hilo. She gives a recital March 9.

LOS ANGELES.

By GUY PRICE.

J. J. Shubert is here on a joint business and pleasure trip.

Pat Powers, of the Universal, has arrived and will remain several days.

L. E. Bahymer has given a Highland Park woman the medal for an excuse for losing theatre seat coupons. The woman said the baby swallowed the checks.

Hotel Bradley

RUSH AND EAST GRAND AVE.

256 Rooms—
CHICAGO

CATERING TO THE BETTER CLASS OF THE PROFESSION
WALKING DISTANCE OF ALL THEATRES

ROOMS WITH BATH, \$7, \$8, \$9, \$10.50
TWO ROOM SUITE, \$14. THREE ROOM SUITE, \$21
HIGH CLASS RESTAURANT MODERATE PRICES
ROBT. H. BORLAND, Manager
(Same Management Alexandria Hotel)

Rooms with Private Bath \$7.00 Week
IN THE NEW, MODERN FIREPROOF

NORMANDIE HOTEL

417-19 SOUTH WABASH AVENUE CHICAGO, ILL.
Within three blocks of Ten Largest Down-Town Theatres

MARION APARTMENTS

156 West 35th Street
NEW YORK

Just off Broadway

FURNISHED APARTMENTS

1, 2, 3, and 4 Rooms, \$3 and Upwards

Complete Housekeeping Equipments. Telephone and Elevator Service.

Miracle Note Charlie Pike, the Salt Lake impresario, "dined" Max Mirach and two others during the opera's stay.

Jimmie Maiselles, former acrobat, is here with his wife, who is skating at the Bristol. Mrs. Maiselles' stage name is Isabel Butler.

Al S. Barnes, the circus man, was guest of honor of the Pals last week.

Mark Ellis has reorganized the Ellis Quartet and is taking local booking.

The C. R. Foster Music Publishing Company is doing a land-office business with their latest success, "Ramona." The vaudeville profession is rapidly grabbing the number for their acts.

The following appeared on the last Press Club program: Mrs. Grace Bradley, E. Selbert, Hazel Hoffman, F. Allamand, Miss Anna Jaegers, Frank Colton, Nicola Guilli and Gus Voss.

Carroll McComan is by this time in New York rehearsing for David Belasco's newest production in which she is to be starred. She left here last week.

Earl Carroll dedicated his California Orange Day song to Robert M. Yost, Jr.

Al Matthews recently appeared at a dinner given by the Ad Club.

Jean Hayes, the song writer, appeared in a sketch by himself at the Majestic theatre a week ago.

C. H. Morey, a movie actor, lost a suit for damages when he failed to prove to the satisfaction of the judge that injuries he claimed were sustained while enacting a movie scene.

Lester Fountain's timely sketch, "Badger Crossed," has been booked by the W. S. V. A.

Joseph E. Howard, who was married here a week ago, left his bride in care of friends and went on to Salt Lake to resume his Orpheum tour.

Adela Rogers St. Johns, local newspaper writer and scenarist, has broken into a magazine game, being a contributor to the Greenbook and other publications.

Wilbur Hall, magazine writer, is back from his auto trip to Washington.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.)—Bill with comedy predominating found hearty response. Gordon Highlanders opened, followed by Ward and Faye. Imhoff, Conn and Coreene scored roundly with their ludicrous travesty; Al and Fanny Stedman impressed thoroughly; Anna Held still retains a personality; Avon Comedy Four, hit; Leo and Mae Jackson, average bike turn, closed.

TULANE (T. C. Campbell, mgr.)—"The Birth of a Nation."
DAUPHINE (Lew Rose, mgr.)—Stock burlesque.

TRIANGLE (Ernst Boehringer, mgr.)—Pictures.
ALAMO (Will Gueringer, mgr.)—Vaudeville.

Young man tried to sell Arthur White, manager of the Orpheum, some fertilizer last week. He had been informed the house held several plants.

Nat Ehrlich has returned to his native heath to preside over the local Triangle office, which is located in the former Mutual building.

The Robinson circus exhibits here shortly. Judging from the advertising material employed one would assume it is a banner attraction.

"The Birth of a Nation" management uses Western Union messengers to deliver seats to purchasers, which is merely in keeping with the modern business trend.

L. N. Scott, owner of several theatres in St. Paul, is paying a visit to Arthur White, one of his former employees.



B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building

New York City

BERT LEVEY INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Acts
EXECUTIVE OFFICES, ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first class acts. Communicate by wire or letter.

95% of all performers going to Europe make their steamship arrangements through us. The following have:
Harry Jolson, Jaxon Troupe, Mabel Johnson, Les Jardi, Jack Johnston, Jarrow, Jolly and Wild, Jernion and Walker, Johnnie Johnston, Mme. Jenny, Jeuris and Martinette, Three Jahns, Jack Jarrot, Mrs. Louis James, Ralph Johnston.

PAUL TAUSIG & SON, 104 E. 14th St., New York City

German Savings Bank Bldg.

Telephone Stuyvesant 1360

FULLER'S THEATRES AND VAUDEVILLE, Ltd.

Governing Director, Ben. J. Fuller

All acts routed to the Coast should make it a point to have Roy D. Murphy review their offering when in Chicago.

AMERICAN BOOKING MANAGER,
ROY D. MURPHY

Write him, 11th floor, Western Vaudeville Managers' Association, Majestic Theatre Bldg., Chicago, Ill.

Ike Rose, the international showman, is a guest currently of his brother, Lew Rose, manager of the Dauphine. The Dauphine is featuring this week a girl with the capricious name of Caprice.

The filmman of New Orleans gave a St. Patrick's Day banquet at the Monteleone. Al Shear was toast-, or rather, "roastmaster."

The Mulligan Exchange, a one-man affair with one reel of film, a Chaplin, has started its career in an tentative if inauspicious manner.

Imogene Bennett is surprised that screen artists are canned before they appear.

The cheapest person in the world was arrested here Saturday. She was caught shop-lifting in a five and ten cent store.

ST. LOUIS.

By REX.

OLYMPIC (Walter Sanford, mgr.).—"The Birth of a Nation," now in its 200th performance in St. Louis, continues to good

business. Record stay here for any performance, film or otherwise; ranking next to New York run. Will close April 1. Opening Sunday, April 2, Julian Eltinge in "Cousin Lucy."

SHUBERT (Melville Stoltz, mgr.).—Guy Bates Post in "Omar," proved the usual success delighting fashionable St. Louisans. Though a return engagement did very good business. Opening Sunday, March 26, "A Pair of Silk Stockings."

COLUMBIA (Harry D. Buckley, mgr.; Orph.).—Julia Dean "In Marie-Rose," headlines; Mme. Eleonora de Cieneros appears as an added feature with great success; The Sixteen Navasars Girls, a brilliant combination of youth, beauty and talent; "Cranberries" is a clever sketch; Halligan & Sykes, a hit; Three Leightons, fair; Joe Whitehead, good; The Statues, acrobatic novelty; pictures close a well selected bill.

STANDARD (Leo Reichenbach, mgr.).—"Girls from the Follies." Next, "Mischief Makers."

GAYETY (Ben Farry, mgr.).—"The Strolling Players," with Billy Mossey. March 26, Watson & Wrothe.

PARK & SHENANDOAH (Wm. Flynn, mgr.).—Mary Boland opens engagement in

Marcus Loew's Enterprises

General Executive Offices

Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Booking Manager

Mr. Schenck Personally Interviews Artists Daily
Between 11 and 1

Harry Rickard's Tivoli Theatres

And AFFILIATED CIRCUITS, INDIA AND AFRICA
Combined Capital, \$1,000,000

LTD.
AUSTRALIA
Capital \$1,250,000

HUGH McINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney
Head Office: TIVOLI THEATRE, SYDNEY-AUSTRALIA
NEW YORK OFFICES: 311 Strand Theatre Bldg.

AMALGAMATED Vaudeville Agency

B. S. MOSS, President and General Director
BOOKING A CIRCUIT OF THIRTY FIRST CLASS THEATRES SITUATED IN THE EAST

Artists and Acts of every description suitable for vaudeville, can secure long engagements by BOOKING DIRECT with us. Send in your open time.

Offices:—Columbia Theatre Building—TIMES SQUARE, NEW YORK.—Telephone Bryant 5200

McMAHON & DEE CIRCUIT

385 Washington Street BUFFALO, N. Y.
CHAS. W. McMAHON MATTHEW DEE BRUCE FOWLER CLARA IRVIN J. R. FREMONT
WANT Acts of all kinds. None too big. MANAGERS communicate

St. Louis, in "Along Came Ruth," at the Park. First time here. Proved a big success, local stock cast assisting. "The Chinese Honeymoon" continues at the Shenandoah. Popular prices, good business.
HIPPODROME (Gene Lewis, mgr.).—"Be-ware of Men," melodramatic offering doing fair at popular prices. Gene Lewis and Olga Worth playing leads.
GRAND (Harry Wallace, mgr.; wva.).—Max Bloom with Becky and a cast of 25 in "The Sunny Side of Broadway," have one of the best musical tabloids seen here this season; headlining with great success; Finks Mules, etc., good novelty; Jenkins and Allen, please; O'Mera's, big hit; Flying Mayo's, usual; D'Amico, entertains; Joe Kennedy, good; pictures added complete unusually good bill.

Princess, at Grand and Olive, now playing traveling road shows, does fair with "In Old Kentucky."
Faversham and "The Hawk" will return to Shubert week of April 24.

"York State Folks" at the Grand Central did a remarkable business for a film feature last week. "Battle Cry of Peace" draws well. Triangle productions at the American play to good business.

Mrs. Victoria Webb-Markham, noted German actress, celebrated a golden jubilee, marking her fiftieth year on the stage, at the Victoria Sunday evening last. "Two Happy Days," a romantic comedy, was produced under the direction of Hans Loebel,

Mrs. Webb taking her favorite part, Aunt Christine.

Minerva Coverdale, with the "Maid in America" Company, has filed suit to recover \$1,575 from the Moon Motor Car Co., of St. Louis. She declares that upon purchasing a car there was an agreement entered into whereby if she desired she could return the car within a year, the Moon company to obtain for her a certain amount of publicity. She says she failed to get the publicity and the motor car company refuses to take the car back.

Miss Blanche Dare, of Belleville, Ill., a pretty and petite little stenographer, purchased two shares of stock at \$50 each in the Erber theatre about two years ago. She had never received a dividend and about two weeks ago filed a bill asking for a receiver-ship and an accounting. The case was heard before a special master and went no further. Miss Dare received \$1,000 as her share of the profits and withdrew the bill. She still retains the stock.

Two lions escaping from their stage at the Lindell theatre Sunday morning held the neighborhood in constant fear until their trainer was called and induced them to return into captivity. No damage was done.

Many St. Louis' most popular society bells, eager to become movie stars, are entering a contest being conducted by "The Times."

The Grand, at Jacksonville, Ill., burned Friday. \$10,000 loss.

WILLIAM FOX CIRCUIT

OF THEATRES

Executive Offices: 130 West 46th Street
NEW YORK

WILLIAM FOX, President

CHARLES BORNHAUPT

Artists' General Theatrical Representative

FOR ALL OVER THE WORLD

1493 BROADWAY (Putnam Building) NEW YORK
Phone Bryant 4837

M. S. BENTHAM

Managing and Directing Star Attractions

For Drama, Vaudeville, Musical Comedy and Films

Palace Theatre Building, Times Square, New York City

Phone 1265 Bryant

Pauline Cooke

GAIETY THEATRE BLDG.

(Room 608)

New York City

CAN ALWAYS PLACE GOOD COMEDY ACTS

VAUDEVILLE ACTS

WRITE
OR
WIRE

J. H. ALGZ

Montreal, Can.
Orpheum Theatre Bldg.

ROANOKE, VA.

is now booked exclusively by
THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

ACTS going South or coming North,
having open time

WIRE OR WRITE

Nothing too big to handle

SOUTHERN MANAGERS

We are now lining up the South and would
be pleased to have you get in touch with
us, for our mutual benefit.

THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

Richard Warner

AUTHOR AND PRODUCER
of 50 Successful 1-Act Plays.

6 West 10th St. Phone Academy 1334

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (March 27)

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 Davis Pittsburgh
Allen & Francis Variety N Y
Ambler Bros Temple Detroit
Amata Keith's Washington
Armstrong Will H Variety N Y
Aubrey & Riche Keith's Boston

B

Beaumont & Arnold care Morris & Feil N Y
Berzac Mme Jean Variety Chicago
Bimbos The Variety Chicago
Blondell Edward Variety N Y
Bowers Walters & Crocker Winter Garden indef
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

Cantor & Lee Orpheum Denver
Carus Emma Co Orpheum Kansas City
Claudius & Scarlet Variety N Y
Conlin Ray Variety N Y
Cook Olga Orpheum Oakland
Cross & Josephine 902 Palace Bldg N Y
Cutler Albert Maryland Baltimore

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 Houston

E

Earle Georgia Co Shea's Toronto
Ellis & Bordoni Keith's Philadelphia
Evans Chas Temple Rochester

F

Farrell Margaret Keith's Philadelphia
Fern Harry Davenport & Waterloo

G

Florence Ruth Variety San Francisco
Fogarty Frank Orpheum Denver
"Forest Fire" Keith's Dayton

Gillette Lucy Keith's Boston
Girard Harry & Co care Harry Weber
Gordon Jim & Elgin Mary Variety San Francisco
Gray Mary Orpheum Salt Lake
Gruber's Animals Keith's Philadelphia

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 Crescent Syracuse
Howard Chas & Co Variety N Y

I

Ideal Variety N Y

J

Jordan & Doherty Variety N Y
Josefsson Iceland Glims Co Variety Chicago

K

Kammerer & Howland Feinberg Putnam Bldg
Keith & DeMont Keith's Toledo
Kerville Family Keith's Louisville
Kla-wah-ya Kathleen 902 St Denis St Montreal
Kramer & Patterson Shea's Toronto
Krelles The care Irving Cooper N Y
Kurtes' Roosters Orpheum Omaha

L

Lai Mon Kim Prince Variety N Y
Langdon's The Orpheum Los Angeles
Le Hoen & Dupre Orpheum Kansas City
Leon Sisters Keith's Toledo
Leonard & Willard Variety N Y
Lockett & Waldron Forsythe Atlanta

M

Major Carrick Variety San Francisco
McWaters & Tyson care Weber Palace Bldg
Moore & Haager Orpheum Memphis
Morgan Dancers Maryland Baltimore
Morin Sisters Keith's Washington
Morton Ed Orpheum San Francisco
Murphy Thos & Dir Arthur Klein

N

Natalie Sisters Orpheum Oakland
Nordstrom F Co Keith's Philadelphia
Norton & Lee Keith's Philadelphia
Norvelles The Keith's Louisville

O

Oakland Will Co Maryland Baltimore
Oher & Dumont 117 Clark St Chicago
Oliver & Olp Keith's Cincinnati
Orr Chas Orpheum Brooklyn

P

Padden Sarah Co Keith's Providence

Payne & Niemeyer Keith's Louisville
Pietro Orpheum Portland
Powell Catherine Orpheum Portland

Reilly Charlie Variety San Francisco
Red Heads Keith's Cincinnati
Rice Andy Orpheum Seattle
Rock & White Orpheum Omaha
Royce Ruth Keith's Toledo

St Elmo Carlotta Variety N Y
Silver & Du Vall Silver Wd Cot Southberry Ct
Simpson Fannie & Dean Earl Variety N Y
Stanley Aileen Variety N Y

Tanguay Eva Keith's Washington
Taylor Eva Co Orpheum Omaha
Thurber & Madison care M S Bentham
Tighe Harry and Sabette Variety N Y
Togan & Geneva Shea's Buffalo
Towne Fenimore Cooper Bway Theatre Bldg N Y

Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

Weber & Fields Shea's Buffalo
Whelan Albert Davis Pittsburgh
Williams & Rankin Variety N Y
Wood Britt Keith's Providence

BURLESQUE ROUTES

(Week March 27 and April 8.)

Al Reeves 27 Columbia New York 3 Casino
Brooklyn.
Americans 27 Century Kansas City.
Auto Girls 27 Olympic New York.
Beauty Youth & Folly 27-29 Armory Bingham-
ton 30-1 Hudson Schenectady.
Behman Show 27 Empire Hoboken 3 Canlo
Philadelphia.
Ben Welch Show 27 L O 3 New Hurtig & Bea-
mon's New York.
Big Craze 27 Savoy Hamilton Ont.
Billy Watson's Beef Trust 27 Jacques O H
Waterbury 3 Miner's Bronx New York.
Blue Ribbon Belles 27 Empire Cleveland.
Bon Tons 27 Empire Brooklyn 3 Colonial
Providence.
Bostonian Burlesquers 27 Casino Philadel-
phia 3 Palace Philadelphia.
Broadway Belles 27 Cadillac Detroit.
Cabaret Girls 27 Star Toronto.
Charming Widows 27 Yorkville New York.
Cherry Blossoms 27 Howard Boston.
City Sports 27 Penn Circuit.
Crackerjacks 27 Trocadero Philadelphia.
Darlings of Paris 27 Lyceum Columbus.
Follies of Day 27 Gaiety Washington 3 Gay-
ety Pittsburgh.

H. B. MARINELLI Ltd.

Managers and Promoters

1465 BROADWAY

NEW YORK

ARTISTS desiring information about the Inter-
national Theatrical profession in general, kindly
give us a call.

ARTISTS desirous of placing their Manage-
ment in our hands can BE CERTAIN of success.

THOUSANDS of UNKNOWN Artists have
been made famous by us

and

HUNDREDS have become

WORLD STARS and RECORD BREAKERS

through our world-wide experience.

Call or Phone to

H. B. MARINELLI, Ltd.

PAUL DURAND

VAUDEVILLE BOOKING REPRESENTATIVE

Producer and Manager of Headline Acts

Booking exclusively (tenth year) with

United Booking Offices and Orpheum Circuit

Good acts should apply NOW for bookings for next season.
High class singing and dancing acts wanted AT ONCE.
Sensational dancing acts wanted AT ALL TIMES.

PRODUCING DEPARTMENT

NOTE:—I finance, stage and promote all kinds of novelty acts, sketches, spectacular dancing, singing or musical acts, classic dancing acts, musical comedies, etc., etc.

ARTISTS and WRITERS! Submit Your Ideas

If it is money you need—I can help you.
Nothing too big! Nothing too small!

Features, Girl Dancers and Talent of every description wanted immediately. Call or write

PAUL DURAND

Suite 1005 Palace Theatre Building, New York

Follies of Pleasure 27 Corinthian Rochester.
French Models 27 Gayety Philadelphia.
Frolics of 1915 27-29 Park Youngstown 30-1
Grand O H Akron.
Gay New Yorkers 27 Colonial Providence 3
Gayety Boston.
Girls from Follies 27 Gayety Chicago.
Girls from Joyland 27 L O.
Girl Trust 27 Gayety Toronto 3 Gayety Buffalo.
Globe Trotters 27 Casino Boston 3 Columbia
New York.
Golden Crook 27 Gayety Boston 3 Grand Hart-
ford.
Gypsy Maids 27 New Hurlig & Seanon's New
York 3 Empire Brooklyn.
Hastings' Big Show 27 Star Cleveland 3 Col-
onial Columbus.
Hello Girls 30-1 Majestic Wilkes-Barre.
Hello Paris 27 So Bethlehem 28 Easton 30-1
Grand Trenton.
Howe's Sam Own Show 27 Palace Baltimore 3
Gayety Washington.
Lady Buccaneers 27 Star Brooklyn.
Liberty Girls 27 Grand Hartford 3 Jacques O
H Waterbury.
Maids of America 27-29 Bastable Syracuse
30-1 Lumberg Utica 3 Gayety Montreal.
Manchester's Own Show 27 Colonial Columbus
3 Empire Toledo.
Majestics 27 Empire Toledo 3 Columbia Chi-
cago.
Marion's Dave Own Show 27 L O 3-5 Bastable
Syracuse 6-8 Lumberg Utica.

Merry Rounders 27 Gayety Buffalo 3 L O 10-
12 Bastable Syracuse 13-15 Lumberg Utica.
Midnight Maidens 27 Casino Brooklyn 3 Em-
pire Newark.
Military Maids 27-29 Worcester Worcester 30-1
Park Manchester.
Million Dollar Dolls 27 Gayety Montreal 3
Empire Albany.
Mischief Makers 27 Standard St Louis.
Monto Carlo Girls 27 Star St Paul.
Parisian Filirts 27 Gayety Brooklyn.
Puss Puss 27 Empire Newark 6-8 Park Bridge-
port.
Record Breakers 27 Gayety Minneapolis.
Review of 1916 27 Garrick New York.
Rose Sydel's Show 27 Columbus Chicago 3-5
Berchel Des Moines.
Roseland Girls 27 Gayety Detroit 3 Gayety
Toronto.
Rosey Posey Girls 27 Miner's Bronx New York
3 Orpheum Paterson.
September Morning Glories 27 Majestic In-
dianapolis.
Smiling Beauties 27 Gayety Kansas City 3
Gayety St Louis.
Social Maids 27 Gayety Omaha 3 Gayety Kan-
sas City.
Sporting Widows 27-29 Berchel Des Moines 3
Gayety Omaha.
Star & Garter 27 Gayety Pittsburgh 3 Star
Cleveland.
Strolling Players 27 Star & Garter Chicago 3
Gayety Detroit.
Tango Queens 27 Columbia Grand Rapids.
The Tempters 27 Olympic Cincinnati.

The Tourists 27 Orpheum Paterson 3 Empire
Hoboken.
Tip Top Girls 30-1 Park Bridgeport.
20th Century Maids 27 Empire Albany 3
Casino Boston.
U S Beauties 27 Buckingham Louisville.
Watson Wrothe Show 27 Gayety St Louis 3
Star & Garter Chicago.
White Pat Show 27 Gayety Baltimore.
Winners The 27 Gayety Milwaukee.
Yankee Doodle Girls 27 Englewood Chicago.

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 regis-
tered mail.

Adams Geo W (C)	Allen's Minstrels (C)
Adams Ray (C)	Allen F C (C)
Adams Genivieve	Almond Tom (C)
Adele	Alvin Peter
Albert Nat	Amlyn Trlx (C)
Albaley Gene (C)	Anderson Richard
Alexander Geo B	Andrews M L
Alden Leelle	Anthony Jack
Alexander M A (C)	Apdale Jack
Allens Minstrels	Arlington M
	Armstrong Lucille

MACK-O-LOGUES

By EDDIE MACK

This week marks the beginning of Spring. With the advent of the warmer weather you are going to see a lot of Mack models in top coats and suits along the Rialto. I have had the busiest week in the history of my business, outfitting a host in the profession who believe in the policy of preparedness against the coming of the first signs of Spring. Even that hat department has been rushed to death.

Two prominent members of the entertaining profession were visitors this week, Eddie Carr, is preparing a celebration in the way of clothes (owing to the arrival of a baby girl.) Eddie has a new act and is sporting Mack clothes in it. The other visitor was Ben F. Wilson, who got an entire outfit.

Mr. Wilson is now my walking model for the Universal Studios over at Fort Lee. I fitted him with four suits last week, and before he was permitted to take them home King Baggot forced him to put on each of the suits and show the crowd what a well dressed man should wear.

Did you notice how well I was represented at the White Rats' Ball? Well there were just as many dress clothes of the Eddie Mack brand at the Universal Ball Saturday night. That's the answer. Both of the most important branches of the profession rely on me for everything in the way of clothes, both on and off.

It is especially true that the distinctive designing and tailoring of Mack clothes make them stand out as different, either before the camera or behind the footlights.

Sincerely,

Eddie Mack

Broadway's Famous Tailor to the
Profession

Ready to Wear or Made to Measure

1582-1584 Broadway
Opposite Strand Theatre
722-724-726 7th Avenue
Bet. 47th and 48th Sts.
Opposite Columbia Theatre
New York City

Variety's New Act Review

Tilford and Co. (2).

Ventriloquial.

17 Mins.; Full Stage.

Halsey, Brooklyn.

Ventriloquial precedents are broken with this new act of Tilford's. Instead of the stereotyped method of the voicethrower and his "dummy" or "dummies" only occupying the stage, Tilford employs two humans with noticeably good results. A little story is framed after the cartoons in an evening paper with the "dummy" representing the cartoon study of a Hebrew automobile salesman, the set representing his office. Tilford is the office manager with a stenographer and office boy also present. The "dummy" is the head



Tilford
The Originator

of the concern. It goes from one to another with questions. At the close, songs are used, with Tilford and the office boy singing "I Love You, That's One Thing I Know," to excellent results. A cleverly arranged medley of popular numbers, with lyrics to fit the situation, comes in for good appreciation. Tilford as a ventriloquist is a known quantity, but in this turn he is giving something different. There is no water drinking or telephoning, or the familiar routine. At present, Tilford has a little too much talk at the start until the first song. The songs give the act plenty of life. Emma Sawtelle as the stenographer is a good-looking young woman who handles expertly what she has to do. The office boy is played by a youngster with a voice. A novel turn of this nature as presented by this company will prove satisfactory on any bill. It marks Tilford as distinctive, for having put over what will certainly be termed as a unique idea for a ventriloquist, and stamps him as an originator in his line.

PRODUCTIONS - STARS - LEADING PLAYERS -
AUTHORS DIRECTORS

CHARLES EMERSON COOK INC.

SPECIAL PUBLICITY

TELEPHONE BRYANT 9779
AEOLIAN HALL, 35 WEST 42 STREET

SERVING MORE THAN 5300 NEWSPAPERS AND
MAGAZINES IN THIS COUNTRY AND ABROAD - -

CHARLES EMERSON COOK GENERAL MANAGER
DELAN LIVINGSTONE WOMAN DEPT W. SPRING WRIGHT ART DEPT GEORGE VAUX BACON MAGAZINE DEPT

A LIMITED AGENCY SERVICE FOR STARS AND LEADING PLAYERS
ONLY IS OFFERED IN CONNECTION WITH GENERAL AND SPECIAL PUBLICITY.

JOS. M. SCHENCK PRESENTS FRED KITTIE PISANO and BINGHAM

Offering "AT THE BARBER POLE"

For the remainder of the season on the Marcus Loew Circuit.

NEXT WEEK (March 27) American and Delancey Street Theatres, New York.

Many thanks for the numerous kindnesses and courtesies extended to us by the United Booking Offices.

EMPIRE THEATRE, ALBANY, N. Y., WITH AL REEVES' COMPANY

CHARLIE DIAMOND

the hit of the season, stopped the show for five minutes.

HE WAS A RIOT

Agent, TOM JONES, Putnam Building, New York

<p>B Baker Phil Hall E R (C) Barnes George Barnette Dot (C) Barrets Juggling Barren F S (C) Barrett Leolio (C) Bell Betty Belmont Grace Benner Emilie Bennett May Bentley John (C) Bergere Yvonne Bernivici Bros Bertram Mat Bertrand Dixie Berzac Jean (C) Beverly Roy Beyer Louie Biff Charles Billabury John Blmbos The (C) Blanc Barnes Black Billy Blaney Clay H Blondell George Booker Mrs Boudini Dan Bowman Willmine Bowen Clarence (C) Boyd Larry Boyne Hazel Bradley Geo (C) Brady Joe Brinkman & S Sis (C) Brinkman Ernest (C) Brodlie Jean Broslons Harry Browne Bothwell Brown & Spencer (C) Brown Harry (C) Brown Adelaide (C) Brunette H J Hurke (C) Burdell Mr Burdett Helen Byron Mr & Mrs</p> <p>C Cal I Raymond Campbell Allan Capman Bert Carew Mabel Carle Grace Carlsle Grace (C) Carelton Violet Carney Don (C)</p> <p>D Damerel George (C) Damond Eugene (C) Dando Daisy Dann Juno Danube Billy Darley Brian</p>	<p>Carman Barrett Carr Blanche Carter Ada Carver Louise Caros Band Cawley E Challs F Challs Frank (C) Chao William R Charters Spencer Chester Malren Chetley Mae Chin Tun Tr (C) Churchill Hal Circle Comedy 4 Clark Alfred Clark Aurelia Clark Bert Clark Alice Clark Louie Clayton Una Clement Lyle Clark Ball (C) Cliff Genevieve (C) Clifford J W Clifton Ethel (C) Clinton Howard Cluquet Clute Gerald Cook Richard Cooper Harry Connell Ada F Conway Lillian Cornblin Gilmore Cortese Frank Coulter Hazel (C) Cowan M A Craig Toby Cray Tom Crawford Winnie Crocketon F (C) Croughtons (C) Crosby Will Crownwell W Crownwell Jack Crow Jean Crowley James Cunningham Evelyn Cunningham Bob (C) Curran Max (C)</p>	<p>Davenport Pearl Dawson May Ethel Day D E (C) De Baugh Olge De Castelo De Gray Sisters (C) De Lafomme Camille Deilah (C) De Mar Grace (C) Demonico Nettle Diaz Anita Dickenson Mrs Rube Dickinson & Deagon Dickson Helen Dilworth Lillian Dixon & Dixon Dolan Babe Doll Alice (C) Dolley Ray (C) Dolores Mille Dooley Francis Doner Joe Douglas J C Douglas Eva Downing Sam (C) Drysdaile A (C) Dunbar J M Dunbury Joe Dyer Frances (C)</p> <p>E Earle Graham Earl & Curtis Eberhart Ray Edmonds Joe Edwards Florence Ekmar Emelle Elliot Kitty Elmore Ruth Elona Texas Emmett Adrian Emmett Hugh (C) Evans Arthur</p> <p>F Fairbanks Marjorie Farrington Helen Farrington Paula Faye Godfrey Faye Mickey Fern & Zella (C) Ferry William Flelds Al Fisher Oliver Fitzgibbons Bert Ellen Kitty Forbes Marion Ford Annetta (C)</p>	<p>Forest Keley Ford Ethel Ford M H Ford Johnny Ford Ray Forde Ingram W Forrester Charles Foy Mrs H Foyer E Fowler Brenda Francell & Lewis Francis & Palmer Franklin Blanche F Fraser Wilber Friedmann Jenny Fritze Carl Furnass Alice</p> <p>G Gaybay Frank Gehrue Mayne Gibbs Edward Gibbons Misses Gibbons Madeline Gibson Hardy Gibson & De Mott Givlan Marie Glenn Daisy Glenison James Glynn Harry Golden Grace Goodrich Edna Gordon Mary Gordon Alice Gordon Bros Gorey Wm Grace Sisters Grey Clarice Griffin Hazel Grimes Rollin Griswald Nat Guertin & Gibson (C)</p> <p>H Hack Joe Hagan Fred C Hall Sidney Hall Cleo Hall Howard Halliday Stewart Hamilton Clifton (C) Hammell Maude Hankins E E (C) Hanson Alice Harkins Jas Harris George Harrison Leicester Hart Ruby</p>
---	---	--	---

OFFERS INVITED FOR NEXT SEASON

RICH "SHORTY" McALLISTER

PRINCIPAL COMEDIAN with "THE MISCHIEF MAKERS" CO.

A MONEY MAKER as well as a mischief maker

Season 1914-15-16, W. F. Gerhardy "Mischief Makers" Co.

Address Box 255, Fair Haven, N. J.

Thanks to MR. GERHARDY for next season's offer.

<p>Harvard Charles Harvey Ward Hass Chuck (C) Hawkins Bud Hawthorne Lil Hays Dorthie Hayes Mrs D Haywood Nan Heath Mabel (C) Hellmar Geo M Hepner Harry Herman Irving Herman Sam Hermann Carl Hermanns Pets (C) Herwitt Harry (P) Hilbard Adelaide Hickey Bros Hicks Joe (C) Hilger W H Hill & Libby Hill Emma (C) Hines P (C) Hippodrome Four Hobson Florence (C) Hodges Jimmy (C) Hoffman Dave Holmes & Buchman Holst Marguerite Homer Gertrude Howard Joseph (C) Howatson & Swaybell Howe Harry Howell George Hunt Mayo Hunting Tony Huyler Frank</p> <p>I Ira Lillian (C)</p>	<p>J Jackson & Florence Jeffers C H Jefferson Stan Jennings Fred Jesop Wilfred Jewell Ben Jewel Vivian (C) Johnson Neta Jones Edith Jones Geo Jonathan (C) Jordan Leslie Junker Dixie E</p> <p>K Kalli Dand (C) Kalmar Bert Kelso & Leighton Kendall William Keno Bill Kerville Family (C) Kett J Ward (C) Kimball Grace Kimball & Ken'h (C) King Grace (C) Kingsley Dorothy Kington Marjorie Kinkaid Billy (C) Klein Majory (C) Knox W C Knudson Carrie</p> <p>L La Crosse Leo La Homa Cyrena Lamont Harry La Vall Harry La Vine & Inman Leach Chinnie John</p>	<p>Leach Hannab Leavitt Geo (C) Lee Genevieve Lee Feure Mgr Leggett Bert Lehmann Jos Leonard Frank Leonard Jean Le Roy Vie Le Roy Mrs Al Leslie Roxie Lihman Lou Lindsay Harold Linton Tom Little-Noss Margaret Livingstone Mrs J B Lo Marie Co Lorraine Frank Lorraine Oscar Lorraine Ethel Loughlin Anna Lousile Madam Love & Hato Lowy Henry Lucas Watts (C) Lusa Pahl (C)</p> <p>M MacLean Ted Marchesi Vincent Marchali Ralph Marnella (C) Martin Fred Martin Grace Martyn & Florence Marsulin Prince Mathews Ion (C) May Sophie Maya George Mayo Louise (C)</p>	<p>McCallum Mrs McClure Harold McCormick Joe McCormack Joe (C) McDevitt K & L (C) McDonald Marie McDonough W J McGrath & Page McLean Josephine McMahon Jack (C) McMillan Violet McMitt Mr McNeil & Sons McNottte Armond Melven Babe (C) Meredith Margie Merles Cockatoo Messler Marie Miller Samuel Miller Joe Miller Eddie Mitchell J Montgomery Bessie Montgomery Wm (C) Moore Billy (C) Moore Pallnce Moore Cecil Moore Billy K Moore Doris Mora Teas (C) Morgan Jimmy Morgan Billy Morse Eddie (C) Mortan Mildred Morton Clara Mowatt Tommy Mullaly Jack Mum'd & Thom'nt (C) Munroe Ned (C)</p>
--	---	--	---

James and Bonnie Thornton

Opened on the Loew Circuit This Week (March 20) Orpheum, Boston

We wish to thank all managers, agents et al., for the courteous treatment accorded us for the past thirty years on the United and Orpheum Circuits, and trust our new affiliations will prove equally as enjoyable.

BOOKED SOLID BY
PETE MACK
AND
TOM POWELL
INTERSTATE CIRCUIT

THREE CHUMS

In "A FEW MOMENTS AT THE CLUB"

MUSIC and LYRICS
BY
JOHN S. BLACK

HOUDINI

NEXT WEEK (March 27)
PALACE, NEW YORK



HOWARD LANGFORD

(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

GEO. C. DAVIS

"The man behind the gun of fun"
Booked Solid—U. B. O.
Direction, J. J. ARMSTRONG

Rheumatism is sometimes a joint affair and
yet there is only one party to it

Fred (Hank)

FENTON

and

Harry (Zeks)

GREEN

(AND CAT?) IN "MAGIC PILLS"
Fully Copyrighted

Murphy F
Muriel Bille
Myrtle Sam
Mystic Hanson 3

N

Neil S
Neil Dr O
Nelson Gus
Nelson A E
Nelson Mrs C
Newman William
Newport Hal
Nichols Charles
Nicholas Sisters (C)
Niet Hazel (C)
Noblette Venza (C)
Noel & Orrville
Nolan Luella
Nolan Louisa
Nortan Jack

O

O'Connor Catherine
Oliver Hal
Onri Jack
Oreal Mrs Harry

P

Palfrey Hall &
Brown
Park Rome & Francis
Parker Kittle (C)
Parry Bertram H
Pattee Mabel
Paul Frances
Pearce Mrs Harry
Pelot Fred A
Percival Walter
Peterson William

Picchiani Troupe
Pingree Earl
Pinckham William
Poe Corine (C)
Pollard Daphne
Porter Mrs
Potter Louis (C)
Powell & Juna (C)
Powers Miss
Pseudo (C)
Prey John
Primrose Charles
Primrose Mrs
Prwr E

Q

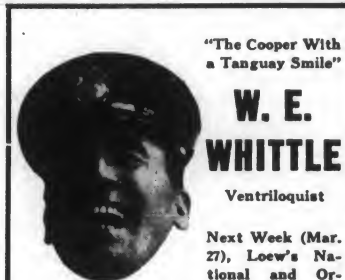
Quinlan Dan
Quintell Mrs M A
Quirk Billy

R

Ramey Marie
Ranson A S (C)
Reading Fred (C)
Reahms Henrietta
Reinold Bernard (C)
Reno Beale
Restivo Chas
Richards Chas D
Rieklay Jeannette
Rivers Dolly
Roberts Mae
Roberts Beny
Rodriguez Joaquin
Rooney Alice
Rooney Miss
Rooney Patsey
Rosa Roma
Rose Amelia (C)



FRANK "MIKE"
NALDY and NALDY
THE ITALIAN COMIQUES
Next Week (March 27), Dockstader's,
Wilmington, Del.



"The Cooper With
a Tanguay Smile"

W. E. WHITTLE

Ventriloquist

Next Week (Mar.
27), Loew's Na-
tional and Or-
pheum, New York



Clark and McCullough

IN

"MUCH ADO
ABOUT
NOTHING"

The Original
Sunshine & Roses

Sherman Mabelle
Sherlock Sisters
Shone Madelyn
Sielen Van (C)
Slevers Harry
Sig Franz Violet (C)
Simmons George
Sing Sing Tr
Sloan Grace (C)
Smith Wallace
Smith Harry
Smith Willie
Snyder Frances (C)
Solar Willie (C)
Sorra Bonnie
Stark Leopold
Stephens S J
Stern Stella
Stern Al
Stewart Marge
Stillings The
Stover Bud
Strong Nellie
Stuart Austen
Students Asana
Stutzman Chas
Sullivan George
Switzer Ida

Van Horn Bobby
Van Bergen Martin
Van Tom (C)
Verden Lew (C)
Vernon I. ve
Verlon Jack
Vert Hazel (C)
Von Schmeck F (P)

W

Ward B
Ward Laurence
Walch Bud (C)
Wallace Mildred
Wallace Jack
Walters Selma
Walters Harry (C)
Walton Evelyn
Warren Eva
Warren Sybil (C)
Waterbury & Tenny
Watkins Prentiss
Weber & Elliot
Wells Corrine
Welsh Helen
West Joe
West Joy
Westren Billy (C)
Weston Irene (C)
Wheeler Zelma
White Belle
Whiteside Ethel
Whitney & Shea
Wiesberg Frank (C)
Wilkes Ruth
Wilks Corinne
Williams Dottie (C)
Williams Hattie (C)
Williams Maude
Williams & Held
Willmot W H
Wilson 3
Wilson Geo
Wohlman Dave (C)
Wood Josephine (C)
Woodbridge Duo
Wright Annie
Wright Josephine (C)
Wright Charles (C)
Wright Richard (C)
Wurnelle (C)

T

Tahna Three (C)
Tate Jack
Tempest Florence
Terre Willard R (C)
Terry Grace (C)
Terry Walter
Tetzward Jap (C)
Thatcher Robert
Thompson Fred (C)
Thorn Olive (C)
Tiltell A H
Tilton Lucile
Toner Mrs Thos (C)
Tontaine Azala
Torcat Louis (C)
Torne Joe
Torraine Frank
Trickey Andrew
Trickey Coy De
Tudor & Staunton
Tucker Sophie
Tully May (C)
Turner C B
Turners Skating

V

Vall Lillian
Vallare Ida
Vall Muriel
Van Billy
Vance Gladys (C)
Van Dych Eric (C)

Yung Chilli Chu
Yunker Fred

Z

Zanone Marie
Zartons The
Zinn A M
Zira Lillian

DANCES PANTOMIME PRODUCTION
IMPERIAL RUSSIAN BALLET
FIRST SCHOOL IN AMERICA
THEODORE KOSLOFF
16 West 43rd St. STUDIO Bryant 2075

ROXY LA ROCCA

WIZARD OF THE HARP
A Big Hit in England

COMEDY ILLUSIONISTS

THE LAMPINIS

Playing W. V. M. A. and U. B. O. Sailing for Australia May 23
Direction, SIMON AGENCY

Rose Ed (C)
Rose Edward (C)
Roser Mr
Rosie & Marton (C)
Ross Jack
Roth Dave
Rouff Jacob
Rover Al
Russell George

Russell Ruth
Russell Flo
Ryan Mrs Clark
Ryan Margaret

S

Salun Peter
Santly & Norton
Saunders Marton

Savage W H
Sawyer Della
Schonck Mr
Schuster Milton (C)
Schwenger E A
Scott J (C)
Selbini Lalla (C)
Sembler Conrad
Shack Dancing

Shaffer Francis
Shapiro Tobias
Sharp Billy
Shattuck Truly (C)
Shauen Ted
Shayne Al (C)
Shayne Alvert
Shoelwick A
Shelley Mildred

MR. MARCUS LOEW

ANNOUNCES

MASTER GABRIEL

&
CO.

WITH

AL LAMAR

PRESENTING

"LITTLE KICK"

NEXT WEEK (March 27) AMERICAN (Full Week)

Direction, IRVING COOPER

U. B. O. ←FEATURED→ W. V. M. A.
NOTICE
**ELECTRICAL
VENUS AND CO.**

IS NOT A POSING ACT
BUT ONE OF THE BIGGEST LAUGHING ACTS IN VAUDEVILLE
ALF. T. WILTON, Eastern Rep.; LEW GOLDBERG, Western Rep.

EMPIRE THEATRE



BRISBANE, Q., AUSTRALIA



JOHN T. DOYLE and Co.

NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty
A new comedy dramatic playlet in four special scenes.
This Week (March 20), Miles, Cleveland
NOTE—W. W. "Big Bill" Bittner, let me hear from you.

BESSIE
REMPEL

Now appearing
in "CHEATERS"
By HOMER MILES

HARRIET
REMPEL

Soon in a
NEW ACT
By GEO. V. HOBART

MISS EVELYN BLANCHARD PRESENTS
WILMER WALTER

in
"The Late Van Camp"
By ETHEL CLIFTON and BRENDA FOWLER

PLAYING U. B. O. TIME

GARCINETTI BROTHERS

Now Interstate Circuit Direction, BERNARD BURKE
NEXT WEEK (March 27), LITTLE ROCK and AUSTIN

A Bright in Vaudeville
Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

VERA DE BASSINI

"The Italian Nightingale"
Loew Circuit

**BRITT
WOOD**

The Boob and His
Harmonica

BOOKED SOLID

**MOORE,
O'BRIEN
AND CORMACK**

Putting It Over On
The Orpheum Circuit.

Direction of
H. Bart McHugh

ROGER HUGH L. MARCELLE
IMHOF, CONN and COREENE

NEXT WEEK (March 27), MAJESTIC, CHATTANOOGA
Booked solid United Time by MAX E. HAYES



The original long and short of vaudeville
CLAUDE CLARA
GOLDING and KEATING

New act in preparation by Frank Terry
Still a big success as added attraction, consecutively since last
August on Loew Circuit
After 56 weeks of continuous work we are at last enjoying a
much-needed rest

4 MARX BROS. and CO.
In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season
Next Week (March 27), Savannah and Jacksonville
Direction HARRY WEBER Address VARIETY, New York

HARVEY AND DE VORA TRIO

306 Putnam Building, New York City



SEAL BRAND GENE HUGHES and JO PAIGE SMITH OFFEE
PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BROMSON
IN (Registered Copyrighted)
"LOST AND FOUND"
Not BIGGER—But BETTER than ever
(Orpheum Circuit)



WM. O'CLARE AND
Girls

Successfully Headlining All Eastern Programs

Address VARIETY, New York

HELENE DAVIS

In Eleven Minutes of Daintiness called
"PAST AND PRESENT"

Direction, HARRY WEBER

PLAYING U. B. O. TIME

MARY BALSAR

Featured with "THE SYSTEM"

Booked Solid

"MERCEDES" *Vaudeville's Greatest Sensation*
Next week (March 27) Hip, Youngstown

ROGER GRAY and CO. William Barrows
Lillian Ludlow
Marion Milnor

Vaudevillized Musical Comedy. March 19—Keith's, Louisville; March 27—Alhambra, New York.

Direction, **MAX HART**

SAM SHANNON PRESENTS

PAUL GORDEN

THE CLASSY WIRE FEATURE

AT THE

ZIEGFELD "MIDNIGHT FROLIC" Indet.

Atop the New Amsterdam Theatre



BILLY LLOYD and GEORGE BRITT
In "A Mixture of Vaudeville." By Ned Dandy
March 26 Keith's, Portland, Me.
March 27 Keith's Boston
Direction, HARRY FITZGERALD



Mike and Mary
booked solid with
Frank Ward

"Watch My
Fingers"
Direction
Jesse Freeman



Versatile Novelty in a few of the 51
Varieties

Victor Morley
in "A Regular Army Man"
Direction, FRANK EVANS

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD MIGNON
Permanent address, Marion Theatre, Marion, O.
DAINTY LITTLE MIMIC
Direction, ARTHUR KLEIN



KC
KENNETH CASEY
"The Vitagraph Boy"
Direction,
JOE PINCUS
Pat Casey Agency

The 4 Musical Bonnells

PLAYING U. B. O. TIME
THIS WEEK (March 26) Crescent, Syracuse, and Auditorium, Auburn, N. Y. NEXT WEEK (March 27), Stone O. H., Binghamton, and Shattuck Theatre, Hornell, New York.
Direction, LEW GOLDER.



BEDDIE BORDEN

BACK WITH FRED AND TOM HAYDN
NEXT WEEK (March 27), COLUMBIA, ST. LOUIS

LAST SEASON IN BURLESQUE
LEAVING TO BETTER MY CONDITIONS

BERT BAKER

with "BON TONS" (Columbia Wheel)

HERBERT

WALTER S.

WILLISON and SHERWOOD
Phenomenal singers. Now featured with Al. G. Field Minstrels.
OFFERS INVITED FOR SUMMER VAUDEVILLE

INSIDE LAW ON THE OUTSIDE

BERT SOMERS and JOE MORSE

Playing U. B. O. Time

Direction, H. BART McHUGH.

George Harada & Co.

WORLD'S FAMOUS CYCLIST

132 West 45th Street

New York City

PAUL RAHN

Artistic Character Singer and
Light Comedian
"Merrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite

LUCILLE and COCKIE

The Human Bird,
"COCKIE"

ENORMOUS SUCCESS With
HARRY LAUDER ROAD SHOW

THE ENGLISH COMEDIAN WITH
AMERICAN IDEAS

HARRY CUTLER

BOOKED SOLID

Direction, FRANK BOHM

"THE TALE OF AN
OVERCOAT"

JULIE- **BERNARD** and **SCARTH**-FLORENCE

This act is copyrighted—
We have proven that.

SIEBEL

SYLVIA

LAYMAN and CHAULSAE

Novelty and Whirlwind Dancers

Management of John P. Slocum With "NOBODY HOME" Enroute

ATLANTA JOURNAL

By Howard Weaver

And now we come to the dancing feature of "Nobody Home." If Siebel Layman and Sylvia Chaulsae are not the "greatest dancing pair in the world," as Vernon Castle said, they can at least dance the greatest pair to a dead heat. They hop and skip and whirl and dip and spin around in so many gyrations—if that be a not too unclassical word—to make the head of a seasoned iron worker spin like a Fourth of July pin-wheel.

PAUL **GORDAN** and **RICA** AME

"In A Cycle of Surprises"

RECOGNIZED BY ALL MANAGERS
AND AGENTS as the originators of
this style of entertainment. "LOFTY"
COMEDY FOR ROUNDS OF AP-
PLAUSE.

Pirates "Lay-Off" and obtain ideas of
your own

U. B. O. TIME

Direction, W. S. Hennessy



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

One Good Thing About
Vaudeville You Don't Have
to Live Forever

M^cINTOSH
AND HIS
"MUSICAL MAIDS"



HAZEL MORAN
THE GIRL FROM THE PLAINS
NEW YORK
The fat woman and the slim woman can never agree upon the shape of Venus.
Drink weakens the system, but it sure does strengthen the breath.
Nobody but a woman can keep cool in a set of furs and warm in a pearl necklace.



Catherine Crawford
AND HER Fashion Girls
BOOKED SOLID
Direction Arthur Pearson


Educated Roosters
rphum Circuit Direction MORRIS & FEIL

JUNE ROBERTS
SOLO DANCER
19th Week at Churchills
Direction, BILLY CURTIS

ALFREDO
Address Care VARIETY, London



Sam Barton
THE SILENT TRAMP
Orpheum Circuit



A MAN MAY CALL HIS WIFE A HUMAN PHONOGRAPH, BUT HE GENERALLY HEEDS HIS MASTER'S VOICE.
BILLY BEARD
"The Party from the South"

BERTIE FORD
Dancing a la Tanguy on the wire, says
Thanks to Bertie Ford I am booked solid for two years.




MARIE HART
America's Most Versatile Artist in Vaudeville.

My hat's off to the fellow who wrote
"There's No Place Like Home"

Edward Marshall
CHALKOLOGIST
Direction Mrs. Wilton's son Alf
Address Orpheum, San Francisco



MAY AND KILDUFF
IN A CHARACTER COMEDY SKIT.
"A LIMB OF THE LAW"
by Lew Sully.
IN ONE



ELAINE ARNDT
Ingenu Prima Donna
With W. B. Friedlander's
"TICKETS PLEASE!"


MOSCONI BROS.
Direction, MAX HART

FLO and OLLIE WALTER

Flying Werntz Duo
ORPHEUM CIRCUIT.

ALF NEMO
Australian Nut Comedian
Touring with WEBER AND FIELDS

VOTE FOR
JAMES FITZPATRICK
For our next President
JIM and MARIAN HARKINS



NOLAN and NOLAN
Express their appreciation of the splendid treatment accorded them while touring the Richards' Australian Circuit, and thank Mr. Hugh McIntosh for a prosperous, pleasant engagement.
Direction of Norman Jefferies



D'LEIR
DEXTEROUS ACCORDIONIST
Booked solid on the Loew Circuit
Direction Goldberg and Epstein

PIETRO
PIANO ACCORDIONIST
ORPHEUM CIRCUIT
Signed for Six Years with
VICTROLA COMPANY




ALICE COLE
The Girl Tenor
On her 18th consecutive week for
Marcus Loew
Direction MARK LEVY

Rae and Wyn
Next Week (March 27)
Unique Minneapolis

This space belongs to
RAWSON AND CLARE
But I am using it
OSWALD
Address me
Woodside
Kenosha
Woodside, N. Y.



COY de TRICKEY
Greetings to MR. CHRIS BROWN
Regards to all friends



A FOOL THERE WAS-
AND HE PLAYED SMALL TIME
TIL HE BUILT UP A REP.
IN A FOREIGN CLIME.
WALTER WEEEMS.
PAINTING THE EARTH WITH HOAKUM.



A couple of nifties
JIM FOLEY and DAN O'NEIL
HARRY WEBER OFFICE



AMETA
Parisian Mirror Dancer
Next Week (March 27),
Keith's, Washington



PROGRESSIVE
PAULINE SAXON
THAT NIFTY LITTLE SINGLE
CAROL PARSON
Leading Lady with
VICTOR MORLEY CO.
REICHARDT SISTERS
NOT BETTER THAN THE BEST
But a Little Different from the Rest

— **JUST CONCLUDED** —

**Triumphant Tour of Orpheum Circuit—Crowded Houses—
Seldom Has There Been Such Unanimity of Enthusiastic
Press Opinion.**

**SPRING
TOUR OF
KEITH THEATRES
IN AND AROUND
NEW YORK CITY**

INCOMPARABLE

REINE



DAVIES

THE AMERICAN BEAUTY

**IN MAY ENGAGED FOR
ALL STAR
PRODUCTION
BELLE OF
NEW YORK
CASINO
N. Y.**

**Representing "America" On All Star International
Bill at B. F. Keith's Bushwick, Brooklyn,
Next Week (March 27th).**

TEN CENTS

VARIETY

VOL. XLII, No. 5

NEW YORK CITY, FRIDAY, MARCH 31, 1916

PRICE TEN CENTS

The cover features a central, large, dark, irregularly shaped portrait of a woman, identified by the text "NAN HALPERIN" written across it. This central portrait is surrounded by four circular inset portraits, each with a label below it: "NAN'S MOTHER" (top left), "NAN'S DOG" (top right), "NAN'S BROTHER" (bottom left), and "NAN'S AUTHOR" (bottom right). The entire composition is framed by ornate, classical-style columns on the left and right sides. Between the columns and around the central portrait are decorative laurel wreaths. Four small, shield-shaped labels are placed around the central portrait: "Pictures" at the top, "Dramatic" on the left, "Variety" on the right, and a small, illegible label at the bottom center. At the very bottom center, there is a small, detailed illustration of a figure, possibly a cherub or a classical statue, with the text "EDGAR M. MILLER N.Y." printed below it.

Extract from an Article in the New York "Dramatic Mirror,"
Saturday, March 4th, 1916

STAGE VERSUS SCREEN

A Prophetic Dip into the Future of the Motion Picture Art.

By Henry MacMahon.

"At the other extreme, grandiose, historical and nature subjects will always be most happily represented on the screen. Already the motion picture has put the old-fashioned stage spectacle out of business. Painted lath and canvas and the narrow cockpit of the indoor stage cannot compare with the new art's shadowgraphs of outdoor Nature, or MULTITUDES IN BATTLE OR IN FESTIVAL, OF INFINITELY VARIED ACTION AMID EXQUISITE LANDSCAPE AND SEASCAPE SURROUNDINGS. A maker who can produce a "Birth of a Nation" or a "Quo Vadis," a "Cabiria" or a "NEPTUNE'S DAUGHTER" will reap the very highest rewards of production.

I draw the attention of the exhibitor and the public to my forthcoming production of

"A DAUGHTER OF THE GODS"

With ANNETTE KELLERMANN in the title role

HERBERT BRENON

Producer of "NEPTUNE'S DAUGHTER"

Management WILLIAM FOX

NOTE: The scenes and situations in "A DAUGHTER OF THE GODS," written and produced by me, are fully copyrighted under the existing laws of the United States, Great Britain, Canada and all parts of the world.

Any person infringing upon my rights will be prosecuted to the fullest extent of the law.

HERBERT BRENON

VARIETY

VOL. XLII, No. 5

NEW YORK CITY, FRIDAY, MARCH 31, 1916

Copyright, 1916
By VARIETY, Inc.

PRICE TEN CENTS

MOVING PICTURES HELPED WALKER WHITESIDE'S TOUR

Played Against Himself in Film of "Melting Pot" to Surprising Receipts. Encountered Other Picture Opposition That Did Not Oppose. Picture House Advertising Appeared to Benefit. Reversal of Common Impression of "Stars in Pictures."

Walker Whiteside, who closed a season of 30 weeks at Crawfordsville, Ind., last week, had the novel experience of playing opposition to himself in most all of the smaller towns throughout the country. The opposition came in the form of the film version of "The Melting Pot," which the star enacted before the camera last summer.

Mr. Whiteside and his personal manager, Walter Floyd, are of the impression that instead of hurting the regular business of the company, the pictures proved a boon to the theatre box office in the majority of cases.

After opening in New York in August the Whiteside company moved to Chicago and from that point played west to the Coast. The tour was under the direction of John Cort. Three of the larger towns where the speaking company came into direct opposition with the silent drama were Los Angeles, where the company received a gross of \$3,546 for three performances of "The Melting Pot," against the picture; Des Moines, where the box office statement showed \$1,336, and Lincoln, Neb., where the receipts totaled \$1,417.

In Sioux City, Ia., the company played to over \$1,400 at a \$2 scale against the picture. Three years ago Mr. Whiteside, direct from a record-breaking Chicago run, played the same town at a \$1.50 scale to an amount a little in excess of \$1,400. This season the gallery was light and this might be attributed to the picture, which was showing at a neighboring house. However, the fact that this was a return date for "The Melting Pot" in that town must also be taken into consideration.

Picture exhibitors throughout the

country are taking advantage of all films with the names of stars and arrange their bookings so that whenever it is possible the appearance of the star personally and the picture comes simultaneously. The picture exhibitors take the big flash ads in all of the dailies and the show according to this particular case was found to receive a direct advantage of this advertising.

In some cases the exhibitors failing to get the film in which Mr. Whiteside appeared would book in a version of "The Typhoon," which was cameraographed by a company of Japanese actors in Los Angeles. This picture would be advertised as "Walker Whiteside's Greatest Success," with the star's name given prominence above all other billing matter.

"The Typhoon" would be sprung on the nights that the star offered that play as part of his repertoire. On the tour three plays, "The Melting Pot," "The Typhoon" and "The Ragged Messenger" were presented.

Mr. Whiteside has retired to his home at Hastings-on-Hudson and will not act until next autumn. He has three plays under consideration for production next season.

EXPO'S "JOY STREET."

San Diego, March 29.

The San Diego Exposition which opened March 18 has been renamed the Panama-Pacific International Exposition. It will remain open during the balance of the year. The opening day's attendance reached 45,000. "Joy Street" is the title of the former "Isthmus." The concession headquarters and many of the exhibits shown at San Francisco have been removed here.

THE TWO PILCERS.

After "Stop, Look, Listen" concludes its Boston engagement of four weeks, commencing last Monday, it is not unlikely Harry Pilcer will sever all business relations with Gaby Deslys, thereafter joining his sister, Elsie, in vaudeville or a production.

Elsie Pilcer is now appearing in vaudeville with Gilbert Douglas. She has been very successful in the two-act through giving an impersonation of Gaby in looks and dress.

The parting between Gaby and Harry will mark the end of a long and turbulent series of differences that arose between them following the premiere of the Charles Dillingham show at the Globe, New York.

"WALKED OUT" ON AMERICA.

"See America First" opened at the Elliott Tuesday night. At the end of the first act a box party arose as one of the men in its said so everybody in the orchestra could have heard him: "Come on, let's go over to 'Very Good Eddy.'"

A dress rehearsal of "America" was given Monday night. After it was over those who witnessed the performance commenced to think up appropriate obituary notices for it.

FRISCO'S ICE PALACE.

San Francisco, March 29.

The Techau Tavern Ice Palace is due to open April 20. It covers a site 115x115, and will have a program of 12 professional ice skaters at its premiere.

The skaters were engaged through A. E. Johnson of New York.

PUTTING ON "TAXI 4-11-44."

Chicago, March 29.

"Taxi 4-11-44" is to be produced by Walter N. Lawrence. Mabel McCane and Johnny Slavin are among the engagements. Mr. Lawrence reached Chicago this week.

It is the piece A. H. Woods once contemplated producing.

"MAP" CLOSES.

Boston, March 29.

"Around the Map" closed at the Colonial Saturday. The company returned to New York Monday.

White Rats News
will be found on
Pages 12-13.

SHOW'S 32 BACKERS.

Pittsburgh, March 29.

"Come to Bohemia" with Harry Sommers managing, playing here this week, is said to have 32 people interested in the financial outcome of the venture, that number having contributed more or less to the estimated initial cost of production, \$30,000.

The show is a musical comedy, and aimed for New York, though it is doubtful if it can ever be placed to "make" that street as a success.

Next week it goes to Philadelphia.

Klaw & Erlanger are reported having obtained an interest in the production. Julian Mitchell, the Syndicate's stage director, has been sent on to "whip it into shape" for New York. Several of the principals of "Around the Map," which closed in Boston last Saturday, are to be placed in the show.

LAUDER'S PLAY CLOSES

Wilmington, Del., March 29.

"The Night Before," a comedy of Scottish life, written by Harry Lauder, closed here March 24. Business was very bad.

William Morris was here and paid the company off.

REVIVAL AT CENTURY.

Frederick Stanhope is organizing a company to present practically an all star revival of Shakespearean plays at the Century. The first of the offerings is to be "The Tempest," and it will open late in April at that house.

GRACE GEORGE'S ADVANCE SALE.

Wednesday afternoon, prior to her opening at the Playhouse that evening of Grace George in Bernard Shaw's comedy, "Capt. Brassbound's Conversion," there was an advance sale of nearly \$8,000.

On its preliminary canter at Atlantic City, the piece did \$1,500 on the premiere.

KATHRYN DAHL

CAVALIERI AND LESLIE STUART AMONG BIG TIME POSSIBILITIES

Singer Asking \$5,000 Weekly, \$7,000 with Muratore. Mr. Stuart May Appear with Sibyl Vane. Hotel Plaza's Dancers Debutting in Twice Daily. Other Cabaret Turns Coming in.

Among the vaudeville possibilities of the springtime are Cavalieri and Leslie Stuart, the latter the English composer of "Florodora."

Cavalieri through her vaudeville representative, H. B. Marinelli, has set \$5,000 as the weekly price big time must give her, or with her husband, Muratore, \$7,000 is asked for the same period. The present outlook does not point at over one vaudeville house that will pay the demand. It is the Palace, New York.

Mr. Stuart is willing to try American vaudeville in stage association with Sibyl Vane, a well known English actress. Mr. Stuart appeared among the composers at the Hippodrome Sunday night and was accorded one of the strongest receptions of the evening on the strength of his "Florodora" connection.

Mr. Marinelli, who is also looking after the Stuart-Vane combination, has placed Durant and Hawkesworth, the Palace Hotel modern dancers, with their orchestra of 12 pieces, at the Palace, New York, for week of April 10. The dancers will "break in" their vaudeville act at the Strand, Hoboken, N. J., the first half of next week. They have been appearing before the exclusive Plaza set for nearly two years without having been touched, up to now, by the vaudeville bee.

Another vaudeville attraction Marinelli has arranged for from the cabarets is that headed by Doraldina, the Hawaiian dancer of Reisenweber's Hawaiian Room. She will appear with four dancing girls and an orchestra of seven (Hawaiian) pieces.

Overtures are out to have A. Nilson Fysher, the Parisian singer at the Montmartre (Winter Garden Building) with his companions, Fendel and Lucette Valsey, go into vaudeville as a turn. Albert and Samya, who replaced Joan Sawyer and George Harcourt in the Sawyer Room (of the same building) may also shortly take the route via Palace, New York, Marinelli looking after these engagements as well.

COPPED THE FLOWERS.

London, March 29.

At the last performance of "Push and Go," Violet Lorraine's admirers sent her several bouquets, which were annexed by Shirley Kellogg.

They met recently at Ciro's fashionable restaurant and were restrained with difficulty from coming to blows.

SUCCESSFUL DRAMATIC.

London, March 29.

"The Barton Mystery," a dramatic play by Walter Hackett, was produced at the Savoy March 22 with great success. It is a cleverly constructed murder

der mystery, well maintained, with a splendid part for H. B. Irving.

The piece is well played throughout.

LONDON "B'WAY JONES" REVIVAL.

London, March 29.

Oswald Stoll will reopen the London opera house Easter Monday with Seymour Hicks and Ellaline Terriss in a revival of "Broadway Jones"; also a short revue, "The Other Department."

REVUE'S THIRD EDITION.

London, March 29.

The third edition of "More" was shown at the Ambassadors March 26, continuing the success of that revue which has now been running for more than a year.

ALHAMBRA'S CLOSING.

London, March 29.

The Alhambra closes May 1 for a fortnight prior to the premiere of the new production.

Clara Evelyn in Palace Revue.

London, March 29.

Clara Evelyn replaced Gwendoline Brogden in "Bric-a-Brac" at the Palace March 26. The revue is going strong.

STARRING FRENCH GIRL.

London, March 29.

A French girl will be the star of the next revue at the Alhambra. She is Odette Myrtil, who recently came from New York, opening at the Alhambra as a "single turn."

SUNDAY IN KANSAS CITY.

Kansas City, March 29.

Billy Sunday is going to open here in April for eight weeks. The papers are already starting on the evangelist's local debut.



ALBERT WHELAN

THE AUSTRALIAN ENTERTAINER
Sincerely thanks the UNITED BOOKING OFFICES for protecting his world-wide known entrance and exit, copied by one Leo Beers.

SPECIAL
ALBERT WHELAN is now using only his own material.

SHOWS IN PARIS.

Paris, March 15-20.

The following plays are now in Paris theatres:

"La Tour de Nesle" (Sarah Bernhardt); "La Layette" (Gymnase); "La Femme Nue" (Porte St. Martin); "Mono" (Antoine); "Le Roman d'Estelle" (Opera); "Ma Tante d'Honfleur" (Ambigu); "Si jamais je te pince" (Cluny); "Le Poilu," etc (Palais Royal); "Coralie & Cie" (Gaité); "Kit" ("Man Who Stayed at Home") (Bouffes); "Mousquetaires au Convent" (Trianon); "Coq en Pate" (Athenée); "Le Dindon" (Varietes); "1914-1937" (Rejane); "Madame Boniface" (Apollo); "Cabiria" (picture) (Vaudeville); "Voyage de Corbillon" (Ba-Ta-Clan).

"1914-1937," by Maurice Soulie. Theatre Rejane, Paris, is a war piece, but laid twenty-three years after the outbreak of hostilities. A Frenchman born in 1915, during the German occupation of Lille, is the issue of a crime committed by a Prussian officer. By a coincidence, found in playwrighting, the young fellow, in 1937, falls in love with the legitimate daughter of his own father. For the sake of morality the mother recognizes her former aggressor, and in the final scene the son strangles the man. Suzanne Despres was fairly well in the role of the outraged Frenchwoman. A long run is not anticipated.

The Marigny will open the end of April with a revue by Jean Bastia, who will also sign the next production of the same kind due at the Scala. Another revue by Valentin Tarault has seen the light at the Cigale. The more they change the more they are the same thing, is a French adage that can now be applied to French revue.

"Potash and Perlmutter," in French, will be produced shortly in the place of "The Man Who Stayed at Home," by Max Dearly at the Bouffes.

"La Dame en Rose," operetta, by Louis Verneuil, music by Yvon Caryll, will be given soon at the Palais Royal. It is a musical version of G. Berr's comedy, "Satyre."

The theatrical directors here are up in arms. It is proposed by some political agitators to bring in a bill in the French Chamber imposing additional taxes on places of amusement which will almost double the present taxes.

STRICT ON SUNDAY.

Toronto, March 29.

The Sunday recruiting meetings held weekly in the local theatres and which in the past have been purely vaudeville are to be cut down to performances of a more sacred order.

It was brought to the notice of the local theatrical censor who has threatened to revoke the license of any theatre not complying with the Canadian law regarding Sunday shows.

KATHRYN DAHL

SAILINGS.

San Francisco, March 29.

March 21 (from San Francisco for Australia), Jack Bornholdt, Gardner and Revere, Three Kundels, Mennitto and Sidelli, Marie Scott, Cardo and Nolle, Bert Coleman.

Among the future sailings for Australia are the following: April 11, booked for the Rickards Circuit over there, Lohse and Sterling, Blanche Colville, Rockwell and Wood.

May 23, consigned to the Fuller Australian Circuit, will leave from San Francisco: The Arlys, Chris Richards, Fred Rogers, Mankin, Jones and Johnson, The Lampinis, Chubert's Manchurians.

IN LONDON.

London, March 13.

Fred Karno's "Man-less Revue" recently appeared at the Kennington theatre and was entirely composed of women. Even the agent in advance was a woman, Evelyn Clynds, daughter of J. H. Clynds, the actor.

Owing to dissensions among themselves, Darrell and Conway did not appear at Holborn Empire recently as billed. This duo have established a reputation for quarrelling with stage hands at every theatre they have played over here, causing prejudice against American turns.

Leon Pollock's new Apache sketch recently produced at the Metropolitan scored a success. It is powerfully written and well acted by Christine Silver, Clifton Alderson and E. H. Brook.

Charles Gulliver has offered all variety artists who hold "dates" with the London Theatre of Varieties, and are unable to play same owing to military duties, to postpone contracts until such time as the artists are free to resume professional work.

LICENSED BABY CARRIAGE.

The shadow of a forthcoming event has cast its outline into the Alice Lloyd household in the form of a baby carriage carrying a license number, headlight, danger lights, and auto horn, though the motive power as usual is to be by hand.

The carriage was presented to Miss Lloyd and her husband, Tom McNaughton, by Mr. and Mrs. Sid Chaplin.

At the earliest it is not expected the kid conveyance can go into action before July.

Mr. and Mrs. McNaughton have a daughter, Alice, 20 years of age. Mr. McNaughton is with "Pom Pom" at the Cohan. Miss Lloyd has not appeared professionally this season, the much discussed subject having been for a considerable time in a state of doubt.

"JOHN W. BLAKE" COMING.

"John W. Blake," a new play by Roi Cooper Megrue and Irvin Cobb, which the Selwyns are to produce, is to have its premiere in Atlantic City May 15. The cast has not been selected as yet.

W. R. A. U. WILL RESORT TO CONSCRIPTION AFTER MAY 26

Harry Mountford in Chicago Speech Sets That Date as Time For Stringent Steps. Those Not Joining and Opposed to the Organization Will Have to Suffer Accordingly. Several Acts Canceled Because of Managerial Detection.

Chicago., March 29.

Chicago White Rats and Associated Actresses of America turned out in force Friday night, March 24, to greet Harry Mountford and his band of deputies and aides.

The red room of the Hotel La Salle was packed to suffocation. Several hundred stood during the entire meeting.

The meeting was called for 11:30. Enthusiasm ran rampant. Not only did Mountford touch off some pyrotechnical oratory in driving home his arguments, but he was ably supported by deputy leaders.

With Mountford on the platform were Eddie Clark, chairman; Ernest Carr, in charge of the organization in New York, New Jersey and Connecticut; George W. Searjeant, representing Missouri, Kansas and Arkansas; Geoffrey L. Whalen, looking after New England, Massachusetts and Lower Canada; Joseph Birnes, in charge of Illinois and the Middle West; and Fred Lowenthal, the legal representative of the Rats in Chicago and the West and Francis J. Gilmore, chief traveling organizer.

Chairman Clark made the opening speech, humorously referring to each of the speakers as introduced.

Francis J. Gilmore spoke briefly, saying he was leaving on an immediate train and would return in a few weeks to talk to Chicago Rats. He read felicitous wires from Edward Esmonde, saying he (Esmonde) would be in the west in a few weeks to visit local Rats; Barry Connor, then speeding to the Coast; William L. Sullivan, private secretary to Governor Dunne, expressing the governor's regrets at not being able to attend (Dunne a few years ago was the legal representative for the Rats); B. F. Elbert, manager, Empress, Des Moines, (which lately accepted "closed shop" conditions), regrets and best wishes; James William Fitzpatrick, felicitations and Junie McCree, who declared himself as all set for "closed shop."

Joe Birnes dived right in by saying "our organization hasn't abused anybody." He made some candid statements forcefully and convincingly and it was all toward one thing "Organization and Stick." Ernest B. Carr, put his hearers in good humor from his first remark that he had once imagined Mountford was half Sitting Bull and half Jesse James. Carr's satirical remarks, pungent and as crisp, had the Rats laughing.

Attorney Lowenthal spoke intelligently and eloquently upon the "fight for a principle," and everything he

said was listened to with rapt attention.

Next came the "Fighting Tad," so Clark put it, Geoffrey L. Whalen. It was Whalen's first appearance before the local Rats in five months and Whalen out-Bryaned William J. He said that from a list of three Rats in Boston the membership had gone over the 1,000 mark.

George W. Seargent said "my only trouble is I can't get a fight." Seargent went from one point to another in his speech and told how strongly St. Louis was unionized.

Then came Mr. Mountford. He kept mainly in mind the Rats' fight for an equitable contract, closed shop and one booking agent. Mountford spoke sharply as to what would happen to the men and women taking sides against the Rats in the present campaign. He also referred to the numerous personal attacks on him by persons and said that a Cincinnati theatrical publication had offered him \$50 a week (\$25 a column, for two columns) to write for the very sheet which had been attacking him so severely. He said the paper management had written him no one need know that he (Mountford) was to receive money for writing under his name.

Mr. Mountford said he was on a trip to the Coast and would stop off in Chicago on his way back. Mountford said after May 26 next that all artists not Rats would be forced to join and those who opposed the Rats' movement would suffer accordingly.

During Mountford's speech he said

that he did not believe there would ever be a general strike as everything would likely be settled by arbitration but if not, and eventually things came to such a crisis, then the Rats would be ready to meet any emergency and take whatever medicine was due if the Rats lost what they were fighting for at this stage.

It was 3 o'clock before the meeting was adjourned.

The tightness of the lines being drawn by the managers who are members of the Vaudeville Managers' Protective Association against the avowed closed shop policy of the White Rats is reported responsible for the cancellation of several acts on different Eastern circuits within the past 10 days. Information regarding the cancellations was difficult to secure with any pretense of detail though it was freely admitted that cancellations had occurred.

As near as the facts could be obtained it seemed that recent instructions sent out by the booking agencies for data relative to acts playing in houses looked through them as to how the members or acts stood on the White Rats proposition have been the means of the booking men locating the turns where sympathy appeared to be with the Rats.

A United Booking Offices manager stated this week that while the names of the turns or the reasons why they were cancelled would not be given, there could be no doubt about the stand the V. M. P. A. had taken on the White Rat proposition that involved the closed shop edict of Harry Mountford's. The manager went on to remark that acts playing the U. B. O. time had volunteered the information they were not in sympathy with the Rats closed shop movement, as far as they individually were concerned. To convince themselves whether the protestations were genuine the manager said, the V. M. P. A. managers had agreed upon a scheme of detection and concerted action against those turns professing themselves in favor of the

managements and who attempted to promote the White Rat movement when not under managerial observation.

At the Marcus Loew Circuit booking office it was also admitted cancellations had occurred of late, but no further admission could be secured.

Acts questioned regarding this matter said they had not heard of it, nor could an act be found willing to admit the manager's statement that over 40 big time turns had requested of the U. B. O. whether the reported organization of a friendly vaudeville association had gone through. The U. B. O. man made that statement positively, saying the gist of the news wanted by the inquiring artists was what the V. M. P. A. intended doing in favor of a friendly organization if that should be successfully promoted. Asked the same question Tuesday by a VARIETY representative, the manager replied he could not tell until after the meeting Thursday (yesterday) of the V. M. P. A. when that matter, also others in which the members were mutually interested would come before the meeting.

A report about was that two actors playing on different vaudeville bills in New York met on the street and talked over the manager-actor situation. Within 24 hours afterward, according to the same story, both actors found notice of cancellation awaiting them at their respective theatres. How the story was conveyed to the V. M. P. A. managers could not be found out. The instructions to house managers of late have been to ascertain what acts on the bill were White Rats, but that could not account for a street conversation being reported.

The White Rats officials seem to be in possession of the attempts of the managers to induce away the membership of the organization. It has been alluded to in speeches made by the Rats speakers. In a report of the Rats open meeting in Chicago last Friday in this week's VARIETY, it tells of Harry Mountford making May 26 the final date when members will be allowed to withhold dues that should be paid April 1. The managers are also making a stand on the dues of the White Rats. They were reported this week using their underground methods to inform acts the payment of Rats' dues hereafter would be considered an antagonistic step to the managements.

Just how the Rats expect to enforce payment of dues or how the V. M. P. A. managers contemplate preventing the payment is not being divulged by either. The various tactics employed by both sides are said to be causing the tension between the V. M. P. A. and the White Rats to become of a very brittle nature.

LION TAMER MARRYING.

Chicago, March 29.

Albert Spaulding, a lion tamer, was fined \$200 and costs here this week as a result of his association with Viola Block, of Preston, Ont. The animal trainer was arrested at the railroad station here a week ago as he arrived from the Canadian city.

The couple will be married this week.

KATHRYN DAHL



CHIEF DEPUTY ORGANIZERS

The above group is composed of White Rats' Chief Deputy Organizers, assembled at the Hotel Sherman, Chicago, March 25, for a conference with the International Executive, Harry Mountford. The two men with their backs to the camera are chief traveling deputy organizers whose identity is not to be revealed for the present.

From right to left the men seated are Ernest B. Carr (New York); Geoffrey L. Whalen (Mass.); Joseph Birnes, Ill.; Harry Mountford; George W. Searjeant (Mo.); Francis J. Gilmore (Traveling); A. Edward (Secretary).

JURY GIVES FULL JUDGMENT ON AGENT-SIGNED CONTRACT

New York City Court Verdict Against Jake Wells in Action to Recover Salary on an Agreement Wells Denied Signing or Authorizing. Jake Sternad the Agent.

Charles McDonald recovered a judgment March 20 in the City Court of New York when Justice Schmuck and a jury awarded him \$1,019.02, alleged due him on an unfulfilled contract issued for the Jake Wells time by Jake Sternad, the Chicago agent. The contract stipulated one week in Birmingham with five and a half other weeks to follow. McDonald played the single week and sued for the salary for the unplayed time.

Wells contended he had never authorized Sternad to make the contract or sign his name to such an agreement. The jury gave McDonald a verdict for the total amount.

This decision establishes a precedent in the matter of unauthorized theatrical contracts, holding the manager liable for a contract signed by a franchised agent.

McDonald was represented by O'Brien, Malevinsky & Driscoll (Arthur F. Driscoll conducting the case) while the interests of Mr. Wells were handled by S. C. Sugarman.

BECK STARTED SOMETHING.

It looks as though Martin Beck started something in big time vaudeville when announcing he wanted agents to supply at least two productions next season.

The latest to qualify is Claude Bostock, who has arranged with Ned Wayburn to stage two or more turns which Bostock will present after the fall opening.

PROPOSED TORONTO BIG HOUSE.

Toronto, March 29.

A newly formed amusement company headed by H. H. Williams, a local real estate operator and capitalized for \$1,000,000, has purchased ground at the corner of College and Teranley streets, on which they intend to erect a theatre fashioned after the New York Hippodrome.

Plans are now being drawn and call for a house seating 4,000 to 5,000.

LOEW AFTER SYRACUSE?

Syracuse, N. Y., March 29.

From local indications Marcus Loew may have a theatre under his name and style of vaudeville shows by next season. Mr. Loew recently came here, after having been visited in his New York office by a Syracusan, who was very desirous of investing in a local Loew theatre.

The B. F. Keith interests hold a site here on the principal thoroughfare. It's an excellent location but for some reason no move toward building has been made. There has been no big time vaudeville here since last season, the last of Keith vaudeville in the Grand

opera house (which became impossible through being a horrible fire trap).

The Temple, owned by the Cahil brothers, has been doing a turnaway business this season with pop vaudeville, and it was found necessary about three months ago for the Crescent, another small timer, to change back its policy from picture to pop vaudeville, to accommodate the crowds. Both houses are booked by the United Booking Offices (Keith).

MOSS AFTER HOUSES.

The B. S. Moss Circuit of vaudeville theatres is gunning after new ones, for annexation, by it during the summer and to be booked through the Moss Agency (Amalgamated) next season.

Recent changes in the Moss list of houses and corporations are going to lead to an internal reorganization, which, still headed solely by Mr. B. Moss, will leave the Moss line-up in a position to take on any number of theatres.

Early this week the Moss people were in negotiation for a well-known theatre south of 59th street.

HELEN SHIPMAN'S COMPLAINT.

According to all the stories Helen Shipman has a complaint against the Shuberts which is to be placed in the form of a legal document. It will ask the court to order the brothers to turn over to Miss Shipman the total amount still remaining due on her contract to play in the Al Jolson show, "Robinson Crusoe, Jr."

Miss Shipman opened with the Winter Garden attraction and was looked upon as the principal woman of the Jolson aggregation. Her salary with the Shuberts is said to have been \$60 weekly. In small time vaudeville Miss Shipman was known as a "single turn" and is reported to have received \$75 a week.

One story was that J. J. Shubert, without consulting Miss Shipman, had her booked for a return engagement on small time this week, not to secure the difference between salaries, but to reduce liability on contract. Miss Shipman did not accept the assignment consulting an attorney instead. She left the Jolson production Saturday.

Wanda Lyons is Miss Shipman's successor in the Garden show.

MADE EVANS OPEN SHOW.

Last Friday morning VARIETY reported Ernest Evans' Society Circus, then a feature attraction at Keith's Alhambra, Harlem, would open last Monday at Loew's 7th Avenue, almost across the street.

Friday Mr. Evans' name went out of the light signs in front of the Alhambra and that afternoon his program position was "opening the show."

AMATEUR HEADLINER.

The first amateur headliner which the Orpheum has had since the start of its career will hold forth at that house during week April 10, when a tabloid musical comedy entitled "Darts From Capricious Cupid" will be given at the evening performances throughout the week and at the Saturday matinee. The cast consists of members of the Polytechnic Preparatory School Alumni.

"Capricious Cupid" was recently played at the Academy of Music, Brooklyn. The Orpheum management thought a tabloid version would be a local draw.

The piece is given in its entirety by boys and includes a large chorus.

TAX STARTS CHEAP.

Toronto, March 29.

The new Canadian amusement tax law will go into effect May 15 according to a statement issued by T. W. McGarry, treasurer of the Province of Ontario. The tax will be one cent on every amusement ticket for the first two or three months, after which the rate will be graded in accordance with the scale, figured at 10 cents on a dollar.

The Government is to have tax tickets printed and will sell them to theatre managers at prices by which the latter can make 10 per cent. on the sale. The penalty for not complying with the law is a fine of \$10 or more for each offence.

WILD WEST IN PARK.

Pittsburgh, March 29.

Pawnee Bill's Wild West is scheduled to play the summer season as an attraction at Kennywood Park, opening about May 15.

ALBEE IS HOME.

E. F. Albee and Dr. Lauder, who accompanied him to Palm Beach, returned to New York Tuesday.

Lincoln Returning to Coast.

Chicago, March 29.

No developments have been reported in the booking condition of the Sullivan-Considine Circuit, although it was understood Fred Lincoln, general manager of the Affiliated Booking Co. (which now supplies the coast circuit with its programs), has lined up additional time around Salt Lake, Omaha, Butte and Denver.

Mr. Lincoln has postponed his return to Chicago and will leave again for the coast to arrange for the acquisition of further western time.

Vaudeville Back in Wadsworth.

The Wadsworth, an uptown theatre that has been playing stock this season, reverted to a vaudeville policy yesterday (Thursday). The shows are secured through the Split Time Department of the United Booking Offices.

Valley, Syracuse, Summer Vaudeville.

Syracuse, N. Y., March 29.

The Valley theatre will have vaudeville during its coming summer season. Sam Mirbach will run the house under the new policy. Formerly it played musical stock in hot weather.



RALPH LOHSE and NANA STERLING

This speedy team of American gymnasts have just completed 72 weeks of continuous and pleasant engagements on the U. B. O. and ORPHEUM CIRCUITS, sailing for AUSTRALIA April 11 to play the RICKARDS time.

Returning to America to start Orpheum tour Sept. 17. Orpheum Theatre, Brooklyn, this week (March 27). American Representative, HARRY WEBER.

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.

Cleveland, March 5.

Editor VARIETY:

In a recent article in VARIETY I said, "The contract is as good as the people who make it. Refer Vic Hugo, etc."

I have received the following letter from Mr. Hugo and beg to say that it is right all through, but I still think contracts are only as good as the people who make them, and if those Mr. Hugo has made are as good as the ones he has made with me in the past, they are perfectly good. I know nothing of his litigation except from newspaper accounts. My reference to him was merely used as an illustration. I wrote in sincerity, perhaps in haste, but certainly not in malice, and if I have injured Mr. Hugo in any way, I regret it intensely.

I am only one of the thousands who have benefited by playing for Mr. Hugo who were intensely surprised at the accounts of the Cedar Rapids matter.

J. C. Nugent.

Cedar Rapids, Ia., Feb. 14.

Mr. J. C. Nugent,

Care VARIETY, New York City.

Dear Sir:

The reference to my name in your article of this week's VARIETY is entirely uncalled for, and I resent its sarcasm very much.

It is really unusual for, especially from you, who have benefited by me in many instances; I have always been and always will be a friend of the performer, and every contract that has been made by me and for me has always been carried out. Why you have singled me out I am at a loss to understand. However, you have injured me, and there is nothing now that you could do or say that will right the wrong you have done me.

The litigation I have just passed through has, as usual, two sides to it. It has, of course, slandered my good name, as you have done, but it has at least benefited me in one way—and that is to prove to me my real friends.

Vic. Hugo.

London, Feb. 3.

Editor VARIETY:—

It will be esteemed as a great favor by me (and I know you are always ready to give justice in VARIETY to any race, creed or color), if you publish this letter relative to the revue "Looking Around," produced at the Garrick theatre, London, November 6, last year, and later transferred to the Queen's theatre and renamed, "Oh, La, La," where it is now running.

In a former issue of VARIETY the names of the authors were published, W. H. Risque, Jack Norworth and Robert Weston.

The plain truth is I am the real author of the revue. During my trip

around the world I conceived the idea of writing a revue to be produced in London, and when I reached Honolulu I wrote a Hawaiian scene, and purchased a book of Hawaiian songs. On my return to London (May, 1915), I met Gus Sohlke, told him of the revue I had written and he asked me to meet his partners, Julian Wylie and James Tate, which I did June 10, and read it to them. They pronounced it one of the best scripts they had ever heard, but did not feel like investing the money necessary to produce it in a West End (London) theatre. I then wrote Albert de Courville, Andre Charlot and Charles Cochran, asking them to read the script. They all replied they had already contracted for their next revue and it would not interest them at present.

I then met George B. McLellan, formerly connected with the Casino theatre, New York, and read the script to him. He immediately said he would produce it if we could obtain the proper cast.

One of the parts was that of a light comedian under the title of Mr. U. S. A. Jack Norworth at the time was available, and I suggested his name to Mr. McLellan who refused to engage him. I was so anxious to have the revue produced I insisted on Norworth and finally got Mr. McLellan's consent. Until this time Norworth knew nothing about the revue.

My husband went to see Norworth and after three interviews arranged a meeting between he and Mr. McLellan when Norworth was engaged. In the meantime I had told Norworth I had 23 new songs, given to me by Al Von Tilzer, Mose Gumble, Irving Berlin and Harry Von Tilzer. Norworth asked to hear them as he wanted to place them properly in the revue. I gave them to him. He kept the songs for ten days

and when he returned them to me, stated he had written 12 songs of his instead. One of my songs (by Leo Feist), was "What'll You Do?" He changed the title and wrote his own song called "What Did You Do?" "The Pigeon Walk" (by Monaco) he changed to the "Dove Dance," and others in a similar way.

Meantime Mr. McLellan had secured the services of W. H. Risque to collaborate with me connecting the scenes with dialog to suit the London public, which Mr. Risque did. Norworth took the script and changed a few lines here and there (all unnecessary), and proclaimed himself as co-author with Risque, eliminating me entirely.

I was in a very awkward position as I was anxious to appear in one of London's oldest and best theatres (Garrick), therefore, did not want a disagreement, thinking perhaps Mr. McLellan would refuse to produce the revue, and my chance would be lost.

Mr. Norworth has taken the credit for writing the revue, when all he actually did was to write the song numbers, the ideas for which he took from songs I submitted to him in the firm belief he was to place them properly in the revue.

Messrs. Sohlke, Tate or Wylie will corroborate my statements.

Laura Guerite.

Duluth, March 11.

Editor VARIETY:

Since playing west several acts have have notified me a certain posing act is billing herself "The Electrical Venus."

Now I have spent a lot of money advertising this name for the last five years and I think it is unjust to have someone else get work on our reputation.

I also would like to mention that my act is no posing act, as many managers think.

I would like to ask would said posing act to kindly choose another name, unless she can prove where she used this name five years ago.

Electrical Venus.

New York, March 11.

Editor VARIETY:

In view of the many unpleasantnesses

in the last few years concerning dances apparently stolen from their originators, I would like to offer a suggestion.

It is impossible to copyright a simple dance movement, and many splendid ideas have been appropriated with the credit given to the performer rather than the creator.

The only means of avoiding the accusation of theft, has been the use of the term "imitation." This has come to mean the assumption of the personality of the dancer imitated, so the performance is rarely a thing of art, and invariably suggests parody.

Any dance that is an artistic creation, a thing of beauty, or of exquisite construction, should be preserved, after its originator has ceased to dance it, with just as much consideration as has been accorded musical compositions.

When a pianist plays a program of familiar classics, everyone is pleased to recognize a favorite number, and only the performer's interpretation is criticised. Still he is a good pianist.

If I were to give a program of dances and include a "Nautch Dance," created by Miss Ruth St. Denis, and labeled as such, my interpretation would undoubtedly be criticised, but my audience would be delighted to see a dance which they had previously seen and enjoyed. And I might still be a good dancer.

Therefore, if neither composer or performer is injured in any way, and if both are liable to benefit, why not standardize dance programs and dance-creations in the same manner in which musical compositions have been standardized for many years?

This could be accomplished in some measure by a printed formula for dance programs. Such programs would state clearly, the name of the dance, of its composer and its performer. In many instances the last two would be the same, as the dancing art has not progressed far enough to produce as great a library of classics as the musical world possesses.

Such programs, combined with the true artist spirit in the performer should create a new field for dancers. Thus, while obviating past difficulties, and enlarging the scope of the dancer, a plan of this kind would add dignity and form to a growing and potentially great Art.

Claire Niles.

Editor VARIETY:

Baltimore, March 20.

In a review of the Duffy and Lorenz act in VARIETY, March 10, you refer to a letter-box opening and state that "as it is a valuable piece of business for a two-act the ownership should be defined."

I take this means of stating the facts, and also to prove satisfactorily that I am the rightful owner.

The idea was suggested and produced for us by James Brackman Nov. 1, 1913, and has been used by us continually since that date. Should Mr. Duffy wish any more information on the subject I'll gladly furnish it.

Ray Largay.
(Largay and Snee.)



THE "FASHION SHOW" AS IT IS

A flashlight of May Tully's "Fashion Show," a headline attraction on the Keith Circuit. "The Fashion Show" has traveled over the vaudeville big time from east to west and back again. Wherever it appeared the gown in the centre of the above illustration caused the greatest comment. It was made by the Claridge Shop (Mme. Sophie) and was remarked everywhere for its elegance of design, lines and material. Other modistes represented in the group of fashions are Hickson, Mendal, Henri, Newport Dress Co., Maison Maurice.

KATHRYN DAHL

WITH THE WOMEN

By The Skirt

"The Great Pursuit" at the Shubert will probably have a nice Spring run, due to the superb performances of Bruce McRae and Marie Tempest. This season of 1915-1916 has brought before the public three artists whose work will go down on the records. They are Leo Ditrichstein in "The Great Lover," Emily Stevens in "The Unchastened Woman" and Marie Tempest in "The Great Pursuit." Miss Tempest as Mrs. Glynn Stanmore, fairly scintillates. In a dress properly hooped at the hem, Miss Tempest looked almost girlish. The skirt was of orchid silk, with a silver lace band. There were touches of blue in the bodice. A huge diamond bowknot and a chain of the same stones were the only ornaments. In the last act Miss Tempest wore a fine mulle dress over an embroidered foundation. There was a tiny pink satin coat and a highly trimmed black hat. Cynthia Brookes' dresses were superb. A grey chiffon afternoon dress was handsomely embroidered. An evening gown was of apricot chiffon and gold. Pretty Jeanne Eagels (in the first act) wore a white mulle frock trimmed in tiny red flowers. An evening dress was of white net and blue ribbons. The last act saw Miss Engels in a simple bright pink charmeuse dress. Phyllis Neilson-Terry is not doing well in this piece. She was simply dressed in the first act in old blue chiffon over white. In the following acts two evening dresses were over-trimmed. There also was an impossible black velvet cloak. A suit of blue cloth worn by Miss Terry in the last act was decidedly homely.

A sketch at the Colonial, called "The Late Van Camp," was the one bad spot in the Monday program. The sketch is neither witty nor clever. Sonia Baraban (dancing with Charles Grohs) opened the show, wearing a blue panner over white lace. Three changes follow, the prettiest of which was a pink chiffon with insertions of ecru lace. The girl of Ernie and Ernie looked well in a short dress of cloth of gold made in two flounces. Alice Parks Warren, in the awful sketch, as the widow, wore black velvet. Velvet is not a mourning material. The Misses Campbell wore fussy dresses of peacock blue satin and gold. The smaller of the sisters wore the green latticed dress made over from last season. Truly Shattuck had a handsome white velvet coat trimmed in white fox. Underneath was a blue charmeuse evening frock. A change was made to a white chiffon dress trimmed in gold. Miss Shattuck's partner, Marta Golden, looked well in copper colored satin. A very handsome turquoise blue velvet dress trimmed in white fox was worn by Dolly Connolly. The first frock was pink tulle over taffeta.

Al Reeves is kidding himself into believing he has a good show, at the Columbia this week. The comedy is provided by Joe Lester, who depends upon the chorus to get his laughs over. The girls of the chorus are a classy bunch who wear their clothes well and

seem to enjoy what they are doing. Mr. Reeves has dressed them in expensive clothes. The opening dresses were of pink satin foundations with crystal panels and touches of green tulle. Handsome soubret costumes were in different colors, with under-dressing of mauve, green and pink. The same model was used in black velvet dresses over red skirts. Maude Rockwell looked very well in a coat of ermine. A white dress had a pink bodice. Miss Rockwell also appeared in black tights. Miss Demarest wore a good looking coat of seal trimmed in beaver. A tiresome male quartet took up lots of time.

Nine acts on the American program Monday. Only three women were among those present. Dorothy Wahl (with Stewart Jackson) is an entertaining miss, though somewhat loud—a fault with most large women of the stage. Miss Wahl appeared in a cerise velvet cloak. A change is made to a crystal dress having a russian coat effect in blue charmeuse banded in red fox. Vera De Bassini, termed "The Italian Nightingale," has a pleasing voice. Miss De Bassini has a tendency to sing through her teeth. Her frock was a simple affair in white chiffon. In the Master Gabriel sketch, Vida Perrin proved a good looking young woman with an impossible voice. Her maid's costume was the inevitable black.

"A Wife's Sacrifice," with Robert Mantell, might have been taken years ago if the women's clothes are a judge. Genevieve Hamper is very pretty on the sheet but treats clothes with indifference. Claire Whitney was badly dressed also, but acted the daughter in a human manner. Little Jane Lee was too sweet for words in a bit. The story is of the deepest kind of dime novelism.

About fifty people witnessed what was called "a rough dress rehearsal" of a play named "Trapping a Spy" at the Elliot the other afternoon. That was more than probably will ever see it again. The play is a translation from the French by James S. Ryan and was purely amateurish. The only one in the play who displayed intelligence was Louise Kent.

Pauline Frederick is far too clever to be connected with a picture like "Audrey." The story is far-fetched, but the scenery delights the eye. Miss Frederick appears throughout in a ragamuffin costume, excepting when she appears twice in hoop skirts of an early period.

SURATT RETURNS.

Tuesday Valeska Suratt returned from her trip to Europe, and consulted with her vaudeville agent, Joe Pincus, of the Casey office, relative to a return to that field.

Just what took Miss Suratt to the other side no one appears to know.

REEVES' MANAGERESS.

Ilda Webster, formerly engaged in newspaper work in Chicago, is now manager of Al Reeves' "Beauty Show." That Reeves had a female manager was unknown to the executives in front of the Columbia theatre until Monday morning. Considerable curiosity was aroused when the young woman showed at the door for the opening performance.

"While a female manager is a striking innovation in burlesque," remarked Fred McCloy, "it is a decidedly advantageous one in many respects. Miss Webster is on the job all the time and performs her duties with the efficiency of an expert showman. Besides, she speaks English."

B. ST. DENIS' DANCE ACT.

A large dancing number for vaudeville is in preparation by B. St. Denis, a brother of Ruth St. Denis, who will stage the dance numbers in the new turn.

It is to be ready about April 10, and will be directed in vaudeville by Charles Bornhaupt, who also looks after the bookings of the Ruth St. Denis number.

Mr. St. Denis will call his act "An Oriental Fantasy." It will have 10 or 12 people, led by Sadie Vanderhoff and Rubino Betalo as principal dancers. Both were with Miss St. Denis and previously had appeared as solo dancers in New York.

RETURNING TO CANADA.

Buffalo, March 29.

"The Only Girl" at the Teck this week will return to Canada following the current engagement. The same company has played throughout the Dominion before this season.



YES!

This is a picture of
FRANK VON HOVEN

late of the Gus Sun Circuit, but now of England. You wouldn't believe it if we told you, but seeing is believing. He sports a wrist watch, wears his "kerchief" in his sleeve, and you can see the monocle for yourself.

IN AND OUT.

Macart and Bradford replaced Kramer and Morton at Keith's, Lowell, Mass., this week.

Julia Curtis could not, through illness, open at Poli's, Springfield, Mass., Monday, and Tabor and Hanley got the position. Ruth Curtis was out of the Proctor, Mt. Vernon, N. Y., bill the same day, same reason, with Gretchen Spencer substituting.

Anna Chandler left the Orpheum, Brooklyn, program after the Monday matinee, pleading illness.

Belle Baker at the Prospect, Brooklyn, couldn't control a cold and was replaced by Nonette.

The illness of Mrs. Joseph Roberts (Roberts, Stuart and Roberts) forced the trio out of the bill at the American, Chicago, March 24. The Puppets were substituted.

Ruth Budd evidently fainted while on the Roman rings during her Monday matinee show at the Majestic, Chicago, and fell. She was unable to resume her act and for the Monday night show the Harmony Trio, playing the Palace, Chicago, filled in. Physicians examined Miss Budd and found no bones broken, although she received some severe bruises.

Sherman and Uttry replaced Ruth Budd at the Majestic, Chicago, early this week, Miss Budd being forced to retire from the bill because of an accident.

Eva Tanguay did not open at Keith's, Washington, this week. Her throat required treatment. Miss Tanguay will appear at Keith's, Cincinnati, next week. Joan Sawyer and Co. took the Washington vacancy.

Travers and Douglass left the bill at the Davis, Pittsburgh, this week and were replaced by the Three Rosaires.

"KAISER" SKETCH NAMED.

The vaudeville sketch in which Lawrence Grant will impersonate the Kaiser as the central figure, has been named "The Final Arbitrator." Mr. Grant was concerned in the writing of the playlet.

It will probably first be shown privately in Washington before an audience composed of the country's statesmen. It is expected to be seen on Broadway about April 24.

SADDENING "WIFE" SONG.

"Your Wife," the latest composition by Al Piantadosi, has been definitely tabooed around the Broadway cafes and restaurants, a majority of the orchestra leaders having received instructions to ignore all requests for the song.

The number is a sentimental eulogy of the wife and has a tendency to create a bit of remorse in a party where one of the principals is married, but temporarily celebrating with a stray "chicken."

The cafe managers discovered the number tended to lead toward an early exit with the blacklisting order following.

KATHRYN DAHL

VARIETY

Trade Mark Registered

Published Weekly by
VARIETY, Inc.

SIME SILVERMAN, President

Times Square New York

CHICAGOMajestic Theatre Bldg.
SAN FRANCISCOPantages Theatre Bldg.
LONDON16 Charing Cross Road
PARIS66 bis Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday nine p. m. Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION

Annual\$4
Foreign5
Single Copies, 10 cents

Entered as second-class matter at New York

Vol. XLII. No. 5

Duffy, Geisler and Lewis will separate after the current season.

Joe J. Mack is principal comedian in "Meljody Lane."

A girl arrived Tuesday at the home of Jack Mandel (Frank Bohm office).

Helen Collier has joined "Potash and Perlmutter in Society" at the Lyric.

Sammy Wilson has left the Feist professional department.

Howard Estabrook is writing a play to be produced by the Sauvage Club, composed of Cornell students.

The German Branch of the White Rats Actors' Union has removed to 207 West 54th street.

A testimonial will be tendered Manager Lew Parker of the Grand opera house, Brooklyn, Sunday (April 16).

Elliott and West have been placed with Sam Sidman's Own Show for next season, through Pauline Cooke.

Elizabeth Forbes has replaced Adelaide French in Maude Adams' company.

William Elliott has placed in rehearsal a new dramatic piece entitled "The Secret Sex."

Jay Packard is arranging for a stock company to be installed at the Empire, Paterson, shortly.

The annual dinner and dance of the B. S. Moss theatre employees was held last Saturday night.

Edna Hibbard and John B. Lawrence joined the Poli stock at the Academy, Baltimore, this week.

Henry Stockbridge has joined "The Blue Envelope" at the Cort, replacing Edwin Forsberg.

Will Archie and three people in a sketch open on the Loew Circuit next week.

William R. Whittle, son of W. E. Whittle, the ventriloquist, was married last week to May Garabrandt, in Newark, N. J.

The Art Theatre, Hartford, Conn., has installed a six-act vaudeville policy under the management of George Bishop.

Tessa Kosta and Justine Johnstone left "Stop, Look and Listen" Saturday. The company went on tour with two minor principals in the roles.

Edgar Selwyn has completed his new play in which Lewis S. Stone is to appear. It calls for a cast of but five people.

Dorothy Shoemaker had a daughter born March 11. Miss Shoemaker was last in vaudeville with "The Passion Play." She is Mrs. Leon Hall.

Pearl Melnotte became the mother of a boy March 21. She was formerly of the Melnotte Twins, and is now Mrs. Nip (Nip and Tuck).

Charlie Aitken, agent of the "Crack-crjacks," was tendered a banquet last week while the organization was playing Philadelphia.

Rose Winter will play in the Chicago company of "Fair and Warmer" the role originated in the New York production by Janet Beecher.

Norman Trevor has been engaged for "The Correspondent." Irene Fenwick and Marie Chambers are also in the cast.

Harry Tighe and Sylvia Jason are in receipt of an offer from Albert de Courville for a London engagement. The matter of salary is holding up negotiations.

Ruth Fielding is to replace (Miss) Sydney Shields in "The Fear Market." Miss Shields leaves to become the leading woman with the Keith, Providence, stock for the summer.

J. J. McNevins returned to the Bedford, Brooklyn, this week as assistant manager, replacing Dave Seidman. McNevins left that house about a month ago.

The Sully Family is engaged for the Loew Circuit next season. Irving Cooper did it. He also placed Milton Pollock and Co. on the same time, to open Monday.

George Hitchings (the boy in Harry Tate's "Motoring") enlisted with Colonel Burton's Bantam Regiment for Overseas service, while appearing last week at Shea's, Toronto.

Dr. A. P. Loesberg, the surgeon-dentist, has opened an office in the Fitzgerald Building (1482 Broadway), where he is giving especial attention to theatrical patronage.

Beatrice Terry, of the famous Terry theatrical family (and a niece of Ellen Terry), is in New York. She may shortly appear in a production. In private life Miss Terry is Mrs. Mundie-Cheetham.

The present house staff at B. S. Moss' 86th St. theatre (including Manager Stanley) will be transferred to Moss' Prospect when the former house is taken over April 1 by the Loew Circuit.

The Chumley Waist Shop is specializing in women's wear, particularly for the women of the profession. The salesroom is in the Fitzgerald Building. Al J. Levy is proprietor of the Chumley Shop.

The ball of the employees of the New York Hippodrome will be held tomorrow (Saturday) night at New Amsterdam Hall, West 44th street. There are 1,200 members of the association, including the chorus.

Bobby Matthews has the cutest little mustache Mr. Matthews says he overslept one morning and when arising there it was, and there it is going to stick, most likely, for Bobby looks real good behind it.

Times Square is plastered with Police Department notices offering \$1,000 reward for evidence leading to the conviction of the murderer of Patrolman William McAuliffe at Second avenue and 67th street, March 18, last.

The American Production Co. has taken over the former La Salle, Chicago, show, "The Elopers," and will condense it into a tabloid production for a middle western route. It will be headed by Edwin Stanley and Alice Ramonde.

Elizabeth Brice and Charles King have contracted with the Columbia Graphophone Co., to make records of their popular successes. The arrangement was completed through Henry D. King, professional manager of the Columbia Co.

The newly formed International Circuit which is the outgrowth of the Stair and Havlin Circuit, has taken over the suite of offices in the Putnam Building occupied by the latter. Much of the preliminary work for the new circuit was done in the Gus Hill office in the Columbia Building.

Edwin F. Rush is to have a theatre on West 48th street, adjoining the present Cort theatre. The site takes in the lots from 148 to 154 West 48th street, 75x100, and the structure when completed is to cost \$150,000. The order for the plans has been placed with E. C. Horn & Son.

Enrique Granados, who, with his wife, was reported lost on the English Channel boat, Sussex, had refused an offer of \$2,000 weekly to appear in American vaudeville before leaving New York, after seeing the Metropolitan give the first production of his opera, "Goyescas." Senor Granados was a pianist as well as composer.

The Fiske O'Hara company is to close in Philly, April 8. The show was to have played Chicago, but the Western date has been cancelled.

George O'Brien was taken ill Sunday and still confined to his room at the Hotel Somerset Wednesday, though not in a serious condition. Grace De Mar (Mrs. O'Brien) canceled her Orpheum Circuit route at Los Angeles this week, leaving for New York at once. May Curtis takes up Miss De Mar's Orpheum time, opening Sunday at Salt Lake City.

Next season the Klaw & Erlanger routed legitimate attractions are to play the Orpheum, Newark, N. J., controlled by M. S. Schlesinger. The Newark theatre, under the direction of Hyde & Behman, has been housing the legitimate attractions for years; it is to be torn down and the Strand-Palace built on the site. The latter house is controlled by a number of those interested in the Strand theatre, New York, and the house will be devoted to a high class picture policy. The Orpheum is at present playing stock.

The New York Tribune Monday published a complaint from a Hoboken, N. J. reader protesting against the U. S. theatre in that city billing "Kubelik, the World's Renowned Hungarian Violinist." The "Tribune" agreed with its correspondent to the extent it reproduced the act's billing, calling it a "glaring fraud beyond the pale of the law," qualifying that by stating it were so if this Kubelik is a relative of the genuine Hungarian violinist of that name. The house manager is alleged to have stated to the complainant the real Kubelik gets \$2,000 a night, probably thinking at the time that at the U. S. theatre's popular price of admission one should not expect the original, which does not excuse the theatre. When the Tribune added below the billing, "Morally, the U. S. theatre is perpetrating a fraud upon the Hoboken public" it was justified in the statement. That billing is the fraud, including the correct spelling of the Kubelik (spelled thusly), and the announcement of "The World's Renowned Hungarian Violinist." There has been a fiddler in small-time vaudeville trading upon Kubelik's name by spelling his own or the one he assumed as "Kublik" or "Kublic," more often the former, and many managers have played him, although beyond his name there was nothing to warrant the engagement. When managers pay no attention to misappropriated names and billing it is not to be wondered at that persons of more nerve than ability should seek employment as a means of livelihood by annexing the most alluring well-known title that might be applied to their stage work. There are other instances of this sort of thing in small-time vaudeville, and there has been in the past, but like all copyists the lifters amount to nothing on their own. After the parade of the theft has done its duty, they pass away, probably returning from whence they came, somewhere nobody cares about.

WITH THE PRESS AGENTS

David Belasco is preparing three new pieces for spring seasons, namely a comedy by Roi Cooper Megrue, for which the cast includes Frank Craven, Henry Stanford, Harry Leigh-ton, Haywood Ginn, Ivan Simpson, Rowland Lee, Allen Thomas, Carroll McComas, Marion Abbott, Margot Williams, Helen MacKeller, Josephine Drake, Beverly West, Florence Deshon, Alice Carroll, Lillian Spencer and Stella Sumner; a new play by Willard Mack in which will appear Tammany Young, Edward J. Porter, David Landau, Annie Mac-Berrien, Camille Crube and the author, and the third, a comedy, in which Frances Starr will be seen with a supporting cast, including Jerome Patrick, George Giddens, Henry Stephenson and Haldee Wright.

The Hippodrome Skating Book by Charlotte is an instructive volume, issued as the Hippodrome's Souvenir for the 30th performance March 22 of "Hip Hip Hooray." The book tells everything about ice skating, and is dedicated by Charlotte to her American manager, Charles Dillingham. The remarkable thing about it is that Mark Luescher isn't dead also from writer's cramp. There are 100 pages and three advertisements in the book. Quite a bit of work merely as a souvenir and if Mr. Luescher knows as much about ice skating as that learned volume implies he will have to discover how to freeze ice himself to keep his mind busy in hot weather.

The members of the Friars have made final arrangements for the "Friars Frolic," which will have its first performance at the Amsterdam Sunday evening, May 29, and will then go on tour, visiting the principal cities of the East and going as far as Chicago. Sam H. Harris is the general manager for the affair with, George M. Cohan stage director.

Betty Callish has been engaged by Cohan & Harris for a role in "The Great Lover" for next season. Virginia Fox Brooks, who had been absent from the cast of the piece at the Long Acre for the past three weeks on account of ill health, returned this week.

E. H. Sothern has planned his farewell to the stage for the first two weeks of May, during which time he will appear either at the Lyceum or the Empire in "If I Were King," the proceeds of which will go to the Actors' Fund.

The Professional Women's League is preparing a costume ball for the benefit of the Actors' Emergency Fund to be held at the Hotel Biltmore, April 24.

The Theatre Francaise will be opened April 10 by Lucien L. Bonheur, who will have a short season in that theatre with "L'Amour Vierge."

William Faversham is to extend his season in "The Hawk" in order that he may play through New England with the piece.

Norman Trevor has been engaged for "The Co-Respondent." He has been appearing in "Margaret Schiller."

The Klaw & Erlanger office will book the Orpheum, Newark, next season.

SHOWS IN CHICAGO.

Chicago, March 29.

The show map is still changing. Margaret Anglin, after a brief engagement at the Princess, is leaving there this Saturday night with a new play, "The Weavers," opening Sunday night. Ethel Barrymore appears to be drawing well at Powers', but the critics didn't speak any too kindly of her play, although her work was praised personally.

"Rio Grande" withdraws from Cohan's Grand Saturday and goes to New York. The show has done better financially than at the Blackstone, where it had its premiere a few weeks ago. Supplanting "Rio Grande" here is Julia Arthur, who opens April 2 in "The Eternal Magdalene."

E. H. Sothern says his "final" goodbye to Chicago April 8, this being the last "two weeks" of his present engagement in "The Two Virtues" at the Blackstone. Yvette Guilbert in "special recitals," will appear for six nights and two matinees, at the Blackstone starting April 10.

"So Long Letty" (Olympic) has picked up nicely, while a few doors

away "Experience" (Garrick) appears to be doing well, but not as briskly as some weeks ago.

"Everyman's Castle," with an all-star cast, opened Sunday night at the Cort, with indications pointing to a busy week, although the Lenten season may affect it. The cast may go a long way in passing the piece.

There has been apparently no let-up in the box office interest of "Chin Chin" at the Illinois, while "Town Topics" continues to hold the boards at the Chicago. The latter show has been hit by divers rumors, but the location of the house appears to be given as the main alibi for the show not doing the big business anticipated.

INTERNATIONAL'S LOCAL HOUSES.

The two New York theatres to be included in the new International Circuit for next season may be the Lexington avenue and Keith's, Bronx.

The Lexington has been playing Stair & Havlin attractions part of this season, with the Bronx devoted to stock.

KAY LAUREL ILL.

Philadelphia, March 29.

Kay Laurel is ill and out of the cast of the "Follies." Gladys Loftus, a former model for James Montgomery Flagg, is appearing in her role and everyone here declares that she is the sensation of the season.

"HENRIETTA" OUT 37 WEEKS

Joseph Brooks' all-star production of "The New Henrietta" will close its season in Bridgeport, Conn., May 13. The company will then have been on tour for 37 weeks, having opened in Los Angeles, August 30.

WOODS PRODUCING TWO

A. H. Woods will place George B. Parker's play "The Dawn," in rehearsal, April 3. In the cast will be Katherine MacDonell, Robert Edeson, William Deveraux, Sarah McVickers, Annie Buckley, Jane Eustace and Harry See. The play is scheduled to open in Atlantic City, May 1.

Another Woods production that will be given a spring tryout is "The Stolen Honeymoon," in which the Dolly Sisters are to be featured. The piece is to be shown at Atlantic City late in May.

De COURVILLE'S CONTRACT.

The first American artist placed under contract for the production of "Joyland" which Albert de Courville is to present in New York next fall is Ed. Wynn. The papers were signed last week through the Marinelli office.

It is almost a certainty "Joyland" will be presented at the 44th Street theatre, to be taken over from the Shuberts on a lease by the de Courville interests.

ROCHESTER'S TWO STOCKS.

Rochester, March 29.

This city is to have two stock companies playing opposition to each other the coming summer. The MacGregor-Rumsey stock will have the Lyceum (as in the past) and there will be a company at the Shubert.

For the Lyceum, Paula Shay, Tessa Kosta, Oza Waldrop, Frederick Meads and Ernest Cosst are engaged.

ACTING SON'S BEQUEST.

Chicago, March 29.

Sydney Leonard, who is playing one-night stands through New York state with "September Morn," was notified by cable this week of his father's death, a will bequeathing the son 20,000 pounds (\$100,000). Leonard is well known around Chicago.

SHOWS IN FRISCO.

San Francisco, March 29.

Florence Roberts at the Columbia is playing to light business.

At the Cort "Ramona" (film) is doing reasonably big, and "Bringing Up Father" at the Savoy opened to a nice Sunday attendance, but the prospects for the week are problematical.

The Lytell-Vaughan stock is playing its final week at the Alcazar. The run has been highly successful.

AMERICA AND "THE FLAG."

Chicago, March 29.

Despite that her professional name sounds Spanish, Mme. Eleonra de Cisneros, formerly prima donna with the Chicago Grand Opera Company, asserted her patriotism by waving the American flag and singing "The Star Spangled Banner." The local critics took the prima donna severely to task for Cohanesquing herself, but she replied in manner that made them sit up and take notice.

While her name at present is Spanish because she wedded a Spanish nobleman, the singer is really a native of Brooklyn, N. Y., and bore the name of Helena Broadfeet. She asserts that being American through and through, if foreign artists can come on stages in this country and warble their national anthems, she doesn't see why an American cannot enjoy the same privilege.

Ashton Stevens, who criticized the singer rather severely, later printed an apology.

"BELLE" CAST.

Among the names for principals of the Shubert-Lederer revival of "The Belle of New York" there is a possibility for those of Christie MacDonald and Ina Claire.

Jos. Santley has been engaged and will start rehearsals immediately after closing with "Stop, Look, Listen" in Boston.

Late this week it was mentioned Fritz Scheff might be in the company.

MISS KENNEDY IS BACK.

Madge Kennedy recovering from her recent illness has rejoined "Fair and Warmer" at the Eltinge.

Selwyn & Co. established a precedent by paying the youthful star her salary during the entire time she was unable to appear.

STAGE HANDS IDLE.

The lack of spring productions has severely hurt the members of the local stage hands unions which have been in the habit of supplying the crews for the shows.

There has been practically no call of any account so far this season.

B.-B. COMING IN.

The Barnum-Bailey Show, opening April 6, at Madison Square Garden, will not play Brooklyn following the New York engagement. The show will in all probability go to Philadelphia for its first canvas stand.

The company reaches the Garden tomorrow from the winter quarters in Bridgeport.



JOE KENO AND ROSIE GREEN.

Presenting an act consisting of pleasant singing, graceful dancing and the brightest of talk; so meritorious they were held over by Mr. Stockhouse, the manager of the 81st Street theatre, New York, last week. The only act since the opening of this theatre playing the entire week. Musical comedy should again claim this clever couple as their unprecedented success at the 81st Street theatre proves their ability to entertain an audience of the highest class. This week (March 27), Flatbush theatre, Brooklyn. Direction, JOE PINCUS, Pat Casey Agency.

AMONG OTHER THINGS --- ---

By ALAN DALE



The attention of the authorities should be called to the young woman in the "Katinka" company who threatens to dance without her appendix. Girls in the lure of the "dance" have cast off their shoes, and their stockings, their lingerie, their corsets, and their best behavior. I don't think—I really can't think—that they should loosely be permitted to appear without their appendixes. Our children must be safeguarded.

Plays age, but women remain ridiculously and aggressively young. "The Great Pursuit," born twenty-six years ago as "The Idler," seems at least a hundred. Miss Marie Tempest, born umpty-s'teen years ago, doesn't seem a day over twenty-six. Actresses wear much better than dramas—some of 'em anyway.

To play the part of the American, Simeon Strong, in "The Great Pursuit," Mr. Joseph Brooks actually secured Bruce McRae. Of course it is awfully difficult to obtain American actors in New York. In London it is quite easy, but here, managers seem to be afraid of "accents." Mr. McRae is a capital "performer" (I love the word!) but he does suggest afternoon tea, rather than Montana.

Miss Madge Lessing, who is fearfully international, don't you know, found Berlin gay, and London prosperous. The dear little girl, you see, does her best to make those two war-cursed cities feel happy. She doesn't say which is the livelier of the two.

Dr. Felix Adler, addressing the American Academy of Dramatic Arts, said to his presumably entranced listeners: "The second point I would suggest to you is to have faith in the public. Remember that people often put up with the second rate, or the third rate, but that they appreciate the first rate." He might also have added the "cut rate." That is quite important.

The serious drama suffers from dinner, thinks "Shirerbert" Tree. I don't agree with him. I consider that serious dinner suffers from drama. I often hear people complaining that they haven't had time for their detente, and have had to rush unpreparedly to the theatre. The play is a formidable deterrent to a satisfactory dinner. Most theatre-goers are middle-aged, and love their "victuals."

When Miss Geraldine Farrar kissed Mr. Lou-Tellegen on the lips, at the

centre of the stage, at the opening performance of "A King of Nowhere," everybody seemed to consider it a daring novelty. Yet a similar event occurred some years ago when the curtain rose to a call at a certain theatre, Mr. William A. Brady was seen embracing Mrs. William A. Brady, otherwise Grace George. That famous kiss, however, was not really "offered" to the public. It was just surreptitiously perceived. But it made a hit.

Somebody in Chicago is trying to boom a young woman in the "Rio Grande" company as the owner of a "pout." He says: "Through some eccentricity of dental articulation we have the presence of an expression that is not a pout, and is not quite a question, but is almost the sketch of a baby kiss." Poor girl! Let us remember that perhaps she has a mother, or at least an aunt—and forget her dental articulation.

A psychologist declares that if you don't find your character in Shakespeare you're abnormal, since he had practically every type on his list. I suppose that dramatic critics must look for themselves among the jesters and buffoons. Personally I despise Touchstone and Lancelot Gobbo, but I suppose they would make better critics than Macbeth or Shylock.

ROW OVER "ASHES."

There is every indication there will be a row over the production of "Ashes," made by the Spooner Stock at the Lyric, Bridgeport, Conn., last week.

T. Daniel Frawley and Cecil Spooner are claimants to all rights to the piece. Miss Spooner has routed the original stock company that appeared in it for a tour of New England cities in the play.

Mr. Frawley says he has sole control of the road rights of the production and does not intend to permit the stock organization to eat up the territory with it as he expects to show the play on Broadway next season. Two towns that have been booked by the stock company are Providence, R. I., and Mt. Vernon, N. Y., where the members have a personal following.

NEAR END OF RUN.

"The Melody of Youth" at the Fulton is said to be nearing the end of its run in New York. The piece will be taken on tour later.

Six Shows in Six Weeks.

The management of the Delmar Gardens, St. Louis, wired an offer to Chamberlain Brown this week to star Adele Rowland in six musical comedy productions of her own selection, if she would consent to play a season of six weeks there.

JOHN CORT
Presents



FRANCIS BRYAN and LORETTA MARKS

(The essence of refinement)
In their unique offering
"DANSE VOGUE"

An artistic triumph with "PRINCESS PAT" Co.

HIP'S NOVELTY SUNDAYS.

The Hippodrome is giving novelty Sunday night bills at the big playhouse this season, and they are drawing, although last Sunday night with Mary Pickford the big card, the crowd did not reach the proportions of the Sunday evening when Charlie Chaplin was the magnet.

Last Sunday night, besides the screen attraction, a number of composers were in attendance, each playing one of his own compositions on the piano. The individually largest receptions were tendered Oscar Hammerstein and Irving Berlin. Mr. Hammerstein separately appeared, whilst Mr. Berlin was among the group of musicians introduced in succession at the commencement of the "turn."

Next Sunday night will be a War Sufferers' evening.

It is improbable the Hippodrome will close its regular season before June 17, and it is barely possible an attempt will be made for the first time since the big house was erected to prolong the winter attraction into the summer.

Some of the contracts outstanding between the Hip and the people in "Hip Hip Hooray" do not expire until the middle of June.

STRANDED STOCK.

Kansas City, March 29.

Ted Gibson stranded a stock company here last week. The members had to pay their own fares from this point to New York.

"Nothing But the Truth" Again.

"Nothing But the Truth," H. H. Frazee's farce which was tried out several weeks ago in Newark, and then shelved for the time being for that manager to devote his time to "Everyman's Castle" goes into rehearsal again Monday.

Morgan Coman, Maude Turner Gordon and Elizabeth Nelson, who were in the original cast, will remain.

"Fair and Warmer" Into the Summer.

The demand for tickets to "Fair and Warmer," at the Eltinge remains at such a high tension the house management confidently expects the comedy will run into the summer, if not all through it.

NAN HALPERIN

VARIETY's front page this week is carrying in the centre oval a picture of Nan Halperin, while in the surrounding spaces are those near and dear to that young woman.

Nan Halperin has become known as a clever girl on the vaudeville stage. She has applied herself to the duty of entertaining the public and has been wholly successful in a legitimate manner from the theatrical viewpoint.

Miss Halperin is to play a return engagement at the Palace, New York, next week. Her vaudeville standing is best attested to by the frequent demand for Miss Halperin to appear at the New York Palace, the highest grade theatre in its division in the world.

KATHRYN DAHL

Facts Versus Fiction

The U. B. O. is always calling for actors to get "new stuff." Why don't they get "new stuff?" They steal our method of displaying our articles and use our cartoons. We are thinking of appealing to Variety's "Protected Material" Department.

The V. M. P. A. says, in an authorized statement, that its members "will resist every effort to destroy their business." That's exactly our position. We will resist every effort to destroy the vaudeville business. It is nearly ruined now by the U. B. O., but for the managers' sake and the actors' sake we mean to preserve the business at all costs.

I see that Messrs. Loew, Schenck, Fox, Scribner and Moss say they have accepted the election as directors and officers of the V. M. P. A. "Because they firmly believe in its policies." What are the policies of the V. M. P. A.?

Count the officers of the V. M. P. A. They are 31 in number. A majority of their Board of Directors must control the actions of the V. M. P. A., and there are, out of that 31, 28 members who work with and in the U. B. O. A nice, safe majority for the U. B. O. 28 to 11-2 to 1. And then they say the U. B. O. doesn't control the V. M. P. A.

The change of officers in the V. M. P. A. is just to "kid" the actor that the U. B. O. is not the V. M. P. A.

"One of the plans of preparedness" of the V. M. P. A. is that, in the event of any trouble at a theatre, the V. M. P. A. will take over the house or houses, and "the ownership or title to the houses would be shifted from the owner to the V. M. P. A."

Another new way for the U. B. O. to steal houses.

The U. B. O. has ruined managers, driven them out of business, black-listed their houses, and then taken them over, but this is the most subtle method they have tried, up to the present.

I would suggest that managers, therefore, be very careful of any trouble in their houses, or the U. B. O. will have them before the owner knows what he is doing.

For confirmation, ask Martin Beck. He now is allowed to have an office in the theatre he built.

I observe that Mr. B. S. Moss, directly he was "elected" Secretary of the V. M. P. A., sold his 86th Street Theatre.

He is a far-sighted man, Mr. Moss.

If he means to trail along with the U. B. O., would advise him to sell all his others.

As this is the Vaudeville "Managers' Protective Association, what theatres does Mr. J. J. Murdock manage, and how is he eligible to be a member?

When was Mr. Goodman a theatre manager?

What vaudeville theatres does Mr. Samuel Scribner manage?

What vaudeville theatres does Mr. John Ringling manage?

I will exchange a copy of the by-laws of the White Rats Actors' Union for a copy of the by-laws of the Vaudeville Managers' Protective Association.

Wonder how the Benedict Arnold Branch No. 2 (Vaudeville Managers' Protective Association) Chief Deputy Organizer, Charles Leonard Fletcher) is progressing?

He is organizing actors, for the benefit of the managers, in a "social and fraternal organization." We will have somebody there to take notes on his cuffs, out of the meetings, over to us.

Mr. Scribner, when he got the returns in from the Burlesque Wheel, must have had a big surprise when he found out the number of White Rats on the circuit.

Why doesn't the U. B. O. take a census of the musicians and stage hands, to find out who belongs to the Union.

And, best of all, in 75% of the towns, why not take a count of the number in their audience who belong to Unions?

That would be an eye-opener.

H. M.

THE KITTY

By HARRY MOUNTFORD

Suppose seven men sit down to play poker, and the money is supplied to them by an admission fee paid by interested audiences to see them play at it, and it is with the money thus supplied that the seven men play the game of poker against themselves, buy their food and drink, and pay for the hire of the room in which they are playing; and suppose this was a continuous game which went on day after day, month after month and year after year.

After it has been going on for some time, two of the men get into conference in a corner and say, "We're paying the rent for this room, of course, out of the money that comes in, therefore we are really the managers of this game, and we'll just take 5% of every hand as a 'kitty' to pay for the rent of the room."

Now, amongst the spectators let us suppose that there are one or two men of an ingenious, shrewd and unscrupulous frame of mind, and they, observing that these two men are taking 5%, make a further arrangement with them that the "kitty" shall be advanced to 10%, of which they receive 2½%, turning 2½% to the others.

This is done in another corner, of course, without consulting the players.

The other five players, who are really providing the amusement for the audience, in their ignorance and blindness and foolishness, at first do not object to this, and so the game continues among the players, the managers and the others, with two men on the side not at all interested in the game, who simply watch the "kitty" and take 7½% out of it.

Now, the whole business is a gamble, and it depends upon the entertaining and interesting game that is played as to the sum of money that is taken in from the audience, which is the amount these supposititious gamblers have.

Now then, I ask even the least intelligent man or woman to sit down and think how long it would be before the men who get the kitty would get everything. The managers will lose sometimes and the other players may win sometimes, but "kitty" wins every time. "Kitty" has no expense; "kitty" has no risk. If the pot, or the amount in the house, is only \$1, "kitty" gets 10c. If the amount is \$1,000, "kitty" gets \$100, with no expense, no trouble, no work and no risk—and in the finish "kitty" gets everything.

Now, it is fair to presume that, at some time or other, these other five men, the majority, the men who draw in the audience, will wake up to the fact that they are steadily playing and never getting any further. One or two may be exceptionally lucky and make \$10,000 in three years, but "kitty" will get him at last, and this is bound to dawn on one or two of the brighter minds amongst the players, and it is safe to say that they will turn round and look for a means of abolishing this "kitty."

They have the strength to abolish it in a moment, if they would only use that strength, for there are more players than managers, but somehow or other it is difficult to drive it into the heads of these players that they have the strength, and, moreover, that their effort must be made together, in union, for the two managers can throw out of the game one player at a time, and perhaps replace him, but they certainly could not, if the game is to go on, throw out the whole five.

Therefore, with these thoughts in their minds, the players look round and seeing the arrangement entered into between these two other men and the men who help them to collect this extra 5%, and seeing that they do it by means of an agreement between themselves, an Association, or a Corporation, or an Office, the players say, "This seems to be a good idea for the managers. It must be good for us," and they immediately begin to form an association, or a corporation, or an office, or an agreement in union with each other.

Immediately this Union or Association of the players begins to gain strength, it is only natural to presume that the managers, knowing the strength of their own Organization, should immediately seek to seduce some of the players from the players' Association and offer all sorts of inducements for them to desert it, telling them that they, the managers, know best how to play the players' hands, telling them that, though they are in opposition in the game, if the players let them see their hands they will tell them how to bet against the managers, telling them that they are fools to join this Association because it is going to ruin them, and threatening to close down the game for good if they dare attempt to form an organization like the managers.

These arguments, however, in cold print, are so ridiculous that a poker player would not listen to them,

though some of the players, hopeful of having an ace dealt them from the bottom in the next hand or being told that they would be allowed to win a pot or two may for a brief period listen to them. This, however, does not disturb the majority of the players, and they go on with their preparations till they finally say, "We are in the majority, Mr. Managers, we are organized, and while we have no objection to you getting an even break, we want the same, and if you don't give us the same break that you get in the gamble—the chance of getting all that is coming to us—we will break up the game, and then there will be nothing for anybody."

Then the managers, who after all are honest men, are inclined to agree, that all being in a big gamble, that all depending on the public, both players and managers should have an equal chance.

But the men who stand round, who work not, who toil not and do nothing except watch, guard and pocket the "kitty," raise an awful howl. They have already in existence a system similar to that which they blame the players for attempting to use, called the United Bankroll Obtainers, and they say to the managers, "Let us form a Managers' Association to protect us, and you come in," and, strange to say, some of the managers, not seeing that they are being equally wronged, with the players, consent to come to the assistance of the United Bankroll Obtainers.

This adds a little more strength to the United Bankroll Obtainers, but even then it does not diminish the strength of the players, for if all the men who handle the kitty and all the managers get together, they cannot play the game without the players, they cannot take any money in without the audience, and the audience will not come to watch (nor does it care anything about) the managers or the members of the United Bankroll Obtainers.

This new organization, formed "to do each other good" informs the players that if they stop the game, it will decorate the room with pictures and invite the Public to come in.

But the Public can see pictures anywhere for a nickel or ten cents, and there are many other rooms showing pictures all around the poker room.

Besides, the Public come in to see the players. They know the players' names. When there are good poker players in the room, the managers put the poker players' names outside the room in electric-lights and in the newspapers, saying, "Come and see these players."

So that all the players have to do, if the room is closed, is to take another room and go on with the play, because it is they who are the attraction, it is they whom the Public want to see, and they can take their playing cards with them and, without any trouble whatever, find hundreds of closed poker rooms throughout the country which only require the players' presence to turn them into attractions.

The U. B. O.—I beg pardon—I mean the United Bankroll Obtainers—say they will make and produce their own players. They have tried to do that for many years, and have always miserably failed.

But during this discussion one or two of the managers happen to look at the cards supplied by the United Bankroll Obtainers, and see that the United Bankroll Obtainers have been forcing marked cards on them for years, and the mist begins to clear away from the eyes of one or two of them, and looking into the audience they see broken-down, bankrupt, ruined fellow managers who once used to play with them. They see other good managers kept back from the game by the men who manipulate the "kitty," and one or two begin to see that it is their chance to become real managers, to manage their own business, not to be dictated to, have what players they like, and deal and play on the level with the players, with unmarked cards.

But even if this doesn't penetrate the minds and brains of some of the managers, it is evident to the most casual looker-on that the entire situation is in the hands of the players.

It is palpable that they who draw the money in, must be the final judges of what shall be done.

And it is plain that no one but a fool amongst the managers would risk fighting the battle of the "kitty-grabbers."

If the United Bankroll Obtainers and their game are not stopped, more managers and more players will be thrown out of the room for the sake of the kitty, and so the players have determined that they will find out, once and for all, whether they are going to play with an unmarked pack of cards, with a fair deal and with no kitty.

But the leaders of the players' Union know the managers will come to their senses and say, "Let the players have an association; let the managers have an association; and let the players and managers deal directly with each other without the intervention of the 'kitty-grabbers,' who do not help the game, only create friction, and who are the only ones who profit and the only ones who get rich."

The players' Organization, of which I am the spokesman, asks only for a seat at the table for the honest player, a fair deal, a square game, and a chance to play his hand to the best of his ability, and to OBTAIN THAT TO WHICH HIS SKILL, HIS BRAINS AND THE CARDS GIVEN HIM BY PROVIDENCE ENTITLE HIM.

N. B.—The "Kitty" in the vaudeville game at the present moment is conservatively estimated at \$8,000,000 a year.

Members of the W. R. A. U.
and A. A. A.

ATTENTION!

Executive Order No. 1

THIS IS A SECRET ORDER

and no one, except in International Headquarters, knows who belongs to this Organization.

The managers have organized a spy system during the last seven days, whose intention is to find out the strength of this Organization.

No wise General ever allows the number of his troops to be known to the opposition.

Managers of houses have instructions to go round amongst the actors and talk Rats to them and find out if they are members of this organization. These men are acting in the capacity of spies for the United Booking Office.

It is always legitimate and legal to deceive spies; therefore, when you are asked if you belong to this Organization, you are hereby directed to say "No."

If the managers want to know the real strength of this Organization, if they will come over to the offices, I will tell them myself, because then I know they will stop all this talk of war and fight which they are using, because they will then see the IMPOSSIBILITY and FOOLISHNESS of their warnings and war threats.

(Signed) HARRY MOUNTFORD,
International Executive.

To Non-Members of the W. R. A. U. and A. A. A.

Under the powers granted to the International Board or Board of Directors (whichever might be in power at the time), the following resolution was passed last Tuesday:

"WHEREAS, Time has been given to the actors of the United States of America and Canada, to enter the ranks of this Organization at an initiation fee of \$10, and

"WHEREAS, Under the Constitution and By-Laws, the Board of Directors or International Board has the right to raise that initiation to any sum up to and including \$100;

"BE IT RESOLVED, That on and after May 16th, 1916, the initiation fee for these Organizations SHALL BE \$15, and that this shall be published in the professional press, so that due notice may be given of the raising of this initiation fee."

At the present time you can become a member by paying \$10 initiation fee and \$5 dues to October 1st, 1916—that is, \$15 in all puts you in good standing till October 1st, 1916.

ON MAY 16TH IT WILL COST YOU \$20 TO BE IN GOOD STANDING TILL OCTOBER 1ST; THEREFORE SEND IN YOUR APPLICATION AT ONCE.

Copy of a letter sent from

Chicago—En Route—March 25, 1916.

Maurice Goodman, Esq., Treasurer,
Vaudeville Managers' Protective Association,
Columbia Theatre Building, New York City.
Dear Mr. Goodman:

Allow me to congratulate you on your election to the office of Treasurer in place of that of Secretary at the last alleged election of your Union.

I am writing this to you, not to the Secretary, as I know you are more fully acquainted with the affairs of your Union than your new Secretary, who so recently was elected to the position.

On March 16th I wrote you a letter, to which, up to the present, I have received no answer, but I see, in "Variety," a letter dated March 22d, signed by your Union, for which I presume you are responsible, addressed to me. Somehow or other, this letter has evidently gone astray in the mails, and I am glad that you should send me another copy through the columns of "Variety" of March 24th, but may I suggest that you look up your office staff and see how it is that your letters are not mailed, or shall I, on your behalf, enter a complaint of non-delivery to the Post Office authorities?

In my letter of March 16th I accepted your challenge to publish a sworn auditor's statement or financial review of this Union's receipts if you would publish a sworn auditor's statement of the receipts and expenditures of the United Booking Offices of America. In your answer you completely dodge the issue. You talk about anything else except the subject in question.

Please remember, you commenced the discussion, and it is a question of the discussion of the publication of finances.

Your letter of the 22d retreats from the position of publishing them, and asks me to give the actors, fully and truthfully, information of the financial standing of the White Rats. Every week, the members of the White Rats Actors' Union and Associated Actresses of America are informed as to every cent received and every cent expended by these Organizations. This occurs both at the meeting of the Directors and at the closed meeting of the orders, of whose things you are evidently not so well informed as you would wish others to believe, and in this case, as in many others, your spy system proves at fault.

But the real point of the matter is this: Great your Union and my Union receive their income from the actor—with this best exception: The actor, voluntarily and of his own free will, EVERY SIX MONTHS GIVES US \$5. Your Union, from the smallest actor working for you, EVERY WEEK TAKES MORE THAN \$5, and in some cases from an individual actor your Union takes sums weekly of over \$200. Another startling difference is that we give a receipt to the actor for the money he gives us; namely, his Union Card. You, and more especially your Branch No. 1, the Vaudeville Collection Agency, gives no receipt for the money taken from the actor.

Thus, at the first step, we observe a glaring discrepancy in our method of financial accounting.

As to methods of administration, the persons who support this Union elect its officers and vote for its policies. The persons who are taxed in your Union have no voice as to its officers or policies, thereby violating the elementary principles of no taxation without representation.

Therefore, I cannot understand why you should be so anxious that I should publish a statement of our finances, as you do not contribute to the support of this Union, nor did I know that you were the mouthpiece of the actors, understanding up to the present that you were the spokesman for the managers.

But I am the spokesman for the actors, and as such you address me, and, as the actors keep your Union going, I ask you to publish a statement of your receipts and expenditures, which not only will be of interest to the actors of the country, but to the managers of the country and to the officials whose duty it is to administer the Laws in New York State.

Our books are audited by the New York Audit Company. Who audits your books? The copy of the last auditor's report can be seen by any of our members on application. Who can see a copy of your last auditor's statement?

My dear Mr. Goodman: We have nothing to conceal, and therefore fear no inquiries and questions. We do not keep a duplicate set of books. We do not do our financial business in a hidden cipher. Why do you? It is the actors' money, and, since you have started the question on behalf of hundreds of actors, I, on behalf of thousands of actors, demand a sworn auditor's statement and financial review of the United Booking Office, the Vaudeville Collection Agency and its allied subsidiary and privately-owned agencies.

You challenge me to do something. I am perfectly willing to do it, provided you will do the same. There can be no fairer offer, because the actors of this country support us both.

One of your officers, and that a minor one, received for his share from the money taken from the actors last year, over \$400,000. You get a very good salary—much bigger than mine—you earn it and are worth—but why not tell the actor how much the United Booking Offices and its officers get from the Vaudeville Collection Agency, get from its share in the Marinelli Agency, the Weber Agency, from the Hughes Agency and from all the other agencies that the U. B. O. owns, partly owns or controls, both in New York and in Chicago, and in other places in this country.

Not only on behalf of the actors do I demand it, but the Law demands it, and, as a fellow official of a Trade Union, this warning is issued to you in the friendliest spirit—so "don't try to side-step or dodge the issue."

This has nothing to do with a "campaign of agitation," or "the small-time manager," or "the closed shop," or "cancellation"; it is a matter of equity and law. I therefore await your answer with impatience.

Very faithfully yours,

HARRY MOUNTFORD

International Executive.

HIM/B

P.S.—As we have the sole rights to organize any person or persons connected with the theatrical profession, and as I understand you are about to organize another branch of the Vaudeville Managers' Protective Association consisting of some actors, may I suggest that it is right that you should apply to us for a branch charter both for the present Union, the V. M. P. A., and for the one you contemplate organizing in the near future, and for which you are at present busy soliciting members amongst our members?

H. M.

To the Colored Artists of America:

WHEREAS, As it is our intention to see that no actor appears upon the stage in the United States and Canada without holding a union card, and

WHEREAS, There are many excellent colored artists, and

WHEREAS, There is no provision at the present moment for such colored artists to carry a union card,

BE IT KNOWN, That we have organized a Colored Branch of the White Rats Actors' Union of America, for all colored, male and female, artists.

The initiation fee to April 17th, 1916, will be One (\$1) Dollar and Five (5) Dollars dues up to October 1st, 1916.

Many first-class artists are already members.

Address all communications and requests for applications and information to

Mr. WM. H. FARRELL,
Chief Deputy Organizer,
Colored Branch, White Rats Actors' Union,
145 W. 45th Street, New York City.

WARNING

Members on entering a new town where there is a Branch Office, in search of work, are hereby directed and ordered to report immediately to the Chief Deputy Organizer in that city, so that they may be fully informed of the terms and conditions governing employment in that District.

Different rules are being made in Boston, Chicago, Frisco and St. Louis, and it is your duty to immediately inform yourself of such rules, as any member found breaking either International, National or District rules will be severely disciplined.

HARRY MOUNTFORD,
International Executive.

When your agent tries to cancel you, wire the nearest Chief Deputy Organizer of the White Rats Actors' Union, and wire the House Manager with whom you hold contract, asking them if your contract still holds good.

All ball tickets or monies for them must be received here by March 21st, or the same will be charged against the account of members; therefore, please send back the unused tickets or cash for same before that date.

In Affectionate Memory of
Geo. Boujere

W. R. A. U. No. 1234
Died March 26, 1916

Our sincere sympathy is extended to his family and relatives

BILLS NEXT WEEK (APRIL 3)

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), "P." Pantages Circuit, "L." Loew, Marcus Loew Circuit, "Inter." Interstate Circuit (Chicago), "W. M. A." "Sun," Sun Circuit, "M." Mason, M. Mattheis, (Chicago).
Bills Next Week are as reliable as it is possible to be at the time published. Most are taken off the books of the various agencies Wednesday of the current week published.

New York
PALACE (orph)
Sam Bernas
Howard's Ponies
Nan Halperin
Misses Campbell
Pekin Mysteries
(Three to five)
COLONIAL (ubo)
John Cutty
Miniature Review
Reine Davies
"Hiram on Farm"
Fliyn Ardell Co
Carroll & Wheaton
Hon F. P. Bent
"Jasper"
Al B. White
ALHAMBRA (ubo)
Milton Dunham & M
Kenneth Casey
Wilmer Walter Co
Muriel Window
Paul Conchas
Quigley & Fitzgerald
Gee Nash Co
J. & B. Morgan
French & Els
ROYAL (ubo)
Raymond's Wiebert
Derrick & Hart
Stan Stanley 3
L. & B. Lewis
Dorothy Regal Co
Connolly & Webb
McConnell & Simpson
Hussey & Boyle
International Girl
PROCTOR'S 125TH
Harlequin Trio
"The Master Move"
Carrie Little
"A B C Boys & Girls"
Herbert Ashley Co
Alber's Bears
Adroit Bros
Belle Rutland
White Trio
Bernard Flinnerty Co
Clifford & Mack
Hoy's Minstrels
PROCTOR'S 58TH
White Trio
J. & J. Powers
Gagnon Pollock Co
Belle Rutland
Hoy's Minstrels
Bernard Flinnerty & C
Four Belles
Aerial Eds
Harlequin Trio
May Bush & Rob
Harry Adler
"A B C Boys & Girls"
Herbert Ashley Co
Bluffer Rah Co
AMERICAN (loew)
Mabel Johnson
3 Romanos
Putnam & Lewis
Ernest Evans Co
Bisset & Scott
Milton Pollock Co
Oscar Lorraine
Zach & Zellar
(One to five)
Kilkenny 4
Wolf & Brady
Ernest Evans Co
Leslie Standish
LeRoy Lytton Co
Webb & Burns
Wartenberg Bros
(Two to five)
LINCOLN (loew)
Fontaine & Fletcher
Abett & White
Crawford & Broderick
W. H. Whittle
Captain Barnett & Son
Black & White Revue
2d half
Murphy & Foley
Kelly & F
Oscar Lorraine
"To Save One Girl"
Eschel Roberts
Pantzer Duo
7TH AVE (loew)
Crumbly & Cross
Lerner & Ward
Dow & Dow
Fentell & Stark
Captain Sorcho
Sandy Shaw
Nip & Tuck
Hendrix & Padula
Evans & Vidocq
Gypsy Countess
Mayne & Ferns
Captain Sorcho
C. M. Cleveland
(Two to five)
GREENEY (loew)
Mack & DeFrankie
Evans & Vidocq
Norma Gray
Mayne & Ferns
"Littles Rebel"
Frank Terry
Grey & Old Rose
Fontaine & Fletcher
Bigelow & Campbell
B. Kelly Forest
Fentell & Stark
O'Brien Havel Co
"Springtime"
Lynch & Zeller
LYSLANCEY (loew)
Louis Grant
Annie Morris Co
Haley & Noble
"Sword of Fear"
Harry LeClair
Jack & Foris
2d half
Crumbly & Cross
Grey & Old Rose
S. & A. Everett
Cap Barnett & Son
"Best of Friends"
Sandy Shaw
Jordan & Zeno's
(One to five)
NATIONAL (loew)
Alvarez Duo
Hendrix & Padula
Vip Archie Co
Gypsy Countess
Lynch & Zeller
Romance of Underworld
2d half
L. & B. Dreher
Harry LeClair
Pisano & Bingham
Abbott & White
Gosh Sisters
(One to five)
ORPHEUM (loew)
McGee & Anita
Nieman & Kennedy
Gro & Lily Garden
Marie Fenton
Black & White Revue
(One to five)
WARWICK (loew)
Dutton
"Sufragette"
Holden & Herron
3 Renards
2d half
Reading Sisters
Schilling & St. Clair
(Two to five)
Albany, N. Y.
PROCTOR'S
Adroit Bros
Charless Sister & H
Spier & Dunn
3 Ellisons
Newhoff & Phelps
Redford & Winchester
2d half
Merrell & Knooser
Berkman & Lang
Mimic Four
Tom Nawn Co
Herron & Arnsman
Four Belles
Allentown, Pa.
ORPHEUM (ubo)
The De Macos
Naidy & Naidy
Noble L. Hall Co
L. & B. Smith
Miss Hamlet
2d half
Thomas & Henderson
Amey Leaser
Tina Clayton Co
Honeyville Minstrels
Fatima
Brooklyn
ORPHEUM (ubo)
Juggling Novanos
Bernard & Scarth
Wm Gaxton Co
Shattuck & Golden
Ellis & Bordon
Orth & Dooley
Dolly Sisters
Olympia Desval
(One to five)
PROSPECT (ubo)
P. George
Parish & Peru
Eddie Carr Co
Ryan & Tierney
F Nordstrom Co
B. & D. Dale
Mildred Macomber Co
Primrose Four
Dare Bros
RUSHWICK (ubo)
Martin's 4 Roses
Northland & Ward
Moon & Morris
Leon & F
H. & E. Puck
Weber & Fields
Al Herman
Roy Harrah Co
BLOOM (loew)
Garth Sisters
Lerner & Ward
Wolf & Brady
LeRoy Lytton Co
Eschel Roberts
Helen Miller
Bisset & Scott
B. & D. Dyne
Daisy Harcourt
Milton Pollock Co
Wilson Bros
3 Romanos
(One to five)
DE KALIN (loew)
Ed & Lily Garden
R. Kelly Forest
Douglas Elliot Co
Kilkenny 4
Edmonds & Leedom
Maxini Bros & Rob
2d half
Mack & DeFrankie
Kelso & Craig
Lerner & Ward
Master Gabriel Co
Dow & Dow
Black & White Revue
PALACE (loew)
Kelly & Fern
Herbert Chesley Co
Harry & Wolford
Conroy's Models
(One to five)
2d half
McGee & Anita
Donnelly & Dorothy
"Romance of Underworld"
Bob Hall
L. & B. Dreher
Ursone & DeSta
D. Frisco & Hambo
L. & B. Dreher
D. Frisco & Hambo
Marie Fenton
Master Gabriel Co
2d half
Norma Gray
Putnam & Lewis
Little Caruso
Wm Cahill
Conroy's Models
(One to five)
HAY RIDGE (loew)
Black & White
C. & M. Cleveland
Helen Shipman
O'Brien & Havel
Bob Hall
Milani 5
2d half
Louis Grant
Nieman & Kennedy
Gro & Lily Garden
Marie Fenton
Black & White Revue
(One to five)
WARWICK (loew)
Dutton
"Sufragette"
Holden & Herron
3 Renards
2d half
Reading Sisters
Schilling & St. Clair
(Two to five)
Bay City, Mich.
BIJOU (ubo)
Three Weber Girls
"Heart of Chicago"
Gladys Vance
Royal Gascolnes
2d half
"Vanderkoorn"
"The Debutantes"
"Nevins & Erwood"
"Orange Packers"
Billings, Mont.
BARCOCK (sac)
(Same bill playing Ju-
dith, Lewiston (7)
and Grand, Great
Falls, Mont. (8-9)
"Ye Old Song Review"
Graindell & Eather
Novelty Four
Hal Davis Co
Foster & Foster
Willie Bros
Birmingham, Ala.
LYRIC (ubo)
The Olds
Lester & Maure
Max Bloom Co
2d half
F. & L. Brock
Mary Metville
Max Bloom Co
Birmingham, N. Y.
STONE O (ubo)
L. & B. Smith
Miller Callahan Bros
Black & White Vales
2d half
The Haynes
Frocks & Frills
(One to five)
Bloomington, Ill.
MAJESTIC (wva)
Jack Hirschley
Grace De Winters
Lillian Shaw Co
Bliss City Four
Three Types
2d half
Elliot & Mullen
Sorority Girls
Joe Whitehead
Edward Bell & Ward
(One to five)
Boston
KEITH'S (ubo)
Pierlot & Scofield
Ernie & Ernie
Sarah Padden Co
Bennee & Baird
Piller & Douglas
Leipzig
Lillian Russell
Robt. Keane
Lillian Hers
ORPHEUM (loew)
Louis Stone
Robeson & Fuller
Jackson & Wahl
"Case for Sherlock"
Dave Ferguson
Phu Phendun
Atlanta, Ga.
FORBYTH (ubo)
Marimba Band
LeMarie & Gilbert
Gladys Clark
"Night in Park"
Sophie Tucker
Rex's Circus
(One to five)
Auburn, N. Y.
AUDITORIUM (ubo)
Lipfraz & Pablo
Von Hamp Shriner
Obelita & Girls
Harry & A. Seymour
2d half
3 Higgle Girls
3 Lyres
Ward, Klare & Ward
Grenda Hill Carman
Austin, Ill.
MAJESTIC (inter)
Emmy's Pets
Claudius & Scarlet
The Crisps
Fay Coleys & Fay
Hermine Shone Co
Nellie V. Nichols
Kartell
Baltimore
MARYLAND (ubo)
Gaston Palmer
Daniels & Conrad
McFarland Sisters
Dooley & Rugel
Chas E Evans Co
Comfort & Kline
"Nursery Land"
Baker Baker
Aerial Macks
HIP (loew)
Franklin Duo
Fred Roberts
Robinson & McShayne
The Brightons
Forrester & Lloyd
"The System"
Ethel McDonough
Martine Bros
Bay City, Mich.
BIJOU (ubo)
Three Weber Girls
"Heart of Chicago"
Gladys Vance
Royal Gascolnes
2d half
"Vanderkoorn"
"The Debutantes"
"Nevins & Erwood"
"Orange Packers"
Billings, Mont.
BARCOCK (sac)
(Same bill playing Ju-
dith, Lewiston (7)
and Grand, Great
Falls, Mont. (8-9)
"Ye Old Song Review"
Graindell & Eather
Novelty Four
Hal Davis Co
Foster & Foster
Willie Bros
Birmingham, Ala.
LYRIC (ubo)
The Olds
Lester & Maure
Max Bloom Co
2d half
F. & L. Brock
Mary Metville
Max Bloom Co
Birmingham, N. Y.
STONE O (ubo)
L. & B. Smith
Miller Callahan Bros
Black & White Vales
2d half
The Haynes
Frocks & Frills
(One to five)
Bloomington, Ill.
MAJESTIC (wva)
Jack Hirschley
Grace De Winters
Lillian Shaw Co
Bliss City Four
Three Types
2d half
Elliot & Mullen
Sorority Girls
Joe Whitehead
Edward Bell & Ward
(One to five)
Boston
KEITH'S (ubo)
Pierlot & Scofield
Ernie & Ernie
Sarah Padden Co
Bennee & Baird
Piller & Douglas
Leipzig
Lillian Russell
Robt. Keane
Lillian Hers
ORPHEUM (loew)
Louis Stone
Robeson & Fuller
Jackson & Wahl
"Case for Sherlock"
Dave Ferguson
Phu Phendun

Courtney Sisters
F. Baggett & Fear
2d half
Murphy & Lechmar
"Lighter & Boos"
Courtney Sisters
The Kitties
Vera DeBassini
Marvel
(Two to five)
OLIVE (loew)
Margaret Ford
Cummings & Gladding
"Springtime"
Sid Lewis
DeWarr's Circus
(One to five)
Gormley & Caffrey
(Five to five)
ST JAMES (loew)
O'Neill Sisters 3
Murphy & Lechmar
"Lighter & Boos"
Browning & Harris
Pernikoff & Rose
2d half
Dancing Macks
Cyril & Stewart
Edward Ables Co
Stevens & Brunelle
Baggett & Fear
Bridgeport, Conn.
POL'S (ubo)
Cliffcut
Wing & Ab Oy
Kelly & Galvin
(Three to five)
2d half
Mattie Quinn
Lighting & Kennedy
Honey Lee
"Girl & Gown Shop"
(Two to five)
PLAZA (ubo)
Bud Lorraine
Cole & Wood
Ned Nestor Co
(One to five)
2d half
Harry Sykes
(Three to five)
Buffalo, N. Y.
SHEA'S (ubo)
Burdello Paterson
Joe Bernard Co
Albert Whalen
Mosconi Bros
Anna
Santley & Norton
(Two to five)
OLYMPIC (sun)
Rae & Bendetta
Minter & Palmer
Sistering Hignanders
Wells N & Moore
Josephine Lehardt
Calgary, Can.
GRAND (orph)
Homer Miles Co
Quiloga
Lydia Barry
Donovan & Lee
Carlos Bros
Diamond & Grant
Oak & Hamilton
PANTAGES (pan)
Six Serenaders
Doris Wilson Trio
Clinton & Rooney
McRae & Cleary
Roach & McGurdy
Canton, O.
LYCEUM (ubo)
Bennett Girls
Santos & Hayes
Gladys Alexander Co
Marie Fitzgerald
"Petticoat Minstrels"
Cedar Rapids, Ia.
MAJESTIC (wva)
Phila Tonia
Elida Morris
M. Hayes & Mosher
Morgan & Stewart
"Between Trains"
2d half
O'Neill & Wamsley
Neptune's Daughters
Royal Tokio Japs
Villins & Jordan
"The Millionaire"
Charleston, S. C.
PRINCESS (ubo)
Gladys Stam
Millicent Doris
Elidon & Clifton
Gladstone & Talmadge
Marx Bros Co
2d half
Gene Muller 3
Billy Souncor Co
Lillian Snow
Mori Bros
(One to five)
Chattanooga, Tenn.
MAJESTIC (ubo)
Miller & Statzer
Shirley Sisters
Florence Earle Co
Low Dockstader
Samsone & Della
2d half
Harvey Fisher Co
Elkie Pave & Boys
Low Dockstader
Don Sherman Co
(One to five)
Chicago
PALACE (orph)
Elkie Janis
Ralph Hers
Nellie & Ferrari
Milo
Chas Mack Co
Monroe & Mack
A & F Steadman
Act Beautiful
L. & M. Jackson
Dallas
MAJESTIC (inter)
Gardiner Trio
Medlin Watts & T
"War Brides"
Grace Fisher
Flanagan & Edwards
Ray Samuels
Buch Bros
Davenport
COLUMBIA (wva)
Bolger Bros
Jas Thompson Co
Aas & Adelphi
"The Statute"
(One to five)
2d half
Amoros & Mulvey
Emmett Devoy Co
Earl & Curtis
Kerville Family
Mack & Vemar
Dayton, O.
KEITH'S (ubo)
Ajax & Emile
White & Clayton
Thomas & Hall
"Breath of Virginia"
"Telephone Tangle"
Herbert Clifton
Six Demons
Decatur, Ill.
EMPERESS (wva)
L. Coates & Crackerjck
Sherman Van Hyman
Paul Kleist Co
Harden
(One to five)
2d half
LeBlanc & Lorraine
"Musical Matinee"
Laurie Ordway
Harden
(One to five)
Denver
ORPHEUM
Fritz Sched
Fritz McDermott
Smith & Austin
Brandon Hurst Co
Mirano Bros
Corelli & Gillette
Mary Gray
Des Moines
ORPHEUM (wva)
Kurtis Roosters
Westman Family
"New Leader"
Spencer & Williams
(One to five)
2d half
Trevitts Dogs
Marie Dorr
Hugo B. Koch Co
Cantor & Lane
"The Statute"
(One to five)
Detroit
TEMPLE (ubo)
Elvera Sis
Allman & Dody
Meehan's Dogs
McKay & Ardine
Vera Michalson
Wilfred Clark Co
Honey Boy Minstrels
Baggesons
ORPHEUM (loew)
Wm Morris
Reese & Bassel
Hess Temple Co
Hufford & Chain
Sabbott & Wright
(One to five)
COLUMBIA (sun)
Devaret & Gibson
Guerlin & Gibson
Hess Temple Co
Hilda Hellstrom Co
Six Cornalls
Davis & Elmore
Goodhues
Columbia Players
MILES (sac)
Leslie Rogers
Big Four
Chisholm & Breen
"Fair Co-Eds"
Rubins' Dogs
(One to five)
Duluth
GRAND (wva)
Anderson Sisters
Pauline Saxon
May & Aldis
Sumiko Co
2d half
Hanton & Hanton
Lillian Sisker
The Doherty
Thalerio's Circus
E. Liverpool, O.
AMERICAN (sun)
Soretti & Antoinette
Rae Myers
(Three to five)
2d half
Ray & Emma Dean
Grace Byron Co
Pauline Edwards
"Pier 23"
(One to five)
E. St. Louis, Ill.
ERRERS (wva)
Garland Bros
Franknett Ward
H. & A. Turpin
Sully Family
Kennedy & Burt
Three Chums
John T. Doyle Co
(One to five)
Edmonton, Can.
PANTAGES (pan)
Empire Comedy 4
6 Stylis Steppers
General Pizano Co
Brown & Jackson
Stephens B. & Bennett
Elmira, N. Y.
MAJESTIC (ubo)
Joe Towle
Ethel Whiteside Co
(One to five)
2d half
Winsome Harmonists
Von Hamp & Schriener
Oberita & Girls
Erie, Pa.
COLONIAL (ubo)
Helena Jochley
Alleen Stanley
New Traders Co
De Leon & Davis
Old Homestead 4
Evanston, Ind.
GRAND (wva)
Juggling Delle
Bennington Sisters
Jane Connolly Co
Jarvis & Harrison
Victor 2d half
Dancing Mars
King & Harvey
John R Gordon Co
Friend & Downing
Mijares
Fall River, Mass.
BIJOU (loew)
Gormley & Caffrey
D. Lancia & Covert
Vera DeBassini
Cyril & Stewart
The Kitties
(One to five)
2d half
Louis Stone
Robeson & Fuller
Jackson & Wahl
Robb & Nelson
Phu Phendun
Farro, N. D.
GRAND (sac)
Hunter's Dogs
Al Lawrence
E. E. Clive Co
Four Belles
2d half
Three Rozellas
Clark & Chappelle
(Two to five)
Flint, Mich.
MAJESTIC (ubo)
The Vanderkorns
Brown Fletcher 3
"The Debutantes"
Nevins & Erwood
"Orange Packers"
2d half
Three Weber Girls
Gladys Vance
"Heart of Chicago"
Kimberly Arnold
Royal Gascolnes
Ft. Dodge, Ia.
PRINCESS (wva)
Francis & Holland
Hawley & Hawley
"Flirting Widow"
(One to five)
2d half
The Lamplins
Murray & Hill
Princess Ka
Five Linnetts
Ft. Worth.
MAJESTIC (inter)
Aus Woodchoppers
Henry G. Rudolph
"School Playgrounds"
Hamilton & Barnes
The Casino
Mayo & Tally
Toots Paka
Galesburg, Ill.
EMPERESS (ubo)
"The Millionaire"
2d half
Alfred Farrell
Wilton Sisters
O'Neal & Wamsley
Gene Greene
Grand Rapids, Mich.
EMPERESS (ubo)
Norvelles
Antrim & Vale
"Little Stranger"
Cooperman & Dingle
Wm Morris Co
Howard K. & H
Nanon's Birds
Green Bay, Wis.
ORPHEUM (wva)
Flier's Circus
Roathino & Shelly
Kenny & Hollis
(One to five)
Hamilton, Can.
TEMPLE (ubo)
Force & Wms
Gordon & Rica
"Man Ice Waxson"
Mr & Mrs J. Kelas
(One to five)
Hamilton, Can.
GRAND (sun)
"Four Husbands"
2d half
Lucy & Costello
Davitt & Duval
Emmett & Tonge
(Two to five)

- Hammond, Ind.**
ORPHEUM (wva)
"Cabaret Girl"
2d half
Powell's Minstrels
- Hannibal, Mo.**
PARK (inter)
"Prince of Tonight"
2d half
Jack Birchler
Marcus & Whittle
Tom & Edith Almond
Lue & Anallia
(One to fill)
- Harrisburg, Pa.**
MAJESTIC (ubo)
Amey Lesser
Leona Le Mar
Landon Bros
Shannon & Annis
(One to fill)
2d half
"Dream of Art"
Barnes & Robinson
Leona Le Mar
Cockley Harvey & D
Morrell Sextette
- Hartford, Conn.**
PALACE (ubo)
Appello Trio
Chas & Mabelle
Martin Van Bergen
"Never Happened"
Chung Wha 4
Galletti's Monkeys
2d half
Leach McQuillan 3
Stanley & La Brack
Dorothy Sothorn 3
"Jungle Girls"
Dave Ferguson
Icelanders
- Helena, Mont.**
LIBERTY (sac)
Butte Mont.
Breakaway Barlow
Altman & Nevins
Gorman Bros
Amy Butler & Blues
Hoyt Stein & Daly
Russell Bros & Mealey
Hoboken, N. J.
STRAND (ubo)
Mack Albright & H
Snyder & Buckley
Durant & Hawkeswh
"At the Party"
Golden & Keating
Great LeRoy Co
2d half
"Fashion Show"
Dorothy Granville
Kenney & Hollis
(Three to fill)
LYRIC (loew)
Emma Stevens
"Bits of Life"
Ed Gray
Marlene Band
(One to fill)
2d half
Maud Tiffany
"Anybody's Husband"
Barry & Wolford
"Belles of Bar Harbor"
(One to fill)
- Houston**
MAJESTIC (inter)
Colonial Belles
Girl from Milwaukee
"Married Ladies' Club"
Alexander Kids
Murray & Adams
Marie Nordstrom
Helen Leach Wallin 3
- Indianapolis**
KEITH'S (ubo)
(Sunday opening)
Kraft & Gros
Joe Cook
"Discontent"
Violet Dale
Great Leon
Wms & Wolfus
Aurora Light
FAMILY (sac)
Hylands & Dale
Tun Chin Troupe
(One to fill)
2d half
Howard & Deloris
Juggling Bannans
Four Xylophlends
(One to fill)
- Itasca, Minn.**
STAR (ubo)
Frock & Frills
The Payner
2d half
Cecil Dunham
Ethel Whiteside & Co
- Jackson, Mich.**
ORPHEUM (ubo)
B Rauth & Brown
Bert Howard
Chas J Carter
Richards & Kyle
"Carter"
2d half
Van & Bell
Connors & Witt
Ed Blondell Co
Trovato
(One to fill)
- Jacksonville**
ORPHEUM (ubo)
(Sunday opening)
Jolly Jack Tars
Barto & Clark
Hyles McCarthy Co
Van & Schenck
2d half
Florence Duo
Loney Haskell
Dunbar's Dragoons
Dooley & Sales
"Clown Seal"
- Janesville, Wis.**
APOLLO (sac)
Dale & Weber
Morton Jewell 3
(Two to fill)
- Johnstown, Pa.**
MAJESTIC (ubo)
(Split Sher Sq Ptagh)
- Great Johnson**
Gray & Kleinker
Maryland Melody Mds
O & A Paradoska
Ameta
- Kansas City, Mo.**
ORPHEUM
Eva Taylor Co
Marie Bishop
Metro Dancers
Rock & White
Chic Sales
Watson Sisters
GLOBE (inter)
Cleora Miller 3
Dorothy Vaughn
Farrell & Farrell
Heuman Trio
(One to fill)
2d half
Gardner's Maniacs
Gene Fletcher
"New Leader"
(Two to fill)
- Kenosha, Wis.**
VIRGINIA (wva)
"Little Miss Mixup"
2d half
Giffain Trio
Dale & Archer
Kling & Harvey
(Two to fill)
- Knoxville, Tenn.**
GRAND (ubo)
Harvey Fisher Co
Helen Page Co
Elise Faye & Boys
Dan Sherman Co
2d half
Shirley Sisters
Florence Earle
Sansone & Della
(Two to fill)
- Lawrence, Mo.**
MUSIC HALL (ubo)
Pendleton's
O LeRoy Co
Wilson & Aubrey
2d half
Chas Ledegar
Hriscol
F & Eldray Fisher
- Lima, O.**
ORPHEUM (sun)
Lucy & Costello
Davitt & Duval
Emmett & Tonge
(Two to fill)
2d half
"Four Husbands"
Lincoln, Neb.
LYRIC (wva)
Milt Wood
Frank Stafford Co
2d half
"The Coods"
Van Cello
- Litt' Rock, Ark.**
MAJESTIC (inter)
H. C. King
Ernest Carus
Hurd & Chalm
Marimba Band
2d half
Kartell
Claudius & Scarlet
Emma Carus
F. Coles & Fay
Emmy's Pets
- Los Angeles**
ORPHEUM
Dugan & Raymond
Dorothy Jordan
Julia Ring Co
Dupree & Dupree
Bankoff & Grlie
Umberto & Sacchetti
"P P Of Wash Sq"
(One to fill)
2d half
Hallen & Hunter
Whiting & Burt
HIP (sac)
"Eight Black Dots"
Levy Family
Howatson & Swaybelle
Mr & Mrs F Thomas
Adams Bev & West
Elmina Co
PANTAGES (m)
"Dairy Maids"
Mystic Bird
Yates & Wheeler
Wright & Davis
A Armita & Bros
- Louisville**
KEITH'S (ubo)
(Opening Sunday)
Chinko
Lady Sen Mel
Crosby & Dagne
M & W Cutty
Morton & Moore
Harry Girard Co
- Lowell, Mass.**
KEITH'S (ubo)
Bramminos
Skipper & Kastrop
Tlay May Circus
Silver & Duval
"Mayor & Micaure"
Roe Elmore Hall
Henrietta DeSerris
- Madison, Wis.**
ORPHEUM (wva)
Will & Kemp
Arthur Rigby
"Song & Dance Revue"
(Two to fill)
- 2d half**
Boiger Bros
"Earl & Grls"
Beasle Browning
"Edge of World"
R Pollack & Rogers
Manon City, Ia.
REGENT (wva)
G & E Forrest
"Seymour's H Family"
2d half
M Hayes & Mosher
(One to fill)
- Memphis**
ORPHEUM
"River of Souls"
Clara Morton
Maryland Singers
Milt Collins
Scott & Keane
Borden & Hayden's
Martinetto & Sylvester
- Milwaukee**
MAJESTIC (orph)
Evelyn Nesbit
F V Bowser
Mr & Mrs J Barry
Merian's Dogs
Ruby Helder
McD-K & Lucy
LeHon & Dupreec
CRYSTAL (loew)
Five Martees
Franz Meisel
H Fitzgerald
John & Mae Burke
Hanlon Bros
- Minneapolis**
ORPHEUM
Howard & Clark
McCloud & Carp
"Overture"
Callie Conant
Bouncer's Circus
Dorothy Toye
Kurtis Roosters
PALACE (wva)
Swan & Swan
Six Harvards
Sen Francis Murphy
Camille Trio
UNIQUE (sac)
Delphino & Delmora
Boninger & Lester
"Fascinating Flirts"
Chas Kenna
Raipa Bayis Co
GRAND (wva)
Ovondo Prince 3
Lamb's Manikins
Carter & Waters
Vera Mercereau Co
- Montreal, Can.**
ORPHEUM (ubo)
Adonis & Dog
C L Fletcher
F. Flynn's Minstrels
Lew Madden Co
Mercedee
Farber Grls
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Wolf & Brady
George Wilson Co
Harry Adler
Knight Harlan Co
Clifford & Mack
Lorados Models
2d half
Copeland Draper Co
Katherine Calvert
Gagnon Pollock Co
Hoban Trio
Eddie & Ramsden
Welch Mealey & M
- Nashville, Tenn.**
MAJESTIC (ubo)
F & L Bruch
H B Toomer Co
Mary Melville
"Girls Orient"
(One to fill)
2d half
The Olds
Lester Maure
Nat Leffingwell Co
"Girls of Orient"
(One to fill)
- Newark**
MAJESTIC (loew)
Pantzer Duo
Pisano & Bingham
Elsie White
Evelyn May Co
Wilson Bros
2d half
L'rsone & DeOsta
Maxim Bros & Rob
O'Neill Sisters
D B Hall Co
Ben Harney
(Two to fill)
- New Haven, Conn.**
POLI'S (ubo)
Maglin Eddy & Roy
Hoyt Ferguson
Hoy & Lee
"Girl & Gown Shop"
(One to fill)
2d half
Wing & Ah Oy
C & F Van
"Never Happened"
Golding & Keating
(Two to fill)
- BIJOU (ubo)**
Jack Onri
Johnson & Crane
Mattle Quinn
Linton & Grls
Armstrong & Ford
Roberts & Vercera
2d half
Rud Loralne
Flake & Fallon
Cole & Wood
(Three to fill)
- New Orleans**
ORPHEUM
Julia Dean Co
Mme De Cienaros
"Cranberries"
Halligan & Sykes
3 Leightons
Dudley 3
Novelty Clintons
- Norfolk, Va.**
ACADEMY (sac)
(Richmond Split)
1st half
Carolina Bros
Lockett & Waldron
Antwerp Grls
Willard
E Welch's Minstrels
- Oakland, Cal.**
ORPHEUM
Stevens & Falk
The Sultanias
Ed Morton
Harry Green Co
Stone & Hayes
Johnny Jones
"Red Vard"
Warren & Conly
PANTAGES (m)
"Bachelor's Sweetie's"
Will Ward Grls
Malde De Long
Cavana Duo
Burns & Kissen
- Ogden, Utah.**
PANTAGES (m)
"Omie Grls"
Rucker & Winfred
Gallagher & Carlin
Keegan & Ellsworth
Bert Wiggins Co
- Omaha**
ORPHEUM
(Open Sun Mat)
"Forty Winks"
Marely & Biley
Lunette Sisters
Aveling & Lloyd
"Bachelor Dinner"
Le Van & Dobbs
Dyer & Faye
- Oshkosh, Wis.**
MAJESTIC (wva)
Edmonds & La Velle
(One to fill)
2d half
John Geiger
(Two to fill)
- Ottawa**
DOMINION (ubo)
Nari & Dolly
Elkins Fay & E
"W. H. Hennes"
Violet M Millan
(One to fill)
- Parsons, Kan.**
BEST (inter)
Miller & Mumford
Imperial Japs
2d half
Black & Black
Harry Van Fossen
Pacheco Troupe
- Peoria, Ill.**
ORPHEUM (wva)
Three Chums
Harry Fern Co
Lillian Watson
The Gaudinmids
(One to fill)
2d half
Grace De Winters
Lella Shaw Co
Blison City Four
Paul Kleist Co
(One to fill)
- Philadelphia**
KEITH'S (ubo)
Lucy Gillette Co
Warren & Templeton
Macks & Walker
"Tango Shoes"
Edna Showalter
V Bergere Co
Elinore & Wms
Ed Leonard Co
"Orange Packers"
GRAND (ubo)
Rio & Norman
Tom Gillet
Gordon Highlanders
Mr & Mrs Allison
Bobby Heath Co
(One to fill)
- Pittsburgh**
HARRIS (ubo)
Hermann Lezen
Dunn & Stevens
The Sylvesters
Harvey & Hanlon
McNeill & Pepper Twn
Chas A Mason Co
Mason & Fagan
Taylor Trio
DAVIS (ubo)
Guerra & Carmen
Payne & Nelmeier
Milton & De Long Sis
Winona Winter
"Bride Shop"
Walter Brower
"Dress Fire"
(One to fill)
SHERIDAN Sq (ubo)
(Johnstown split)
1st half
Frank Carmen
(Goes to Harris, Pitts,
for 2d half)
Anderson & Goines
Wm Armstrong Co
Ruth Budd
Juliet Wood Co
"School Master"
- Portland, Me.**
KEITH'S (ubo)
Evelyn Dolly
Britt Wood
Kolt & Harland
Schooler & Dickenson
Merrill & Otto
Kraus & Morton
Aeroplane Grls
- Portland, Ore.**
ORPHEUM
Henri De Vries
Vinie Daly
"Girl in Moon"
Mason & Murray
Two Tomboys
Andy Rice
Willard Stimms Co
EMPRESS (sac)
Marble Gems
Kammerer & Howland
Mr and Mrs Cappellin
Saons
Marie Stoddard
Seven Castellucis
PANTAGES (m)
"Dream of Orient"
"After the Wedding"
De Michel Bros
The Creightons
Faber & Waters
- Providence, R. I.**
KEITH'S (ubo)
Gere & Delaney
Patricia & Meyers
Page Hack & Mack
Henry Lewis
"What Happend Ruth"
Glen Elliot
Mrs T Whiffen Co
Corbett Shepherd & D
Joan Sawyer Co
(One to fill)
EMERY (loew)
Dancing Macks
Bobbie & Nelson
Marely & Brunell
Edward Ables Co
2d half
DeWar's Circus
D Lanigan & Covert
"Case for Sherlock"
Dave Ferguson
Pernikoff & Rose
- Quincy, Ill.**
ORPHEUM (wva)
Wilton Sisters
Mary Dorr
Sebastian Merrill Co
Dan Burke & Grls
(One to fill)
2d half
"Prince of Tonight"
Hemp, Pa.
HIT (ubo)
Leda & Hoot
Barnes & Robinson
Una Clayton Co
Hicksville Minstrels
Fatima
2d half
The De Macos
Lander Bros
I & B Smith
Miss Hamlet
Lester 3
- Richmond**
BIJOU (ubo)
(Norfolk split)
1st half
Flying Neolones
Mack & Mrs McFarland
Mme Herman Co
Lew Hawkins
Imhoff Conn & C
- Roanoke, Va.**
ROANOKE (ubo)
Martin & Frohlin
Midnight Rollickers
P McDonough Co
Emerson
(One to fill)
2d half
Hooper & Cook
Seever & LeRoy
Harry Holman Co
(Two to fill)
- Rochester, N. Y.**
TEMPLE (ubo)
Motoring
Herman & Shirley
Mr and Mrs Phillips
Campbell
Irene Franklin
Ryan & Lee
Ambler Bros
Yvette
- LOEW**
Kennedy & Nelson
Rose Berry
Lawrence & Edwards
L Belmont & Lewis
(One to fill)
FAMILY (sun)
Ted & Una Bradley
Ding Dong 5
(Three to fill)
2d half
Irene Myers
Pendleton Sisters
The Nelson
(Two to fill)
- Rockford, Ill.**
PALACE (wva)
"The Puppetta"
R Pollack & Rogers
Earl & Curtis
Kerville Family
(One to fill)
2d half
"This Way Ladies"
- Sacramento**
ORPHEUM
(3-4)
(Same Bill)
Stockton 5-6 and
Fresno 7-8
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Geo Damerel Co
M. Curtis
Herbert Germaine 3
Moore O'Brien & McC
Sharp & Turek
"Devil He Did"
Jas H Cullen
PANTAGES (m)
"Cannibal Maids"
Frank Bush
Imperial Troupe
Rice & Newton
Grace McCormack
Raf. Note
- San Antonio**
MAJESTIC (inter)
Geo Brown Co
Willie Solar
Walter V Milton Co
De Vito & Williams
Carolina White
Stuart & Donohue
Mazie King Co
- San Diego**
PANTAGES (m)
Carmens Minstrels
Andy Lewis Co
Grace Cameron
Betts' Seals
Henry Sisters
- San Francisco**
ORPHEUM
(Open Sun Mat)
Ciccolini
Geo Howell Ct
W H Wakefield
Raf. Dooley
Benny & Woods
Valentine & Bell
Lubovics
EMPRESS (sac)
Royal Italian 6
Raynor & Bell
Mrs Allen Co
Erie Note
Wallingford Outdone
La Toy Bros
PANTAGES (m)
"Board School Grls"
Norton & Earl
Reed & Wood
Al Fields Co
Cooke & Rothert
- Savannah, Ga.**
BIJOU (ubo)
Florence Duo
Loney Haskell
Dubois Dragoons
Smiley & Sales
Clown Sen 1
- 2d half**
Barla & Clark
Myles McCarthy Co
Van & Schenck
(Two to fill)
Schenectady, N. Y.
PROCTOR'S
Reaman & Anderson
- George C Davis**
Ruby Cavale Co
Clark Sterling & B
Tom Nawn Co
Welsh Mealey & M
2d half
Queenie Luedin
Spiegel & Dunn
Watson & Little
De Voy Faber Co
Newhoff & Phelps
Trott Mermaid & B
Seranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Benedetto Bros
Daniels & Walters
Chas & Ada Latham
Ogden Four
Kane & Herman
Ida Schnall
- Seattle**
ORPHEUM
Mayhew & Thor
Harriet Mariotte Co
Bronson & Baldwin
Don Gong Que & Haw
Hirschel Hendler
Robbie Gordonne
EMPRESS (sac)
John Higgins
Newly Trio
West & Boyd
Lew Wells
Sam J Curtis Co
Kaima
- PANTAGES (m)**
Joe Fanton Trio
Reddick & Grant
Mrs Bob Fitzsimmons
James J Morton
Gordon Eldrid Co
"Sunset Six"
- St. Paul**
ORPHEUM (wva)
Van Cello
Gordon & Parker
Storm & Marston
Svengali
"The Co-eds"
2d half
Adolpho McCormick & Wallace
Hawley & Hawley
Hanlon & Clifton
(One to fill)
- South Bend, Ind.**
ORPHEUM (wva)
Booth & Leander
Dorothy Herman
Hugh Emmett Co
Kimberly & Arnold
(One to fill)
2d half
Eirey Sisters
Dores's Belles
Heath & Perry
Great Santell
(One to fill)
- Spokane**
PANTAGES (m)
"In Tangeland"
Hyman Adler Co
Rocky Bros
Sprague & McNece
Ben Harris
- Springfield, Ill.**
MAJESTIC (wva)
Leblano & Lorraine
Wilson & Wilson
"Musical Matinee"
Beasle Browning
(One to fill)
2d half
L Costes Crackerjacks
Sherman Van Hyman
Frank Ward
"The Cop"
Three Types
- Springfield, Mass.**
PALACE (ubo)
Fred & Albert
Shaw Culhane
Rita Gould Co
Swartz Bros
Klass & Bernie
Limousine Romance
2d half
Apollo Trio
3 Dufor Boys
Chung Wms & A
Quinn & Laferty
"Fashion Show"
- Springfield, Mo.**
JEFFERSON (inter)
Honolulu Duo
Gene Fletcher
Gardner's Maniacs
2d half
Les Salvaggi
Farrell & Farrell
Cleora Miller
- Stamford**
STAMFORD (loew)
"The Tamer"
Maud Tiffany
Little Caruso
(Two to fill)
2d half
Elsie White
"Bits of Life"
(Three to fill)
Superior, Wis.
PEOPLE (wva)
Dale & Archer
(Continued on page 22.)
- E J Moore**
(One to fill)
2d half
Haney & Long
Davis & Kitty
(One to fill)
- Syracuse, N. Y.**
TEMPLE (ubo)
Queenie Dunedin
Bourman & Lang
Mimic Four
De Voy Faber Co
Herron & Arnsman
"Trout Mals & Bubs"
2d half
3 Ellisons
Geo C Davis
Ruby Cavale Co
Clark Sterling & B
Hoban Trio
Redford & Winche'r
CRESCENT (ubo)
Jacques Rogers
Neff & Grl
Conrad & Conrad
Deynon & Clifton
2d half
Rawls & Gilman
Georgia Earl Co
Joe Towle
Black & White Frolic
- Tecoma**
PANTAGES (m)
Seven Bracks
Lord Roberts
Byal & Early
The Gals
Nan Grl
Williams & Rankin
- Terre Haute, Ind.**
HIPP (wva)
Dancing Mars
Kling & Harvey
John R Gordon Co
Friend & Downing
Miles
2d half
Juggling Delsie
Bennington Sisters
Jane Connolly Co
Jarvis & Harrison
Victor Morley Co
- Teledo**
KEITH'S (ubo)
De Laasia
Eal & Francis
Vasos
J C Nugent Co
Maurice Burkhar
"Passion Play"
Rooney & Bent
Cedora
- PALACE (sun)**
Margie Smith
Dorothy DeShelle Co
Allison Hawaiiens
Gilsen & DeMott
2d half
Ding Dong 5
Zettler & Zettler
Victorson & Forrest
Penn City Trio
Leon & Adeline Sis
Lavern & Grimm
- Toronto**
SHEA'S (ubo)
Togan & Genova
B & B Wheeler
Claire Vincent Co
F & A Astaire
Sharrocks
Petticoats
Ernest Hall
HIP (ubo)
Walthour & Princeton
Grls
Grace Wasson
Hodge & Powell
Charlotte Parry Co
5 Romores
- YONK ST (loew)**
Dave Wellington
McCormack & Irving
Marie Hart
Geo Primrose Co
Tom & Stasia Moore
Wm O'Clare Grls
Gurnan & Newell
- Vancouver, B. C.**
PANTAGES (m)
"Sept. Morn"
Ward Terry Co
Bowman Bros
Clairmont Bros
Chabot & Dixon
Volant
Rosie Lloyd
Harry Tsuda
Pearson & Goldie
"Holiday in Dixie"
- Washington**
KEITH'S (ubo)
Myrl & Delmar
Dolly & Mack
Will Oakland Co
Chas Howard Co
Stone & Kallus
Frank McIntyre Co
Adelle Rowland Co
Vallecia's Leaps
- Waterbury, Conn.**
POLI'S (ubo)
Leach McQuillan 3
La Petite Elva
Leighton & Kennedy
Dorothy Sothorn 3
Quinn & Laferty
Icelanders
2d half
Maglin Eddy & Roy
Shaw & Culhane
Ned Nestor Co
Martin Van Bergen
Galletti's Monkeys
(One to fill)

Facts—And a Warning

New Organization about to be founded assured of support and co-operation of managers' association. Actors cannot be neutral now.

Anyone who attempts to delude the vaudevillian into believing the White Rat attack is aimed at the U. B. O. alone, or that the U. B. O. alone constitutes the Vaudeville Managers' Protective Association, is testing the credulity of the actor too far and is beclouding the issue.

Professional people with intelligence enough to entertain the public and command large salaries are not foolish enough to believe that the attack is aimed at one cog in the large wheel of vaudeville, for that is all the U. B. O. really is, and to leave the remainder of the cogs untouched. Such an assertion is an insult to the brain power of the artist.

Is it not ridiculous to believe they would make demands on the U. B. O. that they would not make on Mr. Beck, Mr. Loew, Mr. Fox, Mr. Moss, etc.? If there is any objection to the system of the U. B. O. it must exist for the system of all other vaudeville circuits, for they all are conducted on the same lines.

The Vaudeville Managers' Protective Association is made up of managers of all the important vaudeville circuits in America. Its members are business competitors, but they are individually and collectively opposed to any movement that will tend to destroy vaudeville.

In a recent advertisement, paid for by the White Rats, it was stated: "We have made no threats." Yet, about three inches above that, on the same page and in the same advertisement, it was said: "We wish to destroy . . . the United Booking Offices of America." If that is not to be interpreted as a threat, it must be classified as attempted malicious mischief.

Mr. Artist, do you wish to destroy the U. B. O.? Do you want to destroy one of the important limbs of a tree from which you have gathered the fruit of life for so many years and which will continue to provide for you IF IT IS NOT POISONED?

The reason there are so many beautiful vaudeville theatres in the United States and Canada is because the managers believed in vaudeville and the enterprise of the vaudeville actor. Thousands, yes, millions of dollars are now invested in vaudeville theatres which majestically bespeak our confidence. Are you going to justify that confidence, or are you going to force us to make a stand which, while it will doubtless hurt all concerned, will certainly hurt the actor most?

The prophecy that if the managers turn their theatres into picture houses, a new vaudeville circuit would "spring up the next morning," is only another attempt to delude you. We all remember only too well the fate of other circuits that took much more time to develop. The "springing" was DOWN, not up. "Spring" means "to recoil."

IT WOULD TAKE A PRETTY BIG CIRCUIT TO EMPLOY AS MANY ACTORS AS ARE EMPLOYED BY THE COMBINED THEATRES CONTROLLED BY THE VARIOUS MANAGERS WHO CONSTITUTE THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, to say nothing of the tremendous amount of money required to finance one, and in these chaotic times it isn't so easy to interest capital especially in a vaudeville proposition and more especially now when it appears in an unsettled condition.

If there is so much assurance that new circuits can "spring up" so rapidly, are the White Rats prepared and willing to render you financial assistance during the time between the destruction of the present circuits and the construction of the immense new one to take its place? ASK THEM ABOUT IT.

Certainly there are grievances. There is bound to be some dissension in any field where so many people are concerned. But have you been told by the White Rats leaders of the hundreds of cases that have been cheerfully and satisfactorily adjusted by the managers as soon as they have been called to their attention by some responsible business man, capable of talking business, such as Mr. Dennis F. O'Brien, who formerly represented the Rats, and who has settled many a supposed grievance by one telephone call.

No self-respecting, self-thinking artist expects us to stand idly by and allow paid agitators to tell us how we are to conduct an enterprise in which we have invested millions. Remember that you, too, with far less investment, have made a better living, with easier work and shorter hours, than your relatives or neighbors engaged in other lines of endeavor.

There is no law prohibiting the actor who is dissatisfied with vaudeville conditions from taking his talent to some more congenial or lucrative field. But would you, in some other line of work, be so successful that you could own a country home, an

Facts—And a Warning

Actors who joined organization in belief it was a fraternal proposition are now realizing their mistake. The actor with a good act doesn't need an agitator and all the agitators in the world cannot help a bad act.

automobile, a boat, a flat building or two, as many of you do now? Think it over!

THERE IS A BIG DEMAND FOR GOOD ACTS BUT THE MANAGERS ARE WORKING ON THE PRINCIPLE: SAFETY FIRST! LIKE PRESIDENT WILSON, WE ADVOCATE PREPAREDNESS. WE ARE BOOKING FOR NEXT SEASON, BUT WE ARE BOOKING ONLY GOOD ACTS THAT ARE DEPENDABLE. BY GOOD ACTS, WE MEAN THE ACTS THAT WE BELIEVE ARE GOOD. WE DON'T PROPOSE TO BOOK AN ACT MERELY BECAUSE THE ARTIST OR HIS AGENT SAYS IT IS GOOD. AND WHEN WE SAY "DEPENDABLE" WE MEAN JUST THAT. WE ARE BOOKING ACTS THAT CAN BE RELIED UPON TO FULFIL A CONTRACT AFTER IT HAS BEEN MADE. BUT IF AN ACTOR HAS PLEDGED HIMSELF TO SUPPORT THE WHITE RATS IN A MOVEMENT THAT HAS DEVELOPED AN UNFORESEEN ANGLE WHICH IS ANTAGONISTIC TO HIS OWN INTEREST, AND YET FEELS HIS DUTY TO THAT ORDER IS PARAMOUNT TO HIS CONTRACT WITH US, THEN HE IS NOT DEPENDABLE.

By joining the White Rats, actors are now paying agitators to destroy vaudeville. That is what it amounts to. Is that what YOU joined the White Rats for? If it was, you are in the minority. Most of the members joined it in the belief that it was a fraternal organization for the betterment of vaudeville. Many actors have told us, some with tears in their eyes, that they had not anticipated any upheaval when they were inveigled into joining the organization.

Artists are constantly giving the managers their assurance, both personally and by mail, that they are in no way in sympathy with the present White Rat agitation. These assurances have been accepted in good faith. We have noted the explanation by many that they would not have joined the Rats and given their financial support if they had not been led to believe that this was a dignified manner of contributing toward the clubhouse debt.

But, to these actors we say now: **YOU CANNOT AFFORD TO SIT ON THE FENCE ANY LONGER.** No matter what was your reason for joining the Rats, you know now what the Rats are standing for, and everyone of you who pays your dues are contributing to the support of the agitation and you are doing as much toward the dragging down of vaudeville as those who applaud the statements and wild threats that are being printed in the name of the White Rats.

EVERY ARTIST WHO ENCOURAGES THIS AGITATION BY CONTINUING HIS FINANCIAL SUPPORT, EVEN THOUGH HE ORIGINALLY THOUGHT HE WAS GIVING HIS MONEY FOR A DIFFERENT PURPOSE, IS IN THE SAME CLASS WITH THOSE WHO WERE WORKING OR ARE WORKING OPENLY IN FAVOR OF THE AGITATION. AND ANY MEMBER OF THE RATS WHO BELIEVES HE IS SECRETLY PAYING HIS DUES TO THE ORDER IS FOOLING NO ONE BUT HIMSELF. SUCH MAY LEARN THIS WHEN IT IS TOO LATE!

THERE IS NO SUCH THING AS A NEUTRAL ACTOR NOW. YOU ARE EITHER FOR THE BETTERMENT OR FOR THE DESTRUCTION OF VAUDEVILLE AND WE INVITE YOU TO PUT YOUR CARDS FACE UP ON THE TABLE.

A number of vaudeville artists whose vehicles are always kept up to date and satisfactory and who, consequently, have always found them saleable and have had no cause to be discontented, have approached the managers with regard to the formation of a new actors' organization, founded on fraternal and benevolent principles. These men sought the managers, the managers did not seek them, but the managers are in agreement with the free-thinking, intelligent artists they represent, and the managers have agreed to recognize such an organization as they suggest. We intend to give them every possible support and the members of the new organization **WILL RECEIVE PREFERENCE IN BOOKING**, as we are assured by the founders of this organization that only artists who have the welfare of vaudeville at heart will be admitted into the order.

An organization founded on fraternal and co-operative principles would not only be a great benefit to the artist but a credit to the profession and an inspiration to the managers to help support it. We have never had any incentive before to offer our support. Insults, slander and threats are not calculated to instill friendliness. You can't feed a cow poison ivy and expect it to yield nutritious milk.

THE ACTOR WITH A GOOD ACT DOESN'T NEED AN AGITATOR AND ALL THE AGITATORS IN THE WORLD CANNOT HELP A BAD ACT.

Vaudeville Managers' Protective Association

NEW ACTS NEXT WEEK

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

Milton, Dunham and Milton, Alhambra.

Mildred Macomber & Co., Prospect.
Northlane and Ward, Bushwick.

Florrie Millership.

Songs and Dances.

15 Mins.; One.

Palace, Chicago.

Chicago, March 29.

After watching this dainty bit of femininity go through her present "single routine," one knowing how exacting the New York vaudeville houses are in passing judgment on single women entertainers can frankly say Broadway is in for a surprise when Florrie Millership wends her way east. It's the same Florrie Millership of the former Millership Sisters. Florrie Millership registered at the Palace an 18k success Monday night. She has grown better looking and she is dressing in decidedly attractive stage taste, having several costumes that make her appear neat, nifty and cute. Miss Millership is also singing in good voice and shows the results of having put in a "single act apprenticeship" over the Orpheum Circuit that has polished her off just right for a whirl at the New York houses. At times she affects a wee, whispish, girlish style of singing and, being rather small of stature and daintily dressed, gets away with it admirably. Miss Millership opened cutely with "It's Awfully Hard to Have to Be a Little Girl Like Me," which sounded new to the Palace regulars, and jumped quickly into "Wake Up, America," which has been sung but little hereabouts. A new and good one for Miss Millership was "I'm Just a Little Bit Afraid of You, Broadway." The song suits Miss Millership. From a rag she finished with dancing and for the numbers made several changes. Florrie Millership has "arrived." *Mark.*

Mullen and Rogers.

Talking Comedy Acrobats.

12 Mins.; One.

Fifth Avenue.

Mullen and Rogers are a couple of acrobats who essay comedy and talk meanwhile, while in "one," where they entirely remain for the act. One of the couple is a stout fellow with a comic face. The other is the straight acrobat who talks but little. His lines run mostly to "Some singer" or "Some set," hardly ever over two words. But the other is quite voluble. The turn in general outline resembles that of Corelli and Gillette. Mullen and Rogers have the bit of the headspring picking up a handkerchief on the way over, with the usual misses (stalling) and incidental remarks. The Fifth Avenue audience liked the turn very much. Of its kind, and there are not many acrobatic acts that do talk, it should do if Corelli and Gillette have not made this style of turn too familiar. The straight acrobat of Mullen and Rogers could improve upon his dressing scheme. *Time.*

Wilmer Walter and Co. (3).
"The Late Van Camp" (Comedy Sketch).
20 Mins.; Full Stage.
Colonial.

Sponsored by Evelyn Blanchard, "The Late Van Camp," programed as an unique farce, written by Ethel Clifton and Brenda Fowler, solidly fails to convince as a big time comedy sketch. The piece is unique but lacks weight in more ways than one. The plot hinges around the life of a wealthy couple. Before the plot thickens, the wife has started action to secure a divorce. Her husband in turn, pretends to die to secure a line on the man whom he thinks his wife wishes to marry. His body is laid out in the parlor of their home and is to remain there for five days before burial. With the rise of the curtain the body is seen within a coffin in the centre of the stage. The body arises and the master of the house converses with his butler who is in the plot. The widow and the other man also appear. There is talk between them of money, and it is learned the supposed dead man has caused the other to go broke. The latter returns to life, embraces his wife, and it is all over. There are laughs,

Madeline and Dancers (7).
Dancing and Singing.
22 Mins.; Full Stage (Special Set).
Hamilton.

Although Madeline has shown some originality in her stage setting and a number of freakish costumes, the act hardly reaches the position attained by the color scheme in her drops, which are both plain and neat. The special setting was the treat. Lack of rehearsing detracted a good deal from the dances. The girls displayed little knowledge of the many dances attempted, and the turn only gained regular running speed while Madeline soloed, and danced in bare feet. Madeline works hard throughout, singing when opening a French number (hardly understood), and it would be best to do away with it, allowing the act to rely only upon dancing. This it should be able to do, after working, say, a week, during which time it might be cut four or five minutes, or else given more speed and briefer waits between changes. The dancing, other than Madeline's, does little. Some of the men show to better advantage than the women, the chorus consisting of six—three from each sex—with another male member being carried to assist Made-

Capt. Anson and Daughters (2).
Talking and Singing Sketch.
20 Mins.; Full Stage (Parlor).
Fifth Avenue.

Cap Anson is back in New York vaudeville with his two daughters. If Cap had done nothing else for fame, the girls would have been enough. They are tall, good looking young women, natural dressers, and it needs but one look to believe Cap is even prouder of them than he is of his baseball record. The sketch used to bring the three Ansons to the footlights is on baseball, started by a comedy film of Cap playing golf among notables, and later there is another strip of pictures, moving and still, showing current and former baseball stars of the diamond. Among the old timers Cap mentions in his recitative "dream" are Mike Kelly, Comiskey, Clarkson, Fred Pepper, Hughie Jennings, John K. Tener, Lajoie and Pete Lang, also himself. Later one of the girls when kidding her father speaks of Billy Sunday, who was once a Cub. The turn runs along blithely, with the girls singing a couple of numbers, one especially written to the melody of "Mr. Dooley" and about "Cap Anson." The other song is a straight number employed by both young women for the finish. Cap Anson with his rep and his two daughters connected with a baseball theme should be desirable. The girls, both of a somewhat similar blonde type, give the act tone. They need a little more experience. If Cap wants to retire at any time, he could send the girls along as a "sister act." It wouldn't require a great deal of coaching to have the Anson girls become the classiest "sister act" in vaudeville, taking the place left vacant by the Murray Sisters (Marion and Victoria) (so you see, Vic, though regretfully gone, you are not forgotten). Old Pop has a baseball recitation full of points connected with the game, and his appearance is wholesome, with his grey locks, ruddy complexion and near-dance. It looks like a good idea to stage the Anson family, with the opening of the baseball season approaching, for in his day Adrian C. Anson was about the whole works in the National League. There are millions who yet remember him. *Time.*

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)

FOX CIRCUIT

(Edgar Allen)

MILES CIRCUIT

(Walter F. Kees)

RICKARDS CIRCUIT (Australia) (Chris O. Browne)

FINN-HEIMAN CIRCUIT

(Sam Kahl)

SHEA CIRCUIT

(Harry A. Shea)

FEIBER-SHEA CIRCUIT

(Richard Kearney)

GUS SUN CIRCUIT

(Gus Sun)

B. & MOSS CIRCUIT

(B. & Moss)

PANTAGES CIRCUIT

(Louis Placas)

but the story is devoid of any real material. The cast, headed by Wilmer Walter, do their share, with the star a healthy looking corpse with a pleasing style.

"It Never Happened."

Satire on Prohibition.

16 Mins.; Full Stage.

Poli's, Bridgeport.

John J. Splain, of the Poli executive staff, branched out here Monday as a playwright when Jos. Hart produced his new sketch, "It Never Happened," a satire on prohibition. The piece introduced five characters in a Maine drug store where many signs indicative of the liquor affliction belied the character of the place. The dialog is intensely in favor of drink, though intended as a burlesque on Billy Sunday's speeches and methods. It was well received, though some changes may be made before the sketch hits Broadway. Special scenery lent color to the effect. The cast includes Lucile Dorrington, clerk in the drug store; Frank Dacey, chore boy; Gus Bacin, a millionaire who favors and argues for drink; Robert Craig, proprietor of the store, and John K. Newman as "Billy Munday," a village reformer. The theme seems to be a new one, slamming prohibition hard, and is likely to get varying receptions in different communities. *Roberts.*

line in one or two dances. This fellow made things worse, mixing up a number of steps he had little or no idea about. The act should not have opened in its present shape. It's a matter of opinion whether Madeline's dancing ability is strong enough to head a company of this proportion. The chorus at times went through a routine of steps in wild fashion, without appearing to know what they were to do next.

Scoville Dancers (7).

Ballet.

Full Stage (Curtains).

Fifth Avenue.

The Scoville Dancers are five young women and two young men. The girls are not old enough to have had previous stage ballet experience and it's quite possible the turn has been made up from pupils of a ballet school. This impression is further conveyed through the costuming of the young women in their dancing more of a school's dress parade for the parents than of the modern day vaudeville classic dressing that has little of nothing from head to toes. The act opens with the "Ballet Celeste"; there is a duet dance, also a Basket Ballet and another blended in called "The Sprite of the Wood," for the finale. Nothing creative in any of these, all con-

ventional movements, and there is naught about the curtained setting to suggest a premeditated attempt to put over a big time number. More may it be presumed a chance was merely taken to see what might develop. Nothing much will, but the failure of an act or so of this sort need not discourage anyone who believes he or she has an idea for ballet work, although ballets for vaudeville should be based more upon the scheme of costuming than anything else—on the theory that certain dressing will prove more attractive than real ballet dancing. The boys of the Scoville Dancers simply fill in. If the act wants to make the small time, it can at a price. Otherwise it should be revised in every way for another big time showing. If the girls, however, are but pupils they have a good teacher. *Time.*

Hess and Hyde.

Songs.

14 Mins.; One.

Fifth Avenue.

Hess and Hyde are two girls. One is blonde, the other brunet. The brunet likes the blonde; she thinks she is pretty and says so, while the blonde is singing "Simple Melody." That comes near the finish. Then the brunet announces. The brunet is Miss Hess, known through she calling the blonde Miss Hyde. Miss Hess says they will give their impression of American girls doing a Russian dance. They do that. It might be worth trying to do the Russian dance in the Russian style. But they wore nice costumes for it. All of their dresses are nice. Lots of sister acts have nice dresses nowadays. Either sister acts are getting more salary than they used to, or money is more plentiful with new material. The young women open with "Hawaii," then they sing "Way Back Home for a Wonderful Time," following that with "The Kid Is Clever." It's the only song in their rep there's an uncertainty about its publisher. The remainder are of the Max Winslow stable. And if Mr. Winslow was on the job Monday night he would have caught these two girls singing "Simple Melody." Even the way they did it, it got over, but why, oh why, Max, can't a two-act use the song the same way they did it in "Watch Your Step," by each singing to the audience, as Foster and Lovett did with another number in the years gone by. Hess and Hyde only use the double as they exit with a sort of slight dance step. And Max, if you didn't rehearse these girls in Professional Room No. 11, then tell whoever did to inform the brunet, Miss Hess, not to try so much dialog comedy while her partner is singing, and to lay off "The Kid Is Clever" until she knows the lyric, for Monday night Miss Hyde was cueing Miss Hess from the wings. And as Miss Hyde didn't just gauge the distance, they must have heard her up to 42nd street. However, Hess and Hyde look as though they can get along on the small time. Their songs and dresses are now the best parts of the turn, but, as Miss Hess remarked, Miss Hyde is pretty—on the stage. Now let's hear what Miss Hyde thinks of Miss Hess.

Sime.

Truly Shattuck and Marta Golden.

Songs.

15 Mins.; One.

Colonial.

Truly Shattuck and Marta Golden, two robust girls, have a satisfactory turn for the big time houses. At present the act needs some primping, especially the finish, which lacks weight. The routine consists mainly of songs, with Miss Shattuck coming to the front in this. Her partner is used as foil at the start and latter does several impersonations, including one of Miss Shattuck. This section holds up well, with a bit of dialog set to music also proving good for the pair. Miss Shattuck offers among her numbers "Your Wife," a new novelty number, that is handled in capable style. The present ballad employed might be changed for something more advantageous; it appears that the first part of it does not fit Miss Shattuck's voice. For a two-woman turn this pair have the goods.

"Fired from Yale."

Comedy Sketch.

16 Mins.; Full Stage.

A rambling vehicle reminiscent of one of George Ade's playlets, but sufficiently twisted to avert a direct clash in theme, this one depicting the experiences of a college youth just expelled from Yale College. He is engaged to his father's stenog, but before the old gent (a grouchy individual) will consent or aid the affair he wishes his son to produce \$10,000 in cash, borrowed, stolen or begged. The youth (who incidentally filled a type more appropriate to an athletic club than Yale College) collected the \$10,000 from one of his father's associates, and 16 minutes of monotonous dialog met the final curtain. The girl qualified for the role but the accompanying cast fell short and the skit itself never figured. Mr. Ade need have no fear of the resemblance. The principals might better shelve this ordeal before some unkind manager takes advantage of the title to pull some comedy.

Wynn.

"Badger Crossed" (3).

Dramatic.

18 Mins. (Boudoir Interior).

Hippodrome, Los Angeles.

This sketch by Lester J. Fountain, manager of the Hippodrome, is timely in that it deals with a subject just new in the public prints. Its plot revolves around the age-old badger game, although the author has given it new dialog twists and situations. Although intended as drama, almost melodrama, the act develops a good deal of comedy, particularly in the "tag" which makes the house rock with laughter. Well acted by Phyllis Gordon, a local girl of considerable prominence on the stage, and two male assistants, admirably staged (no rough-shod set being allowed to substitute for the real article) and carrying a "punch" guaranteed to make the most blasé theatre-goer sit up and gasp, the sketch gives promise of being readily accepted for eastern booking, if that has not already been done.

Price.

Marvel.

Dances.

9 Mins.; Full Stage (Parlor).

Marvel is the deaf mute who has been under the direction of Ad. Newberger. The boy, now about 20, is a graduate of Prof. Newberger's dancing school. He has appeared in vaudeville off and on, the last time with a young woman to fill in the stage picture. Now he is alone, doing a couple of female impersonations while dancing, concluding with a sort of Pierrot dance, a standard number with him. The act carries an orchestra leader who plays a solo during the first change, later, during the next change) explaining to the audience Marvel is deaf and dumb. The announcement happens immediately after Marvel has disclosed the impersonation. When opening, coming through parted curtains in a blue dress, Marvel looks tall and somewhat ungainly in skirts, but his next change improves the appearance and the boy dances well enough in dresses for anyone to forget defects. He did very big at the finish, the house believing the statement of the leader, which also said that though Marvel cannot hear the music while dancing he keeps perfect time. That is true, Marvel likely feeling the vibration and dancing to it. The violinist does not lead him, as he has danced without a leader. The act runs nine minutes. It's rather short, though speedy of course, since three dances, the solo and announcement are in it. Marvel's last change is an excellent one and rapidly made. Mr. Newberger could stall this turn out to 12 or 14 minutes without injuring it. If the violinist can play rag, he should be given a second solo of that character. Marvel as an act for small time is first class. With more body to it the turn could do on the big time, but wherever it is the billing should make important the fact this boy is the only person on the stage who dances to music without hearing it. That may provoke some debate. The Loew Circuit might even headline the act, depending upon this novelty twist in it. It's almost sure fire, whether the audience literally accepts the statement or not, and to maintain the female impersonation disclosure "Marvel" only need be used without any word denoting his sex. Marvel as a dancer under the conditions is really a marvel. He's one of those things in vaudeville that so often happens; he ought to be a big act as a novelty or curiosity, especially when he can make good on work—but he isn't, and it isn't anyone's fault in particular. The boy commands sympathy with his pathetic handicaps, but withal he must have overcome them to be satisfied with his lot, and at his age, with his dancing ability, should assiduously apply himself to the study of pantomime, in that way preparing a future for himself in a field away from vaudeville where so much depends upon an "act." This country will use pantomime on the speaking stage to a great extent in the years to come. The moving picture will force it.

Sime.

CITY.

There was a great abundance of show at the City the first of this week with a bill headed by Sylvester Schaeffer, his first week in the William Fox houses. Schaeffer drew in considerable business Monday night and everyone appeared pleased at the ability of the all-around star. Closing the show Schaeffer held the entire house in occupying the stage 40 minutes. His present routine consists of magic, painting, juggling, horsemanship, trained animals, horsemanship, violin and strong-man work. These accomplishments were so well handled they marked this chap as an artist of ability, and the audience was alive to the fact they were having something served up far above the average entertainment.

The program in addition to the headliner consisted of largely big time material with Harry Breen, the runner up to Schaeffer, for the honors of the evening. Breen is a revelation to the pop houses as a comedy actor. He is new there and his material is as productive of sure fire results at present as at any time during his career. To get to the hearts of the 14th street audience Mr. Breen employed a large abundance of home talk that immediately caught on and put him in strongly with the populace.

Mac Franks, a single with a pianist, was given considerable space on the boards in front of the theatre. There was no great flash in this young woman's turn that called for exceptional billing. The pianist is far too tire weight of the turn rested upon him. Miss Franks is depending largely upon published numbers, starting with "Slam" followed by "Broken Heart for Every Lamp Post," after which comes an Irish song and then a medley of popular numbers.

Maloney Brothers and Daisy opened the show. The results came rapidly and the turn appeared to advantage notwithstanding the early spot. Just at present the boys might be dropped and the act cut to some extent. The Melody Four, consisting of youthful appearing elaps, were "No. 2." These boys need clothes. The singing is well looked after and with the appearance improved this suggestion should be able to get along.

The sketch of the evening was supplied by Dorothy Burton and Co. Its theme hinges around the giving up of a child by its mother to a founding asylum and later trying to reclaim it. The piece is lacking in weight. The emotional part is evidently played by the featured woman. Only the small time can use it.

HAMILTON.

What a good small time show can accomplish was shown Monday night at the Hamilton, when the entire bill was one laughing success. The audience completely filled the house, with standing room only just before show time. While the Hamilton audience might be hard to solve, Monday night must have been an exception according to the way they received the acts. Collectively the turns formed a well running bill. A few might qualify for an early position on some of the big time bills, although this could not be said without a change in the routine.

Vio and Lynn gave the show a flying start in the opening position. The boys might have been delegated to a spot further down on the bill. They came pretty close to stopping proceedings in the early position. However, it was unnecessary for them to stall around to draw on the applause which was satisfactory the way it was. The orchestra tried pretty hard to drown the boys out, and if not attempting that, they were either a bar ahead or a bar behind. Phyllis Gilmore and Co., in a slinky sketch, formerly called the "Girl from Macy's," sent it to a couple of laughs. The girl in the shop clerk role should not be handling a slinky dress. The sketch is small, timely and looks about as rough for the parts.

Hartley and Pecan closed the first half with talking and singing, gaining some good results. This couple could easily frame another act that might bring them more. The crying and arguing idea around the middle is all wrong. It would be worth while for them to gather in a couple of good comedy lines instead. They finished well after a little dancing that warrants them doing more. A serial picture came next after which Madeline and Dancers (New Acts) scored quite some success.

The White Sisters did well with a poorly arranged routine of song numbers. The second and third songs did not fit at all. Plenty of numbers on the market that would better fit their delivery. Both girls can dance, accomplishing a good deal with a number of difficult steps. They started well, although in a hard spot following the big dancing act. By the time they had completed, solid applause could be heard, and it might be said the girls were forced to an early bit.

Benjamin and Augusta, formerly Ben Beyer and Bro., closed the show, Meyer doing a good bicycle act working with his wife. They all kept in their seats, for a Dancing Contest closed the show.

Henry W. Savage is to shortly move from his present offices to a suite in the Candler theatre building, which recently became the property of Sam Harris (Cohan & Harris). The executive offices of Cohan & Harris will be in that building after May 1.

Three Flessner Bros.

Acrobats.

6 Mins.; Full Stage.

American Roof.

Three men, practically youngsters, going through hand to hand balancing, intermingled with ground tumbling. All are away from the usual build possessed by acrobats, these brothers being pretty slim; nevertheless they do quite well with what simple tricks they attempt. The boys at no time display anything that would suggest fast work. They might discard their present wardrobe for something that would show to better advantage.

PALACE.

A cleverly arranged portion of impromptu comedy, staged at the close of the Palace show Monday night, was quite the best thing on the program, and those who made the usual hasty exit just prior to the entrance of the Four Danubies, who closed, missed it. Nora Bayes, Eddie Leonard and the members of the Charles Howard specialty participated in the social event, combining in the presentation of several minutes of unexpected comedy, apparently staged to keep the audience seated for the final curtain.

The quartet remained on the stage with the casting act while Miss Bayes skillfully manipulating the routine of talk all aimed to promote an interest in the Danube turn, but handled in a manner to prevent the detraction of interest from the principals themselves.

The bill was switched around between the Monday performances, bringing Kaimar and Brown into the second division, where they belonged. Incidentally this combination scored one of the biggest bits of the evening with their new "Nursery Land" which under ordinary circumstances, kept them in the big time (luncheon for several successive seasons). The affair is cleverly constructed, combining all the artistic and comedy talent of the couple and prettily backgrounded with a novel dressing. Coming in the midst of the modern creations, this little skit, reminiscent of younger days, found a hearty response and looks quite the best thing the couple have ever attempted.

The show opened with Alfred and Sigrid Naess with fancy ice skating. A layer of artificial ice atop a floor platform gives the pair sufficient space to whirl and with the present skating craze the turn should find favor.

The Saxo Sextette, who had the second spot with a turn bit similar to the one originated by the Six Brown Brothers. A blackface comic supplies the contrast, but little comedy, while the six men proceed through a repertoire of ragtime on the saxophones. It's a weak imitation of the Brown specialty, weak in comedy and equally weak in construction. It would do on the small time, but even there the imitation is apparent. Just why six men, as musically capable as this sextet cannot give birth to an idea is a problem. The "Chicken Rag" selection utilized for a finale branded the imitation convincingly. No credit is due the sextet, although their agent deserves the palm for the production.

Houdini closed the opening section, featuring his Chinese Torture Cell, a contraption into which he is strapped head down, and which is filled with water, being air tight. His introductory explanation is impressive and convincing and leaves Houdini in a singular class as a showman. The needle and thread trick mystified the house, and his short series of comedy lightened the seriousness. Houdini's engagements are generally big occasions, for he possesses that peculiar ability to make them so. Houdini leaves nothing to the imagination in his explanatory talk and his frankness and willingness to baffle minute investigation doubles the interests. While the bill carried a number of entertaining features, the audience, fixated on Houdini topic, and Houdini seemed the single subject remembered.

Miss Bayes was quite herself during her lengthy routine, offering several of her familiar numbers with a few new songs at the close. The automobile talk gathered laughs and Miss Bayes' clothes noted conversation among the women present. Eddie Leonard, who preceded her, was a popular favorite with the house. The rather long musical intermissions between the Leonard changes did not strike the audience in a favorable manner and during Leonard's absence the upper part of the house expressed their displeasure with periodical applause. Leonard closed with one number before the house anon.

Alan Dinehart and Co. in the Everett Ruskey skit, "The Meanest Man in the World," preceded Houdini, the succeeding wait being filled with Houdini's pictures showing his escape from a straight-jacket while suspended in mid-air. The Dinehart piece is nature in theme and construction and is capably presented by Dinehart and Mary Dyer. Charlie Howard and Co., next to closing, were handicapped to some extent, but the finale in which Howard's eccentric runs are featured, carried them through.

Wynn.

FIFTH AVENUE.

One of the interesting items of the Fifth Avenue program Monday evening was the animated illustrated song, "They Are on Their Way to Mexico." It was sung by Mabel Burke, but the singer was quite overshadowed by the moving picture film of the marching soldiers and Villa. That Villa was there proved the picture had been assembled and it had been excellently done. The different views were perfectly cued with the lyric, and all blended in. Around the theatre it was said Harry Cohen had arranged this ill. song film on short notice. Mr. Cohen is connected with the firm making the ill. song moving pictures. The audience secured a number of "Mexico" encores, a sheet with the chorus written along the blades of the American flag. A Harlem local paper last week wrote the Mayor protesting against the use of the flag for applause. The old dear will have a fit when this song strikes Harlem.

What seemed to be the feature of the Fifth Avenue's first half bill were Cap Anson and Daughters (New Acts). They were placed in the center, around where a film weekly broke in, to be followed by the "Mexico" song, sending two pictures along in a row, and of course the weekly also had a few views.

Violinsky was after the Anson act. His

rag piano playing, with violin, took very well, the house liking his simultaneous playing of three melodies on the piano, while his "cabaret" and "Picture show" bits were as strong as usual. Violinsky would find that a couple of fast rags would get him something also, after he had worked in the turn. Next to closing were Eddie Carr and Co. in a comedy skit that serves Mr. Carr well enough, but it is somewhat padded out and the finish in "one" doesn't help overmuch. The Scoville Dancers (New Acts) closed the show.

Opening were Dunn and Stevens, then Hess and Hyder (New Acts), Nettie Hyde and one of the former Hess sisters, after which came Mullen and Rogers (New Acts) then McGonnell and Simpson, who did very well in their at-home comedy playlet that gets more laughs on the scrapping than anything else. That might have suggested a skit wholly along scrapping lines.

Time.

ROYAL.

The bill at the Bronx house ran a trifle below the standard this week, but notwithstanding this the attendance kept strictly up to capacity. New conditions were not particularly favorable Tuesday night, the show ran as best it could under circumstances, but it lacked the usual decisive punch to add to the big time atmosphere. Manager Egan has added a new musician to the Royal orchestra, a bass viol, partially augmenting Max Scoville's aggression to the essential point, and the improvement is immediately noticeable.

Taylor Granville and Co. (New Acts) headlined with "The Eyes of Buddha" abating the sketch responsibilities with Joseph Bernard and Co., who played Willard Mack's "Who Is She?" a comedy skit built around a domestic woman, a Bernard and Hazel Haslam gives a reasonably good betrayal of the principal's roles, although Bernard might eliminate a few of his characteristics, particularly the continual attention to his coat sleeves and hair. The skit is typical of Mack and well arranged to bring out the broad comedy points. It scored heavily.

Sinifer Rah and Co. opened with heavy-weight juggling. Sinifer Rah working with a blackface assistant. The turn is just strong enough to hold an opening spot on small time bills. It filled that position nicely at the Royal.

Charles Sisters and Holliday were moved up to an early spot with their songs and talk, the idea summing up the bulk of the value. The girls look well and harmonize nicely, and the Bronx gathering seemed to find satisfaction in their comedy endeavors.

Tigbe and Jason held a rather early position to allow them an opportunity to reach "wings and hammers," but did not interfere with their results, the couple did not get the value of the few biggest bits of the evening. Hager and Goodwin, who also employed a piano, managed to arouse sufficient enthusiasm to qualify for honors, their impression of a country fair concessionist bringing the best returns. The singing had a few good comedy ideas and might develop them to far better advantage than be has to date.

Howard's Animal turn closed the first half and kept up the interest, the routine of stunts running along original channels. It's by far the best turn Howard has had in several years and sufficiently entertaining to carry over to the second half.

The second part of the bill also held Moore, Gardner and Rose, a conventional rathskellar act, and Myrtle and Delmar, who closed with their scenic acrobatic affair.

Wynn.

AMERICAN ROOF.

While the show at the American Roof Tuesday night was not up to the standard generally seen, nevertheless one bright feature in the last half appeared to prove satisfactory to the light gathering. Master Gabriel in the second half was the one real treat.

Three Fleas and Bros. (New Acts) were followed by Louie Grant, doing a parrot imitation that got him little. His whistling finish was a bit better. "Don Fulano" is a horse showing quite some "training" and a cowboy does the announcing. Cowboy Elliott might face the audience at all times. The audience appreciated the horse's efforts.

Jackson and Wahl presented some sort of an idea entitled "Before the Theatre," but that is about all they did. Following the first few lines, the special drop in "one" of a house front is pulled up, showing a parlor set, after which they do a couple of numbers supposed to be written upon the idea of the act. This couple would do a good deal better in a plain singing and dancing act, getting away entirely from their present turn and using published numbers. Miss Wahl makes a nice appearance, although the thing about fat women has seen its time, this allowing for her doing away with the number relating to that. Mr. Jackson might confine his efforts more to the audience than himself.

Robert Fulgora closed the first half with his impersonations, he doing about the best of any so far on the bill. Fulgora presented the many fighting monarchs of Europe. This brought him the best returns.

Vera Violinsky opened the second half, singing two light operatic numbers and closing with a violin bit that was put across in fairly good style. Miss DeBassini has a pleasing voice.

Master Gabriel was next, offering "Little Kink" to the delight of the audience. Master Gabriel was assisted by the Amar, who helped somewhat throughout the run. Vida Fern as a maid did little, outside of looking nice for a short time. La France and Howland (blackface) were next to closing, with a comedy talking turn that needs to be freshened up somewhat. The boys are using a number of quite old, and although they brought laughs on the roof, rebalancing could do no

harm. They worked before a special drop in "one," supposed to be a fall, with the following talk revolving about that. They have some good business and the act will pass around the circuit to fair success. The drop is beginning to show long service. The Brittons closed with their novelty rag picking act, from which they put together some pictures that brought applause. The opening might be given more speed.

COLONIAL.

A glance over the bill at the Colonial this week would suggest that house was giving a tremendous show for the money. After sitting through it one's mind might change. It was rather a good bill served up, but then again with the names it displayed the program did not round out as well as would be expected.

Sam Bernard headlined. The German comedian was the big attraction of the evening and down next to closing he ran away with the honors. The present monolog is as productive as any used by the comedian and the audience was kept in constant hilarity during his act. Mr. Bernard has acquired several new eccentricities, evidently during his time devoted to the making of pictures, which are now serving him in good stead in securing laughs on the stage. Tuesday night after the headliner had offered a short speech in appreciation he was forced to recite "The Face on the Bar Room Floor." His parodies before this were also well received.

Opening the show were Baraban and Grohs in present-day dances. This couple should eliminate the classic business, for it is above them. They can get away satisfactorily with the dances of the ballroom variety. Ernie and Ernie, "No. 2," brought forth more dancing, with a different nature. The man of this couple possesses but one leg and he is an untiring worker. His partner is a comedy miss neatly dressed and sprightly. Wilmer Walter and Co. in "The Late Van Camp" (New Acts) followed, with the Misses Cambell next. These two young women were the first strong bit of the first half. Their southern melodies were enhanced by the girls' attractive appearance and harmonious voices. Their act was done briefly but convincingly. Paul Conchas closed the first half. He has a capable comedian in Julius Newman.

Truly Shattuck and Marta Golden (New Acts) opened after intermission, followed by Dolly Connolly and Percy Wenrich with a popular song routine. Miss Connolly is at present opening with "Simply Crazy Over You," which serves her in good stead with "Hold Me in Your Loving Arms," which, according to an announcement, is being used by her for the first time in Louisville (it is from the "Follies of 1915"). Sam Bernard next with the Five Juggling Normans, using clubs, closing the show in snappy style.

The sudden rain Tuesday night did not seriously affect business, the house holding practically capacity, with many of the seat purchases being made at the last minute.

MOUNTFORD'S WINNIPEG DINNER.

Winnipeg, March 29.

The dinner given here this week in honor of Harry Mountford, International Executive of the White Rats' Actors' Union, who is on his way to the Coast, was attended by a number of the most prominent men in Canada, including the Honorable Messrs. Riggs (member of Parliament), Veitch (president of the Labor Council), Mayor Waugh, Bayley Fisher (King's Counsel), Beck (managing editor of "Telegram"), McCready (editor of "Free Press"), Robertson (labor editor of "Tribune") and Pettie (owner of the labor paper, "The Voice").

The meeting was conducted by Harry Hayes, chief deputy organizer for this region.

Chicago, March 29.

After a three hours' conference with his division chiefs and subsequent short sessions with them singly and collectively, Harry Mountford departed from Chicago Sunday afternoon for Winnipeg.

While here, Mountford laid out an immediate mission for Francis Gilmore, the traveling deputy, and he left town before the Rats had half finished their Hotel LaSalle meeting last Friday night.

From Winnipeg, Mountford goes on to Seattle and Portland and thence to San Francisco and Los Angeles. He swings back this way in May when another big meeting of the local Rats will be held.

WORDS OF GREETING.

By O. M. SAMUEL.

"We're surely glad to get back here."
 "Did that billing come from the office?"
 "Can you imagine us on second?"
 "We've been next to closing everywhere."
 "Is the same manager here?"
 "What's the idea of the lofty dressing room?"
 "It's a dandy house."
 "Hope we're fixed better than last week."
 "What's a good hotel?"
 "Is the weather always like this?"
 "We headlined in the west."
 "Murdock caught us in Buffalo."
 "Do the critics see the opening show?"
 "We're rehearsing the new act."
 "The managers want it."
 "Did you get our photos?"
 "Send the press agent back, we've got some front page stuff."
 "Has this song been used here?"
 "Did the baggage arrive?"
 "Can you rig up a dressing-room on the stage?"
 "It's copyrighted."
 "We went great at the Palace."
 "I always read your stuff."
 "Sime gave us a column."
 "We stood 'em up in Memphis."
 "Everybody has been simply grand."
 "She has a chaperone."
 "What time is the rehearsal."
 "Just speaking of you the other day."
 "Haven't slept a wink getting here."
 "Some little taxi rate in this burg."
 "All of our numbers are restricted."
 "I wrote the act."
 "Is this a Sunday town?"
 "Glad there isn't an animal act following us."
 "Hope they 'get' us here."
 "It's hard to get another number that fits the act as well."
 "Ziegfeld wants us."
 "Don't leave anyone come back."
 "Want to talk to the drummer about our falls."
 "What's the nearest jay town."
 "My maid is ill. Can I get a girl for my changes?"
 "Who's a popular guy around here?"
 "They say the audiences are cold."
 "We do it a little different."
 "I always welcome suggestions of any kind."
 "It's hard to fool 'em any more."
 "We have a lot of friends here."
 "I haven't heard one person knock you."
 "They tell me you're the best stage manager on the circuit."
 "Send the property boy around, we want him to do a 'bit.'"
 "Remember it's the working of our act that gets it over."
 "She's been interviewed all over."
 "I've a dreadful cold, and ought to be in bed."
 "Certainly glad to see you."
 "You're looking immense."
 "Little short getting here, and I may have to draw during the week."

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

AMALGAMATION RUMORS GALORE AGITATING THE FILM INDUSTRY

Benjamin B. Hampton, Secretary of American Tobacco Co., Has Approached Various Film Concerns. No Likelihood of an Immediate Combine. Manufacturers Asking Cash For Holdings and Stock Is Being Offered.

The statement in last week's *VARIETY* to the effect that nothing definite had been accomplished in the way of an amalgamation of motion picture manufacturers holds good just as strongly this week. In fact, even the man most freely mentioned as promoting the scheme now admits such to be the case.

From present indications there is small likelihood of anything approaching even a partial alliance of film interests within the next 90 days. The difficulty thus far has been the disinclination on the part of manufacturers to accept stock in the proposed merger in lieu of cash, which is always the biggest stumbling block in the formation of any industrial alliance.

It is generally conceded that Benjamin B. Hampton, secretary of the American Tobacco Co. (and who is promoting the amalgamation) has Mary Pickford under contract, to go into effect after the film star has completed two more pictures for Famous Players, which she has agreed to do verbally. If by that time the merger has not been consummated, those interested with Mr. Hampton will utilize her services at the Lubin plant in Philadelphia (with which they are in some way associated) and release the Pickford pictures via special exchanges somewhat along the lines being perfected by Lewis J. Selznick for the Clara Kimball Young features.

From some film quarters it is stated that propositions for an amalgamation have come from someone purporting to represent John Whalen, who is also associated with the American Tobacco Co. These emissaries have an entirely different proposition from the Hampton scheme, which gives rise to the suggestion that more than one group of tobacco financiers are out for the film business.

Some of the picture people approached will give no heed to the overtures until some assurance of money comes forth. Picture people in manufacturing corporations in most instances are as expert in "promoting" as anyone from "downtown," and the picture people don't feel inclined to waste their time listening to "propositions."

It seems, however, as against this, that the V-L-S-E would gladly welcome any proposal that would relieve the present situation in that concern, but the V-L-S-E, according to report, is in danger of losing about the only real feature maker on its list, the Vitagraph. Vita is rumored dickering with Paramount, the Paramount's initial delivery of \$35,000 on each negative accepted by it proving an attraction to the Vitagraph's officers. The Para-

mount-Vita matter, though, is not closed.

The Paramount manufacturers are said to have held a conference recently over the submission of a merger exchange for their businesses. This included the Paramount service as well, and the offer is reported at \$5,000,000, but in stock of the parent holding corporation to be formed. The principal Paramount makers are Famous Players and Lasky, each having started on a "shoe string," with the F. P. first in the field. The F. P. paid its first dividend, 20 per cent., last year, and it is said the Adolph Zukor concern values itself and current assets at \$2,500,000.

The Paramount holds its manufacturers by 25-year agreements, excepting Morosco, which has a contract expiring Sept. 1 next. It probably will not be renewed.

About all the big feature distributors, excepting Mutual, World and Fox, have been approached. William Fox has so often declared himself against amalgamations, promoters are passing by that picture man. Mr. Fox believes that his single-headed organization, operated, controlled and directed by the same individual (himself) has no need for associates.

The Metro is one of the service concerns the promotion would like to corral, but the Metro is headed by a brainy group that would make any promoter watch his step trying to put anything over on them.

When all of the rumors and reports are traced down, they simply amount to the man in the middle trying to swing both ends on air in the hope he can turn the air into currency, if the ends will swing together.

MISS SURATT IS BACK.

Valeska Suratt returned unheralded from abroad this week, having barely escaped a heavy fine and possible imprisonment in the Tower of London. While in London, Miss Suratt wrote to a friend in New York retailing the military situation in France from the standpoint of an insider. Just where she gathered all this private knowledge she is loath to reveal.

The day after she mailed this letter she received a summons to "report forthwith" at Scotland Yard. From there she was taken before a magistrate who informed her she was subject to a fine of £100 and a dungeon cell. Valeska looked into His Lordship's eyes and the fine was remitted and she was discharged with "a reprimand."

Miss Suratt's contract with Lasky doesn't expire till June 1. Until that time she won't release any films. Very shortly after that date look for her in a Fox feature.

BIOGRAPH CLOSING DOWN.

The next two weeks will mark the passing of the formerly famous Biograph Company out of the field of active motion picture producing concerns. This move is said to be for good and all time. There are two companies now actively engaged in producing Biograph pictures in Los Angeles and they will wind up their efforts within the next fortnight. The company will then have on hand enough material to release until the first of June and then the Biograph brand will fade from view as far as new subjects are concerned.

During the last year or so Biograph has been getting the greatest part of its financial return out of reissues of the early Mary Pickford pictures and more lately reissues of stories directed by D. W. Griffith. Both of these celebrities were connected with the Bio in the early days of pictures.

In connection with Mary Pickford's retirement from the Biograph Company there is a rather amusing tale in the light of the latter day events that have made her one of the most sought after screen personages. Miss Pickford was receiving \$75 weekly from the treasurer of the company on each salary night. After she had been with the concern for some time she asked that her salary be raised to \$100, but the financial heads of the Bio couldn't see her at that figure and she passed under the management of another company.

It is said the reason for D. W. Griffith leaving the Bio was for as trivial a difference in salary.

The Biograph was one of the pioneer concerns in the manufacture of motion pictures. They originally were known as the American Mutoscope and Biograph Company and manufactured slot machines. The old Bio studio on 14th street, New York, is now leased by the Premo Film Co., and their larger studio in the Westchester section is at present under lease to Geo. W. Kleine until May 1st.

Los Angeles, March 29.

Biograph has given two weeks' notice to all its players here. It is reported all the company's studios will be closed permanently.

MANUFACTURERS TO MEET.

The question of over-production has reached such a state that a meeting of the film manufacturers will shortly be called for the purpose of informally discussing the situation, with a view to devising some means of limiting the output.

The situation has reached such a state that small town exhibitors now are no longer content to pay even \$5 a day for some features, insisting on booking for six days for \$25.

SUPER BURNED TO DEATH.

The World Film Corp. was using the Premo studio at 11 East 14th street last week for the taking of "The Woman of It." During a fire scene one of the extra men went suddenly insane and rushed into the flames, falling prostrate in the fire. Before he could be removed he was fatally burned, dying before an ambulance arrived.

M. P. E. A. VS. BOARD OF TRADE.

The Motion Pictures Exhibitors Association vs. Board of Trade feud, was declared temporarily off and the hatchet was buried, at a meeting of the executive boards of both organizations, called early this week, for the purpose of straightening out the tangle caused by the exhibitors advertising a trade show for March 1, at the Grand Central Palace, anticipating the Board of Trade Exposition, scheduled at Madison Square Garden, for May 7, by one week. With the two shows running so close to each other it was agreed that both would be flivvers, while the argument put forth by the "Board" was that with both combined it would prove a big winner.

Finally, after the "Board" had agreed to split the profits 25% to the exhibitors, 25% to the "Board," and 50% to be applied to a fund for the purpose of combating adverse legislation, the exhibitors agreed to call off their exposition. Several of those present protested against the latter arrangement, as being a bait to some legislators, who, upon finding out there was such a large fund available, would immediately seek to help spend it by introducing unfavorable legislation.

What the exhibitors expect to do with the contract they signed with Rich G. Hollaman, president of the company operating the Grand Central Palace, is a problem that will be hard for them to solve. Mr. Hollaman, who financed the two previous trade shows given by the exhibitors, is known as a stickler for business, and with a contract calling for a fifty-fifty division, in his possession, besides having advanced for advertising, it is a certainty they will have a lawsuit to defend. Immediately upon the agreement being consummated overtures were made to Mr. Hollaman, but the only way in which he would cancel the exhibitors' contract, would be by the combined show being given at the Palace, instead of the Garden, which the "Board" declined to consent to.

MAGAZINE WRITERS SCARCE.

The fiction magazines are suffering from a dearth of material. This condition is directly traceable to the call upon writers for scenarios for feature pictures. When such men as Arthur Stringer are engaged to write serials like "The Iron Claw," and paid a good price for scenarios of that calibre, the magazines which pay from \$50 to \$250 for a good short story are unable to compete.

DOROTHY ROGERS' GRIEF.

Probably the most disconsolate individual around New York the past week was Dorothy Rogers, erstwhile vaudeville artiste, who has just been engaged by the William Fox Film Corporation. A friendship of some eight years' duration existed between her and Sully Guard, the film actor who was killed in an automobile accident at Jacksonville last week. The couple were to be married this Spring.

FILM FLASHES.

Francis X. Bushman, who is appearing in the stellar role in "The Wall Between," a forthcoming five-part military production, nearly lost three fingers of his left hand while working in the picture near Savannah, Ga. As a young lieutenant of the United States army, he was leading a charge up a hill against five hundred negroes playing the part of natives of Nicaragua in an insurrection. In attempting to wrest a sword from a giant negro, who had been directed to put up a stubborn fight, the action became too realistic and Mr. Bushman's fingers were cut to the bone. He was laid up for several days and the other members of the company were given a vacation for that time.

Something unusual for newspapers to have the same opinion occurred in Washington last week while the "Fighting the Allies" or "Germany at War" pictures were being shown in Washington. These pictures are shown under the auspices of the Fatherland Magazine and under the direction of Samuel Cummins. All the papers in one voice claim that, unlike the other war pictures that heretofore have been shown in Washington, these pictures do not contain any parades or maneuvers or were posed for, but show actual battle scenes taken from a great distance.

Beverly Griffith, who has been assistant to Henry McRae in the direction of thrilling film stories at Universal City, was detailed a few days ago by H. O. Davis, vice-president and general manager of the Universal Film Manufacturing Company, to United States Army in Mexico and join the United States Army in pursuit of Francisco Villa and secure actual photographs of fighting and any other subject which would prove interesting in the Universal's Animated Weekly.

The Smalleys have spent a week in San Diego filming scenes for Lois Weber's psychological drama, "The Eye of God," in which Tyrone Power plays the featured lead, with Lois Weber playing opposite. It will take Director Smalley at least ten days more to complete this picture, which will be released as a feature in five reels.

"The Woman Who Dared" is to be the second of the California Motion Picture Corporation's "Better-than-Program" feature releases. With Beatrice Michelena in the title role the picture is now being completed at the company's studios in San Rafael, Cal., and will be ready for the inspection of states rights buyers early in May.

Ramona begins its New York engagement with the night performance Wednesday. Commencing Thursday there will be matinees every day, including Sunday. A popular scale of prices, ranging from 25 cents to \$1.50 a night, and 25 cents to \$1 at the matinees has been inaugurated.

Lewis J. Seisnick has formed a chain of exchanges through which all pictures produced by Clara Kimball Young will be handled after July 15. In addition to the pictures of Miss Young there will be included the output of a number of other film stars.

"Gloria's Romance" is the title of the new motion picture novel by Rupert Hughes in which Billie Burke, is to play the stellar role. Miss Burke will be supported by Henry Kolker. The films are now being produced at the Kleine Studios in New York City.

Marie Doro, who has gone to the studios at Hollywood, California, under a contract for a period of years, will make her debut as a Lasky star April 24 in a photoplay entitled "The Heart of Nora Flynn," which is being directed by Cecil B. De Mille.

The management of the Strand theatre is making elaborations for the forthcoming second anniversary celebration. The theatre will be tastefully decorated and the entire uniformed staff will appear in new uniforms.

Among the many thrilling scenes in "The Leopard's Bride," a Mutual Masterpicture, De Luxe Edition, are those in which the leopards of the Bostock animal collection are concerned.

The Dillon Brothers—Robert and Jack—are combining their various talents in Vogue (Mutual) comedies. Robert Dillon writes comedies for brother Jack to produce into laugh makers.

The motion picture campaign for the Actors' Fund of America is sending out "trailers" to be attached to all outgoing releases, calling attention to the "National Tribute Day," May 15.

The new Regent theatre, Kansas City, Mo., built of concrete and steel, opened this week. It is a feature house, with pipe organ and a 10-piece orchestra.

The Rialto is scheduled for opening April 15. The cost of the enterprise is stated to be \$1,250,000.

Triangle announces that Mabel Normand is to have a wider field of motion picture activity. She is to be starred hereafter in comedy drama.

P. T. Powers is back in New York after a visit of several weeks at Universal City.

COAST PICTURE NEWS.

BY GUY PRICE

Harold Wolf, a picture actor, was granted a divorce from his wife, also a professional.

Carol Bacon, a film star, raided her husband's apartments recently and finding other women there engaged in a gay party immediately sued for divorce.

Alex Pantages threatens to invade the motion picture field here.

Capt. Leslie T. Peacocke is now at San Rafael turning out scenarios for the California Motion Picture Co.

Rev. P. F. Shannon, a priest well known here, is taking part in a picture now being made at Inceville.

Ida May Park is now a member of the Universal City scenario staff.

Roland Bottomley, leading man, takes a plunge in the Pacific before breakfast every morning. At least, that is what his press agent tells us.

Corene Grant is now in pictures.

To date none of the motion picture actors have enlisted to join Funston on the border.

Bert Francis says he is in pictures for good. No more "legits" for him, he allows.

De Wolf Hopper tells on an average of ten stories a day, according to D. W. Griffith.

Miller Brothers have taken the Alhambra theater, a failure since its birth, and made a whopping success of it. Fox films are shown exclusively.

Lydia Yeomans Titus is too old for the stage, she says. But then she is one of the best character women in the pictures. She should worry.

T. L. Tally has returned from a trip north.

Sir Herbert Tree will return to Los Angeles in the Summer for more films.

Constance Collier expects to return to England as soon as she has completed her Fine Arts engagement.

Clune's "Ramona" is now in its last week—the seventh—at the Auditorium. It will go from here to San Francisco.

Quiet reigns in the film camps. Not an actor or actress has been arrested for speeding in ten days now.

Lloyd Ingraham is doing nicely behind the camera—he has his own car and bungalow.

Vivian Rich has recovered from an attack of grippie.

Norma Talmadge has returned from Santa Barbara.

Frank Campeau has been here so long in the flickers that he meets every incoming actor and inquires if Broadway has changed any.

NEW INCORPORATIONS.

Motion Picture Exhibitor Co., Inc. \$50,000. F. Smith, C. J. and M. L. Van Dusen, New York.

Managing and Producing Co. \$5,000. A. Kahn, F. H. Reynolds, A. B. Bauer, New York.

Arbor Amusement Co., Inc. \$5,000. H. Ruehe, W. F. Reilly, J. A. Dolan, Albany.

Strand Theatre Corp. \$40,000. W. Driscoll, F. E. Bates, W. A. Dillon, Ithaca, N. Y.

Kemble Film Corporation. \$75,000. M. A. Bates, J. Lacov, G. E. Hawthorne, Brooklyn.

Empire Producing Corp. \$5,000. J. Brennan, E. Hart, E. Saxe, New York.

Champion Sports Exhibition Co. \$10,000. W. S. Sinclair, F. J. Randall, G. T. Hudson, Brooklyn.

Pointer Feature Corp. \$25,000. R. L. Noah, H. G. Meier, J. H. Meeker, Jersey City.

SEA BEACH PALACE LEASED

The Paragon Co. has added Sea Beach Palace, Coney Island; to its studio acreage. Negotiations pending the past fortnight between the Coney Island Bank, representing the Sea Beach interests, turning over the West Eighth street "L" of the famous exposition building to the Fort Lee corporation for picture taking, will be consummated this week.

The arrangement will not affect the coming summer tenants of the main section of the plant. Paragon wants the space for seaside, holiday and other effects. After Coney's impending season the entire flooring will come under Paragon lease.

CARBONS GETTING DEARER.

The price of motion picture machine carbons continued to soar last week. From reports $\frac{3}{4}$ x 12 carbons, the standard size carbon universally used, is now quoted at \$13.50 per hundred. Prior to the war these carbons sold for \$3 per hundred.

Receiver for Cincinnati Film House.

Cincinnati, March 29.
Jerome Jackson has been appointed receiver for the Clifton theater, a picture house.

BIDDING HIGH FOR FILM.

The dozen or more cameramen who have been working along the Rio Grande for the past few months late last week found themselves the storm center of a regular runaway film market.

Four days after the Columbus, N. Mex., raid, purchasing agents representing a number of eastern and western companies appeared in El Paso, Columbus and other border points and lively bidding ensued with the free lancers holding out for top prices. Most of the available negative was snapped up at around \$2.00 and \$3.00 a foot, but rare scenes brought as much as \$5.00 a foot.

One concern actually telegraphed several thousand dollars to El Paso in order that its representatives could pay spot cash for about six thousand feet of negative. This lot was taken over at an average price of about \$2.00 a foot.

MIRROR LOSES THREE CASES

The Mirror Film Corporation as defendants in three suits, in two Municipal Courts, was defeated in all three on Wednesday of this week. One case was that of Capt. Harry Lambart before Judge Murray and a jury in the Fourth District Court. The plaintiff was suing for his last week's salary with the corporation as general producing director. The jury returned a verdict for the full amount and costs in his favor.

Evelyn Wildner and Juliette Crane were the plaintiffs in two actions against the film company in the Fifth District Court. In the case of the former the jury returned a verdict in her favor for \$600 and in the latter case a plaintiff received a verdict for \$500.

CHICAGO'S CENSORING STIR.

Chicago, March 29.

The censoring affair here as far as pictures are concerned is alive through complaints preferred to the mayor against Major Funkhouser, police censor. It is alleged Funkhouser ordered films cut, then permitted the cuts to be replaced and the pictures afterward exhibited in local theatres.

Chief of Police Healy is also made a target by the censor crowd through having appointed Wilbur F. Willis, chief censor over two women applicants for the position.

Pictures Prove Helpful.

New Haven, Conn., March 29.

The educational moving pictures which have formed a part of the trade school curriculum since Jan. 1 have proved a success. Over 20,000 feet of educational subjects have been obtained from the Department of Public Instruction at Washington and run since the first of the year, and the trade school plans to keep this plan up.

Spiegel Back at Work.

Arthur Spiegel, president of the World-Equitable, returned to his desk on Tuesday, after being confined to his home for six days with a severe cold.



ALBERT K. DAWSON AT THE FRONT

Two views of a war picture taken for the AMERICAN CORRESPONDENT FILM CO. in the Servian Mountains, where he went with the Bulgarian Army.

ALBERT K. DAWSON is the intrepid cameraman and in the left hand picture he is prepared to "shoot" a war scene. The right hand picture shows Mr. Dawson temporarily resting whilst reading VARIETY.

The average winter temperature in the mountains is zero. While in the mountains Mr. Dawson dressed like the native Bulgars, wearing a peasant coat and hood. The coat is of sheep's skin with the wool inside. Leather covers the outside. It is two inches thick and the warmest wearing material one may secure for that climate. The hood is of homespun woolen material made by the peasants. It is soft, warm and water-proof.

Mr. Dawson secured some real war film for the A. C. F. Co. and has shipped considerable of it to the home office of that concern in New York.

THE MOTION PICTURE SENSATION OF ALL TIME

THE OFFICIAL AND ONLY PICTORIAL RECORD
IN FOUR PERFECT REELS OF THE

WILLARD MORAN

"MILLION DOLLAR CHAMPIONSHIP CONTEST"

The Greatest Display of Physical and Mental Development in Combination Ever
Shown in a Combat of Perfectly Trained Gladiators

The Most Talked-About, Successful and Fascinating Encounter in the
History of the World's Sports

JESS WILLARD

Moderation and Right Living In His Complete and

FRANK MORAN

Boxing Championship of the World.

The American Superman,
Model of Cleanliness,
Hard-Won Victory Over

The Foremost Contender
for the Heavyweight

Passed by Press and Public as a Clean, Thrilling, Inspiring, Educational, Historical Picture That Can be Seen by Anyone

CHAMPION SPORTS EXHIBITION COMPANY

910 Longacre Building

42nd St. and Broadway

NEW YORK CITY

Telephone, 5776 Bryant

Now Playing To Top Capacity — Park Theatre, N. Y.

Entire William Fox Circuit

Triangle Releases for the Week of April 2nd

For the week of April 2nd the TRIANGLE-FINE ARTS PICTURE will be Douglas Fairbanks in "The Habit of Happiness." With the number of successes already to his credit it is easy to appreciate how your patrons will enjoy watching Douglas Fairbanks as he makes the one-toothed, half-blind, sodden and shriveled wrecks of the slums laugh. Seldom has there been a play with such a surplus of real human interest—a play that so appeals to everyone, men, women and children alike.

The TRIANGLE-KAY BEE Release will be Jane Grey with William Desmond in "Waifs." "Can a Bad Woman Make a Weak Man Good" is the vital theme in this latest Ince Play. Is it possible for a woman of the slums to take a weak individual and make him become a decent hard-working citizen? It's a question of intense interest to many of your patrons. They'll appreciate a play of this sort.

Then for the two Keystones there are two plays with more than the usual laugh-making qualities. "A Bathhouse Blunder" and "His Wife's Mistake" with Fatty Arbuckle and Al St. John will furnish your patrons with all the laughter they can stand.

TRIANGLE FILM CORPORATION
1459 BROADWAY-NEW YORK

THE BIRD OF PREY.

The Miner.....John Lehnberg
His Wife.....Katherine Adams
Their Child, age 5.....Tula Belle
Their Child, age 13.....Madeline Fairbanks
The Easterner.....Robert Whittier

If it weren't for several hundred feet of most beautiful snow scenes, a child actress and two collie dogs, this picture would be rated as about the most mediocre of Mutual Masterpictures that has been marketed in some time. But the three redeeming features mentioned bring the picture out of the rut and lift it to a sphere where almost any exhibitor can play it. The story is highly melodramatic and improbable in a great many spots, and there are also faults in direction. One scene, that showing the close of the all night hunt for the lost child, where the searchers are shown wandering about the snow-drifts in the Adirondack Mountains, dressed in top hats might well be cut. The story opens in a western mining camp. A miner, who has been in hard luck, takes in a prospector from the east to live with him. The two manage to make a strike together, but the easterner, instead of filling the claim as a partnership, puts it in his own name and after selling his right, makes off with the wife of the miner. In the east years later the miner trails down the two. He tries

to shoot the man who betrayed his confidence, but, failing in this, he discovers the child of his former wife and the easterner, who has become lost in the snow and kidnaps her. Later on when things become prosperous for him, and correspondingly bad for the runaway pair, the betrayer having been sent to jail for embezzlement, the wife comes to his door in search of employment as a housekeeper. He takes her in and later, when the villain, who has managed to break jail, appears on the scene, he is shot by the police. The Thanhouser firm, which is responsible for the picture, are starring Robert Whittier and Kathryn Adams in the production. There may be a reason for this, but after viewing the picture it suggests that it would have been better to star Tula Belle, who plays the part of the young child, and the two collies.

WILLARD-MORAN FIGHT.

The next best thing to having attended the Willard-Moran boxing contest at Madison Square Garden March 25 is to see the motion pictures of the contest. The "next best thing" has several advantages over the contest itself—you see the thing in cold blood and are thus enabled to form your opinion as to the merits of the respective contestants. Most of the newspaper writers declare unqualifiedly

that Willard was the winner by a large margin. The pictures show Moran did a great deal of the leading, abandoning science to a considerable extent and trusting to good fortune to land a knockout. It also shows that he landed a number of blows that would have ended a boxing contest with almost any other human being. This proves Willard to be well nigh invulnerable. It shows Willard defending his title with but one hand after the third round. It shows Moran's face covered with blood in two different rounds—it shows many such things which gives one an opportunity to prove any contention one may make or disprove contentions made by others. Moran is entitled to all credit for having stood up against so formidable a giant for ten slugging rounds. The fight film run about forty minutes showing the champion and the contender in training; that 13,817 paid admissions were registered and other interesting data; a panoramic view of Madison Square Garden; famous persons present; the promoter of the contest; the respective managers, announcer, referee, and so on; then comes a round of one of the preliminary contests and finally the fight itself. There are a number of close-ups of the actual battle and these are exceptionally clear for a boxing encounter taken by artificial light. The pictures are well worth seeing. They were well attended at the Park Monday evening.

Joe.

A WIFE'S SACRIFICE.

Count de Moray.....Robert B. Mantell
Countess de Moray.....Genevieve Blinn
Pauline de Moray.....Claire Whitney
Madam de la Marche.....Louise Kral
Pailta.....Henry Leon
Gorgone.....Genevieve Hamper
Peppo.....Stuart Holmes
Elliot Drake.....Walter Miller
Robert Burel.....Walter McCullough
Marie Magner.....Jane Lee
Gosh, what a lot of crime can be jammed into five reels of motion picture film and believe us, "A Wife's Sacrifice," the latest Fox Feature, starring Robert Mantell, is one of the very best little "crime waves" that has been seen in these parts in many a day. A couple of little things like murder or the theft of 20,000,000 francs mean nothing in a motion picture director's life, for what's a couple of little murders, more or less, when one has a pair of imposters posing as missing heirs, an illegitimate son that is a black-mailer, a husband that commits a murder because he suspects his wife's brother (even tho' he be an illegitimate one of being her lover. And so it goes on for the entire five thousand feet of Mr. Rochester Kean's very best film product. And with all this crime lying around loose, the gendarmes do not walk into the picture until the last hundred feet of the final reel. Prior to witnessing this picture one may have had a very high opinion of the French police system, but "A Wife's Sacrifice" shatters any ideals in this direction. The opening of the picture is frightfully involved and it isn't until the story gets into the second reel that there is any possibility of finding out what the action on the screen is all about. Then it is discovered that Gorgone and Peppo (Genevieve Hamper and Stuart Holmes) are brother and sister, and that they have planned to pass on the heirs to the Palmeri estate and obtain the 20,000,000 francs left by a deceased relative. With the acquisition of the wealth the social bug bites them. Peppo stumbles on the fact that the Countess de Moray is secretly visiting the apartment of a gambler. The gambler is her illegitimate brother and threatens to expose her mother unless he is bought off. The Countess is trying to protect her mother's name and secretly pawns her jewels to get the money required. Peppo takes the Count into his confidence and tells him of the meetings and the Count rushes into his wife's apartment, finds her brother there and, thinking that he is her lover, shoots him dead. After obtaining a divorce, the Count weds Peppo's sister. Later, through the medium of the lover of the Count's daughter, the entire story of Peppo and Gorgone is exposed and the Count rushes into his wife's apartment, finds her first wife are reunited. The story as it is told in film form holds only because of the fact that it is capably acted. Mr. Mantell does not look or play the part of the Count convincingly. But against this the use of his name will attract to the box office.

Fred.

AUDREY.

Audrey.....Pauline Frederick
Lord Haward.....Charles Walcott
Evelyn Byrd.....Margaret Christians
Jean Hugon.....E. Fernandez
Mrs. Darden.....Helen Lindrith
Mr. Darden.....Henry Hallam
John Byrd.....Jack Clark
What is the Famous Players organization attempting to do? Is it possible that prior to the report Mary Pickford might transfer her allegiance elsewhere, they began "building" another such star? By every process of calculation their latest release, "Audrey," is a Pickford role and by the same method of calculation it isn't a Pauline Frederick part. For four reels Miss Frederick is supposed to depict a boyden in rags, finally donning "citizens clothes" and marrying the noble lord. (Incidentally this marvellously unique plot could have been unfolded in one reel much more effectively than in five.) Miss Frederick is essentially a "classy" film star, fitted for either "vampire" or "society emotional lead" roles that call for the finest of gowns. She is altogether too sophisticated for the depiction of youthful boyden parts. In "rags" she doesn't even look pretty. So one can readily believe the role is essentially Pickfordian, requiring only the continuance of the "rags" for an additional half reel to have it fit "our Mary" to a nicety. "Audrey" with Miss Frederick is a most unsatisfactory film production.

Joe.

THE FLIRT.

Cora, the Flirt.....Marie Walcamp
Laura, sister.....Grace Benham
Hedrick, young brother.....Antrim Short
Mr. Madison, father.....Ogden Crane
Mrs. Madison, mother.....Nannine Wright
Valentine Corlies, swindler.....Juan de la Cruz
Ray Vilas.....Paul Byron
Richard Lindley.....Fred Church
Wade Trumbull.....Robert Lawlor

(Cora's Suitors)

Pryor, Secret Service Man.....Robert M. Dunbar
Five-part Bluebird picturization of Booth Tarkington's story of the same name published in serial form. It tells the story of a conscienceless flirt who leads all the eligible young men of the village a merry chase, sacrificing even her own family to her selfish whims, and in the end, after ruining everybody, marries an estimable young man. The finish is probably true to life, but in drama (legitimate or screen) she should meet a more terrible fate. Marie Walcamp is starred and is an excellent type of a thimble female with narrow nostrils and in dictating constantly her supreme selfishness. Juan de la Cruz, as the heavy, was also excellent and the entire cast intelligently selected. A corking program picture.

Joe.

THEN I'LL COME BACK TO YOU.

Barbara Allison.....Alice Brady
Steve O'Mara.....Jack Sherrill
Caleb Hunter.....Eric Blinn
Archie Wickersham.....Leo Gordon
Harrigan.....George Kilne
Miriam.....Marie Edith Wells
Little Steve.....Ted Dean

The latest Frohman Amusement Co. five-part feature released through the World, is "Then I'll Come Back to You," directed by George Irving, adapted from the novel of the same name by Larry Evans. It stars Alice Brady, but Jack Sherrill, the leading man, should at least be co-starred for the reason that the bulk of the work falls to him. Miss Brady's part is more "receptive" than "active," while that of young Sherrill's is the direct antithesis. It is a story of "red blood" and strenuous action, visualizing the life's struggle of a young man brought up in the woods and compelled to combat the subtle methods of high finance, which he accomplishes by resorting to primitive methods, employing his fists. Atmospheric detail in the form of fog rolling, etc., is effectively utilized and the story progresses interestingly to a logical conclusion. "Then I'll Come Back to You" is a very good program feature. Jolo.

THE REAPERS.

Albert Jordan.....John Mason
Rita Jordan.....Clara Whipple
Edna Jordan, a child.....Joan Morgan
Edna Jordan, later.....Rene Dentling
James Shaw.....Warner Oland
Frank Rollins.....Pierre LeMay
Here is a five-part Triumph feature (World-Equitable) that contains a good Christian Science argument very well enacted by a strong cast which forces the theme home to the mind in a forceful manner. Eve Unsell is given credit for having written the scenario and Burton King directed the picturization. John Mason is starred in the picture and for good measure Clara Whipple is featured. The picture is one that will sink home to the hearts of almost any picture audience. The story contains a lot of that quality known as "human interest" and if the exhibitor can work up the interest of those of the Scientist Church in the feature he will attract some extra business to his house. John Mason in the role of Albert Jordan, a clerk in a publishing house, gave a particularly good performance, but the starring honors of the picture should really go to little Joan Morgan, who plays the role of his daughter. Jordan's wife leaves him when he becomes a hopeless cripple through a motor accident, and runs off with a former lover who is a "gambling man." His little daughter Edna, age about six, becomes the little mother of the household. She keeps the

home together and incidentally assists father in running a newsstand. Later a science dealer interests the father in the work of the church and his faith finally bears fruit. With the restoration of the use of his lower limbs he again begins to climb in the world. A number of years pass, the man is successful in business and the child has grown to young womanhood. She has been led to believe her mother had died. In the meantime the wife and mother has sunken lower and lower in the companionship of the gambler, who is now the proprietor of a cheap dance hall. A youthful assistant district attorney is married to Edna. His special duty is to further an investigation of a number of dives and disorderly dance places. Jordan accompanies him on one of his tours and discovers his wife. She agrees to seek the seclusion of a convent providing she can have one look at her offspring, and the story ends happily. Fred.

THE SOWERS.

Prince Paul Alexis.....Thomas Meighan
Boris Dolokhof.....Theodore Roberts
Karin Dolokhof.....Blanche Sweet
The Princess Tanya.....Mabel Van Buren
Count Egor Strannik.....Ernest Joy
Chief of Secret Police.....Horace B. Carpenter
The Peddler.....Raymond Hatton
The Tramp.....Harold Howard

On viewing "The Sowers," a Lasky (Paramount) feature, one is intensely interested, which would indicate that it is a good picture. But in attempting to record the plot the idea suggests itself that the story is the conventional Russian tale of the fight for freedom. It is, therefore, not the story but the manner in which it is produced that makes it interesting and, incidentally, the picture reveals some of the best photography ever shown, without resorting to anything in that line bordering on sensationalism. "The Sowers" is a better-than-average Paramount release. Jolo.

PASSERS BY.

Peter Waverton.....Charles Cherry
Beatrice Dainton.....Marguerite Skirvin
Margaret Summers.....Mary Charleson
Lady Hurley.....Kate Sarjeantson
Peter Summers.....Donald Kite
The Equitable-World has ready for release a five-reel feature of C. Haddon Chambers' rather novel play and interesting book "Passers By," which was produced under the direction of S. E. V. Taylor. Charles Cherry is the star of the very capable company appearing in the filmization, and to his credit be it said that he wears dress clothes as though they were made by a tailor and not hired for the occasion, and in addition

does what little acting there is called for by the role as it was played before the camera, in a manner that can call only for favorable criticism. The picture production as directed by Mr. Taylor loses in a great measure the allegorical undercurrent that was present in both the play and the book, but while the general idea of "The Ship that Pass in the Night" is lost sight of, the "drama" of the original story is held to. The story as enacted in the film version follows closely the stage form. There are but three sets of importance in the picture, two of which are very well done. The opening set shows the home of Peter Waverton, from the windows of which Peter watches the passers-by as they fit from out of the darkness into the straggling rays of light that are cast by a street lamp, and then into the darkness again. Waverton is engaged to the orphan niece of his half-sister's husband. Though there is a disparity in their ages, the man seemingly holds a great affection for the girl. In the past he has had an affair with maid in his half-sister's home, which was broken off by the latter, who sent the boy to America and discharged the girl. On his return to London Waverton tried to find her, but was unsuccessful. Waverton leaves the home of his fiancée for his own quarters one night after a reception. He looks from his windows onto the street, over which a heavy fog is settling. "Neath the fitful gleams of the street lamps he discerns an aged caddy and a "down-and-out" shivering. He sends his butler into the night to invite them indoors, and dines and wines them. Later, after they have left, a woman who has been lost in the fog wanders into the radius of his vision and falls to the street. He rushes out to aid her, and on bringing her into the light discovers that it is his love of yester-year. Through the medium of a series of short flashes as the two stand talking, the witnesses of the picture are informed of the fact that it was through the machinations of the half-sister that her romance was shattered. Peter also learns that the girl has had a son born to her, of which he is the father. The next day the child is brought to his home, and the consequent happenings bring about his release from his engagement to the orphan so that he is free to marry the former maid. The maid is played very well indeed by Mary Charleson, and Marguerite Skirvin as the orphan, while having a role that did not require any great effort on her part, portrayed most capably all that was assigned to her. "Passers-by" while not a great picture is one that will interest and attract. Fred.

JOHN NEEDHAM'S DOUBLE.

Lord John Needham and Joseph Norbury.
Tyrone Power
Ellen Norbury.....Marie Walcamp
Aunt Kate.....Agnes Emerson
Parks.....Frank Elliott
Dobbins.....Walter Belasco
Crust.....Frank Lanning
Thos. Creighton.....Buster Emmons
Here is a photoplay with a punch, a story that carries conviction, a bit of mystery, but very short on love interest, has been capably

acted and turned out as a five-part Bluebird feature. Tyrone Power, who essays dual roles of Lord John Needham and Joseph Norbury, which were introduced to theatregoers years ago by E. S. Willard, gives each of the characterizations a personality distinctive of itself. He has made a mark for himself in the screening of this picture that should create a great demand for his services among the producers. The Smalleys directed the picture and they have turned out the best bit of double exposure work that was ever staged before any camera in America. Of course there were times when the photography showed the effect of the doubles, but this was only on one or two rare occasions. At one time Mr. Power actually shakes hands with himself and that sure is "going some" for a picture. The story of how Lord John Needham, who has been appointed guardian for young Thos. Creighton, squanders the fortune that has been entrusted to him and then commits a murder in an effort to cover his misdeeds, is all too well known to need repetition here. Suffice to say that the picture production does carry a great deal of conviction and that the company that enacted the story created a convincing impression. The sets were all adequate and some really massive. There were very few exterior scenes. "John Needham's Double" is a picture production that can be rated "A1" from both photoplay and box office value. Fred.

THE LOVE LIAR.

David Horsley sponsors this five reel Mutual Masterpicture with Crane Wilbur starred. Although Horsley's name adorns the production, the picture is all Wilbur, even direction, for if this heavy love making leading man had not done his own directing there never would have been half of the close ups and fervid love scenes which mark this feature. The story ideally fits the star but makes him appear in such an egotistical role that it will be only the most rabid women that can tolerate it and as for the men, good night! David McCare is a violinist of merit. His admirers among the women are innumerable. He loves them all, that is, each at a different time. He is finally married to a rich young beauty but lives happily with her but for a short time, then falling for another. The wife allows him to get a divorce in order that he may marry his new flame. This occurs and then some time later a child is born but in the meantime naughty David falls in love with a cabaret girl who is vastly different from the other women he has come in contact with. She is out for the coin and has an apartment to which several Johns have keys. Dave gets his (key) but when finding there are others, wants to do battle. And so it is that this cabaret dame gets poor David's number and he shoots himself in a restaurant and comes falling down a flight of marble steps for the big climax. My but that Wilbur boy is some lover. If only women had to watch pictures such as these they might prove popular, but it sure is tough to make a fellow sit through. Cast and production so so. Pretty girls help some.

WILLIAM FOX

PRESENTS

BLUE BLOOD AND RED

A Picture of Love and Adventure

With

GEORGE WALSH
AND
DORIS PAWN

A Great, Breezy Drama of
the West

Written and Staged by
R. A. WALSH



FOX FILM CORPORATION
130 WEST 45TH STREET NEW YORK CITY

BLUEBIRD

PHOTO-PLAYS

PRESENT

A wonderfully faithful screen adaptation of BOOTH TARKINGTON'S celebrated Saturday Evening Post story

"The Flirt"

WITH

MARIE WALCAMP

and Master Antrim Short

Directed by
Lois Weber and Phillips Smalley

ARRANGE FOR BOOKINGS WITH YOUR
Local BLUEBIRD Exchange

Chief Executive Offices
1600 Broadway, New York

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange

OUR TWO LEADERS

"MY MOTHER'S ROSARY"

(MEYERS-LEWIS)

THE GREATEST BALLAD EVER WRITTEN

Leading Everything In The Market

In Its Own Class

"HELLO, HAWAII HOW ARE YOU"

(SCHWARTZ-KALMAR-LESLIE)

It Carries The Most Entrancing Melody Imaginable

A Sure Fire Feature Song

Add It To Your Repertoire

It Has The Punch

THE LOGICAL SUCCESSOR TO

"I'M GOING WAY BACK HOME"

(JEROME)

THE GREATEST "BACK HOME" SONG EVER PUBLISHED

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO

81-83-85 Randolph Street

FRANK CLARK, Chicago Manager

PHILADELPHIA

1021 Chestnut St. (Opposite Chestnut St. O. H.)

BOSTON

220 Tremont Street

MAX WINSLOW, New York Manager

A BRAND NEW IRISH HIT

Successfully Introduced at the Orpheum Theatre
By MISS MAGGIE CLINE

**“ARRAH GO ON
 I’M GONNA GO BACK
 TO OREGON”**

(YOUNG-LEWIS-GRANT)

Here We Offer You The Most Startling Sensation of the Decade
An Instantaneous Hit One of Those Irresistible Irish Strains
Easy To Remember and with a Singular Magnetic Swing

GET IT NOW

DON’T MISS IT

BACK HOME IN TENNESSEE”

AND HAVE A WONDERFUL TIME”

(SHWARTZ)

SEND FOR IT NOW WHILE IT’S NEW

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO

PHILADELPHIA

BOSTON

81-83-85 Randolph St.

1021 Chestnut St. (Opposite Chestnut St. O. H.)

220 Tremont Street

FRANK CLARK, Chicago Manager

MAX WINSLOW, New York Manager

THE SALESLADY.

Helen Hazel Dawn
Bruce Irving Cummings
Lizlie Dorothy Rogers
Bruce's Father Clarence Handysides
Officer Burke Arthur Morrison

The Famous Players Company has turned out just an ordinary feature in the five-part picture, "The Sales Lady," which was written by Willard Mack and has Hazel Dawn as the star. After having seen several of Mr. Mack's plays and knowing how far that author will go to have his detail correct, it is hardly fair to judge him guilty of several of the glaring faults that are all too apparent in the screening of the story. It is palpable the fault lies with the direction and whoever had the supervision of this branch of the production had a tendency to compel his cast to overact. This detracts from the value of the feature in a great measure. The story, while probable, is not quite possible in the manner of its exposition, but nevertheless with Miss Dawn as the star the picture will run along and prove to have a certain amount of box office value. One point the picture is sorely lacking in is titles. Those that are part of the production at present are in need of punch at many points. An orphan girl comes to New York to earn her own livelihood. She is taken into a boarding house which is the headquarters of a number of salauds. There, through the heartlessness of the landlady, the girl is forced into the streets with naught save a dressing sack over her nightgown. (This is one of the improbable points.) Crouching in the vestibule she is discovered by the son of a wealthy banker who is bringing one of the "Balls" home after a late supper. He immediately falls in love with the girl and later marries her. Through an accident which forces him to his bed for several weeks, the wife turns to the stage. Her father-in-law sees her from the front of the house and as he is something of "a gay old boy" he begins showering her with attentions and she finally effects a reconciliation between father and son. Irving Cummings was very acceptable as the son and Clarence Handysides as the father gave the role all that could be expected were it not for the fact that he displayed a tendency to overact at times. Dorothy Rogers, first as a shop-girl and later as a show girl gave a realistic performance and Arthur Morrison was a "sure enough" copy. Fred.

THE VITAL QUESTION.

Randolph King Charles Kent
Richard King George Cooper
Beatrice King Virginia Pearson
Peter Worden Anders Randolf
Adrian Scaradale Leo Delaney
Benton Bale George Lawrence
The vital question regarding this five-part Vitagraph (V-L-B-E) feature is, "Why was

this picture strung out into a draggy five-reeler when it would have made a good three-reeler?" If it wasn't for the fact that the picture was so admirably acted there wouldn't have been the slightest chance for the feature getting over. Joseph L. Norris' story would have fallen by the wayside long before the fifth reel was reached had it not been for the cast. As the offering stands now, it is just a fair picture that will interest because it carries a story of frenzied finance in a society environment. The principals are a banker, his son and daughter, a trust magnate and a district attorney. The district attorney and the trust magnate both love the banker's daughter. She, in turn, reciprocates the affection of the D. A. They are engaged when the question arises whether or not the district attorney will pigeon hole an investigation which the banker fears. The boy is strong for his duty and his career and loses the girl. The banker commits suicide and the trust magnate steps into the breach and loans the son money from time to time so as to advance his suit for the girl's hand. She finally consents to marry him to protect her brother. Later, when the district attorney starts a crusade against the trusts the husband of his former fiancée, she tries to intimidate him with an exposure of his part in hushing up the scandal connected with the death of the aged banker. It then develops that the district attorney assumed the obligations of the family personally and that he has since been paying them off. Finding that the district attorney cannot be called off the trail by threats, the trust magnate tries to force him into a compromising position with his wife. As the trap is set, the girl's brother, who has been a weak tool, steps into the picture and, with the aid of his little "resolver," holds up the crowd and springs the trap for the people's protector. The trust magnate is killed in the struggle that follows and the close of the picture finds the two lovers reunited. The picture is interesting but draggy, and can be rated about "B" by the exhibitor. Fred.

THE STEPPING STONE.

Elithu Knowland Frank Keenan
Al Beresford Mary Boland
Al Beresford Robert McKim
Flora Alden Margaret Thompson
W. B. Prescott Joseph Dowling
Horatio Wells J. Barney Sherry
Here is what readily might be termed an "All Star Picture Production," for there are really only three principal characters to the story and those principals are all entitled to stellar honors. The story itself, by C. Gardner Sullivan, is a corker and the production given this Triangle-Kay-Bee five-part feature is a wonder. Mr. Frank Keenan and Mary Boland are co-stars in the billing, but to Robert Mc-

Kim, who played the worthless husband, a full measure of credit should be given for having contributed a remarkable performance of a most unsympathetic role. Of course Mr. Keenan and Miss Boland are both finished artists, and one need only to remark that their roles fitted them, to give assurance they gave creditable performances. A word regarding the direction. It was splendid throughout and it is gratifying indeed that one is able to remark that this director at least has come to the conclusion it is not necessary for two people to be clasped in another's arms to achieve a satisfactory ending to a picture. Mr. Sullivan's story has as its heroine figure a rather middle-aged financier (Mr. Keenan), who is a bachelor. The other two necessities to complete the triangle are the Beresfords (Miss Boland and Mr. McKim), who are man and wife. The husband is the chief clerk in a law firm's office. His wife is the backbone of the family and it is through her that the husband becomes the confidential protégé of the financial "lion." Success turns the young man's head and finally the lion reaches out and crushes him, because he believes the husband has forced the wife to commit suicide. When ruined, the youngster shoots himself. Several years later the lion runs across the wife, who instead of killing herself decided to battle the world alone and has succeeded. A happy ending follows and in this picture it carries a certain amount of subtle comedy that is a welcome relief from the usual mush. "The Stepping Stone" should surely prove itself a feature of double "A" value to exhibitors. Fred.

TANGLED HEARTS.

Vera Lane Louise Lovely
Lucille Seaton Agnes Vernon
Enid Hammond Marjorie Ellison
Child Georgia French
Montgomery Seaton Haywood Mack
John Hammond Lon Chaney
Ernest Courtney Jay Belasco
John Dalton Bud Chase
The story upon which this five reel Bluebird feature is based is one that can be classified as amusing and interesting, but does not carry great strength or punch at any time. The photoplay is well acted by a capable company and the direction and scenic settings are fully adequate. It is a picture that will fit in a program that has a good three reeler and a strong comedy to help carry it. If the author had not been carried away with the dramatic possibilities of the theme, "Tangled Hearts" would have worked itself into a very good comedy. The possibilities in this direction were entirely overlooked. Montgomery Seaton (Haywood Mack) carries the entire plot of the tale. He is a young man of wealth and married to a charming girl (Agnes Vernon), but because his wife puts her household duties before everything else in the world, the husband begins to lose interest and devotes the greater part of

his time assisting friends, both male and female, out of their difficulties. This soon leads to a number of complications, one of which contains so great a chain of circumstantial evidence of unfaithfulness the wife is about to leave him and the friends involved, Mr. and Mrs. Josh Hammond, quarrel and the husband shoots his wife believing her to have been in love with Seaton and that the child which the Hammonds have adopted is in reality the offspring of Seaton and Mrs. Hammond. Naturally there is untanglement of all of the misleading circumstances and the Seaton's live happily ever after, as do all of the others interested in the story. Fred.

THE LAST ACT.

Fine Arts-Kay-Bee (Triangle) Thos. H. Ince production, starring Beasie Barriscale. Story by LeMonte Waldron. Well acted and well produced but impossible drama from the standpoint of consistency. Actress in theatrical boarding house, broke. Finally gets position, leading lady sprains her ankle and heroine pleads for opportunity to play the part at short notice. Makes tremendous hit and is a star over night. Just before she secures the position she is seated in the park disconsolate. Wife of a successful attorney, who devotes all her time to charity work to the exclusion of her domestic duties (thereby alienating her husband from her) sees the girl weeping, tries to help her, actress declines to confide, wife puts money in actress' pocket surreptitiously. When the actress becomes famous she meets the husband of the charity worker. She has also taken the boarding house slaver along as her maid. Actress and husband fall in love. Maid warns actress he is married but is told to mind her own business. Actress is appearing in a drama, which shows her in the role of an adventuresome about to elope with a married man. The man's wife comes to her and pleads to give her back her husband. The role calls for her to reply: "The man belongs to the woman who can best hold his heart." Then the wife (in the play) shoots herself; the husband (in the play) casts off his adventures and everybody is unhappy. In the photoplay story the maid "snitches" to the wife, who (as in the play) comes to plead for the return of her husband. As in the play, they were about to elope to some foreign clime and at this point Miss Barriscale is called upon to enact a dual personality. For a moment she is inclined to yield to the wife, then she takes on the attributes of the adventuresome and repeats the same line her stage work calls for. Her better self asserts itself, she promises to give up the man, tells wife to primp up to make herself alluring to her husband, dresses her up and when the husband calls he meets his own wife all doled up. Husband takes his wife home and actress is seen being consoled by the maid. The entire affair is long drawn out and tiresome. Jolo.



WORLD FILM CORPORATION

Presents

ALICE BRADY

"Then I'll Come Back to You" From the Vivid "Best Seller" by LARRY EVANS

The best advertised book of the year, turned into a vivid, vital photodrama, featuring a delightful and popular young emotional star, while the 'steenth edition of the novel is still being rushed off the presses. An absolute "sure-fire" success for every exhibitor who has brains enough to be entitled to exist.

PRODUCED BY
THE FROHMAN AMUSEMENT CORPORATION

RELEASED THROUGH

WORLD FILM CORPORATION

EXECUTIVE OFFICES

130 WEST 46th STREET

BRANCHES IN ALL PRINCIPAL CITIES

EQUITABLE

Motion Pictures Corporation

Presents

**JOHN CLARA
MASON and WHIPPLE**

"The Reapers"

A Realistic Drama of Today By EVE UNSELL

Author of "The Ransom" and "The Warning."

Two of the most widely known stars of stage and screen, in a photodrama of startling realism, tense with sympathetic and absorbing climaxes. The kind of screen-play that "people talk about." You know that's the sort of attraction to present. It gains your theatre added business and (what's more) holds it.

PRODUCED BY
TRIUMPH FILM CORPORATION



OBITUARY.

William E. Bonney, one of the Hyperion Players (Poli Stock), was found dead at New Haven March 25. An empty chloroform bottle was beside his bed. Many believed his death was a suicide, but the coroner's finding announced it accidental. Bonney had been ailing for some time with a hard cold and took the drug to induce sleep. He was the oldest member of the Poli Stock.

Brainard Dobbs, New England theatrical manager and publisher, died March 22, at his home in Bridgeport, Conn., in his fifty-sixth year. He had managed theatres in Grand Rapids, Cohoes, N. Y., and Bridgeport. The deceased was the father of Bert Melrose.

Mrs. William Sullivan (Pasquelena) (Sullivan and Pasquelena) died March 22 at the home of her father, 97 South Pine avenue, Albany, N. Y. The act had been a long established one in vaudeville.

Thomas H. Dooley, sergeant-at-arms of Theatrical Protective Union No. 1 and a well-known property man, died March 12 of a complication of diseases. He was 60 years old.

William Bonney, age 56, for several years of the Hyperion Stock Co., New Haven, Conn., died March 25 at his home in that city.

James Payton, brother of Corse Payton and Mrs. Cecil Spooner, died March 26 at his home in Centreville, Iowa. A son also survives.

In Loving Memory of
SULLY GUARD
From one who loved you
DOROTHY ROGERS

Rhea (Babe) Bannister died March 27 in Chicago. A husband survives. Babe Bannister was well known among the profession.

Mrs. Mars, wife of the Great Mars, died March 26 in Chicago, following an operation.

Paul Flornes, xylophone player, dropped dead last week in Gloversville, N. Y., of heart failure.

The father of Elizabeth Brice (Brice and King) died at his home in Findlay, O., last week.

J. J. Walsh, a well-known road stage hand, died March 19 in his 65th year, from a stomach disorder.

Mrs. Esther Shaffin, mother of Dave Shaffer (Adams & Shaffer), died suddenly March 26.

Dorothy Regal Loses \$500 Pin.
Norfolk, Va., March 29.

While walking to the Monticello Hotel from the Academy of Music, a distance of one block, Monday afternoon, Dorothy Regal lost a bar pin valued at \$500.

BILLS NEXT WEEK.

(Continued from page 15.)
Waterloo, Ia.
MAJESTIC (wva)
Emmett Devoy Co
Adolpho
"7 White Black Birds"
Mack & Veimar
Trevitt's Dogs
2d half
Kurtis' Roosters
Dunn & Dean
Westman Family
"Neptune's Daughters"
(One to fill)
Watertown, N. Y.
CITY O H (ubo)
3 Higgie Girls
Grace Dixon
George Earl Co
Rawls & Gilman
Grenda Hill & Carman
2d half
Jacque Rogers
Neff & Girl
Conrad & Conrad
Deagon & Clifton
Watertown, S. D.
MET (wva)
La Velle & Flaney
Le Clair Sampson
2d half
Charles Semon
Frances & Holland
Wheeling, W. Va.
VICTORIA (sun)
Ray & Emma Dean
Grace Byron Co
Jessal & Edwards
"Pier 23"
(One to fill)
2d half
Soretti & Antoinette
Rae Myers
(Three to fill)
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Cahill Clifton & Goss
Carew & Burns
George Armstrong
"Banks 1/2 Million"
Ketchum & Cheatem
4 Flying Valentines
Williamsport, Pa.
FAMILY (ubo)
"Dream of Art"
Godfrey & Frey
Morrell Sixtet
Bernard & Meyer
(One to fill)
2d half
The Mitchells
Allan Brooks Co
Josephine Davis
(Two to fill)
Wilmington, Del.
DOCKSTADER'S (ubo)
Florette
Albert Cutler
Morrissey & Hackett
Romanoff Dancers
Hawthorne & Inglis
Herbert's Monkeys
(One to fill)
Winnipeg, Can.
ORPHEUM
B & L Hearn
La Mont's Cowboys
Conlin Steel & P
Laurie & Bronson
Gomes 3
Dan P Casey
Embs & Alton
Yonkers, N. Y.
PROCTOR'S
Aerial Eddys
Alton & Allen
Hoban Trio
May Bush & Rob
Katherine Calvert
Copeland-Darwin Co
2d half
Lorados Models
Sincclair & Griffiths
George Widson Co
Wold & Brady
4 Slickers
Sunshine & Showers
York, Pa.
OPERA HOUSE (ubo)
The Mitchells
Thomas & Henderson
Phillipi 4
Cunningham & Marlon
Allan Brooks Co
2d half
Mystic Hanson 3
Godfrey & Frey
Kiddies Burglar
Marle Russell
Leo Zarrell 3
Youngstown, O.
HIP (ubo)
Cycling B inettes
Lips
Thos Swift Co
Bert Levy
Freeman & Dunham
Chlp & Marble
Allen & Howard
Equila Bros
Paris
ALHAMBRA
Femina Quartet
Campbell & Brady
Kitchen & Roy
Les Tremper
Bart & Bart
Decars & Tomato
Lanzetta
Les Trompette
Les Tumlet
Jerlaval & Lerin

Many Film Theatres in Summer.

Ike Libson, who now manages the Strand, Walnut, Family and Bijou (film theatres), will also operate the Grand and Lyric with pictures next summer. In his spare time Libson runs around the country opening other picture houses for the Harris Exhibition Co.

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 1638

ALFRED DE MANBY

Personal Assistant to
S. L. ROTHAPPEL
Knickerbocker Theatre

NEW YORK

\$500,000 in SEVEN WEEKS

\$500,000 in SEVEN WEEKS

Chicago says:—I Will! Pittsburgh says:—We'll do it! Philadelphia says:—Watch us! and Boston says:—We will be pleased to contribute the largest amount to the Motion Picture Campaign for the Actors' Fund.

What does New York say? What—?—? New York, the Empire City of the World—New York the First!—New York has not spoken yet!!! We, the People, are New York. What do we say? Shall we lie supinely on our back while our friendly rivals, the other cities, shall have us bound hand and foot? No? D'you say —no—NO!!!

Awake then! Arise! Show America what America's First City can do! Let the fine thunder of your kindly efforts roll from the Atlantic to the Pacific. What is \$100,000 to Five Million persons —not much—\$300,000 would be more like it! But who shall set the example?

We, the Film People, shall. It is our move now and it is our duty to move quickly—for there are only seven weeks left in which to collect \$500,000 of the Million necessary for the endowment of the Actors' Fund of America and the Actors' Home on Staten Island. Send it in Now! Mail a check today.

Come on, You Big Cities of the East, West, North and South—we'll show you something!—only seven weeks left—National Motion Picture Tribute Day is May 15, but we're ready for the contest.

Now—Everybody!—pitch in—mix it—do just what you can for this noble cause—and make it impossible for any other city to give more than New York City.—Shall New York be last—no—New York shall be first and shall give more for this honorable purpose than any other city—it is a duty—it is a matter of pride.

Do it now—send post office money order, express order, check to J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, New York—or if you are in a studio hand the money to the cashier and he will forward it at once to the Treasurer.

\$500,000 in SEVEN WEEKS

BRONX'S 3,500 HOUSE.

The Bronx is to have a \$700,000 theatre built on a site running through from 161st to 162d street, near Melrose avenue. The theatre is to have a seating capacity of 3,500, and, in addition, a Venetian roof garden with a capacity of 1,700. It is to be conducted solely for the exposition of motion pictures. The management will be in the hands of Ascher's 161st Street Theatre Corporation, which was incorporated in Albany this week.

McClintock With Arlington.

Charles McClintock will undoubtedly be associated in the advance for the coming season of the joint 101 Ranch-Buffalo Bill Wild West show.

BY STORK DELIVERY.

This Triangle-Keystone hasn't a laugh in either of the two reels that are used to retail the story, which in itself is one that has been worked to death in the past. Mack Swain is the principal comedian of the cast, but he has nothing with which to get a laugh from the audience.
Fred.

METRO PICTURES CORPORATION

Presents

Hamilton Revelle

and

Marguerite Snow

in

"The Half Million Bribe"

A Metro wonderplay in Five Acts by Harry O. Hoyt from William Hamilton Osborn's "THE RED MOUSE"

Directed by Edgar Jones

Produced by
COLUMBIA PICTURES CORPORATION

Released on the Metro Program Apr. 16.



VIRGINIA NORDEN

Vitagraph Co.

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
60 West 45th Street
Bet. 5th and 6th Aves. TEL. BRYANT 670

NO BETTER TIME THAN NOW TO ADVERTISE IN "VARIETY"

The Springtime has its advantages for professional advertising.

With the season drawing along toward the breaking up period, the demand for material lessens, and it is the talent that makes its name familiar to managers and agents which will be first in their minds.

Besides that very apparent fact, now are the days when everybody must read the trade papers, particularly Variety, to keep in touch with a tense situation. That guarantees the advertiser in Variety the fullest quota of readers one theatrical sheet ever offered in its circulation; vaudeville, legitimate, burlesque, stock and pictures.

Variety covers the entire field.

"Variety Advertising" is an expense-saver—it isn't necessary to employ another theatrical publication, hence limiting the expenditure for advertising to one medium—Variety.

Variety is read all over and goes all over. It has "All the News All the Time." It gives results.

Try Variety and see.

To bring advertising within a reasonable investment for the player, the following rates are in effect this season, on a pre-paid basis and for the 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

1 inch One Column	
12 Weeks.....	\$20.00
24 Weeks.....	37.50

2 inches One Column	
12 Weeks.....	\$35.00
24 Weeks.....	65.00

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)

TIME RATES

¼ page, 3 Months.....	\$175.00
¼ page, 6 Months.....	325.00
—	
4 inches, 3 Months.....	\$45.00
4 inches, 6 Months.....	120.00
—	
2 inches, 3 Months.....	\$35.00
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

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 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

2

**WONDERFUL PRODUCTION NUMBERS
NOW RELEASED**
FOR THE UNITED STATES & CANADA, ONLY

2

With a great deal of pleasure do we make the announcement that Mr. F. Ziegfeld, Jr. has given to
T. B. HARMS & FRANCIS, DAY & HUNTER & OURSELVES
Permission to release to our friends in the profession

HELLO FRISCO
(I CALLED YOU UP TO SAY HELLO)
HOLD ME IN YOUR LOVING ARMS
Both by GENE BUCK & LOUIS A. HIRSCH

THE TWO ENORMOUS
SUCCESSSES FROM

THE ZIEGFELD FOLLIES, 1915

THIS IS INDEED AN UNUSUAL CONCESSION AND WE DO HOPE THE THOUSANDS OF PERFORMERS TO WHOM, IN ANSWER TO THEIR REQUESTS FOR THE ABOVE, WE HAD TO SAY "THEY ARE RESTRICTED" WILL NOW TAKE ADVANTAGE OF THIS REMARKABLE OPPORTUNITY TO HAVE NOT ONE, BUT TWO WONDERFUL NUMBERS IN THEIR ACT. BOTH THESE SONGS WILL MAKE GREAT "PRODUCTION NUMBERS" FOR TABLOID AND BURLESQUE SHOWS.....

PROFESSIONAL COPIES & ORCHESTRATIONS NOW READY

Uptown Prof. Rooms
1560 Broadway, - N.Y.
AL. COOK, Manager

M. WITMARK & SONS
WITMARK BLDG., 144 W. 37th St., N. Y.

Seibler Building - Chicago
TOM QUIGLEY, Manager
1039 Walnut St. - Phila.
ED. EDWARDS Manager

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
Mark Vance, in charge

The American is announcing matinee prices, 10-15c.

Mrs. Fred LeCompte is now in Boston taking special lessons in voice culture.

It's almost a certainty Richard Travers will appear at the Wilson Avenue shortly.

V. Chandler Smith, the Chicago writer and producer, is back from New York where she rehearsed and produced her act, "The Freshman."

Senator Billy Seamon has forsaken vaudeville to take up book agenting which looks more remunerative at present writing.

W. B. Friedlander joined his wife, Nan Halperin, in Rochester last week and accompanied her to New York.

Mary Boland has supplanted Florence Reed with the St. Louis stock and the latter has gone to Denver to join the dramatic stock here.

Alyce Melzard, who has been playing matinees with "Experience," went to New York this

Arthur Green has written a new Elks' song entitled "Hello Bill" which is now being introduced by some of the local cabaret singers.

On April 28 the annual Chicago performance in behalf of the Actors' Fund of America will be held in the Auditorium during the afternoon.

Charles Goldfield, formerly of the Trocadero

CORRESPONDENCE

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

week where she joins the Winter Garden forces.

Bob Gordon, out this season with Bob Manchester's "Crackerjacks," is now attached to Colonel Roche's house staff at the Columbia.

The management of the road show, "Sept. Morn," has received five notices of players leaving the company within the same week.

The Academy may try the picture policy after June 1 and just how long pictures last depends on the weather.

box office, is out of the show game and managing one of the United Cigar Stores on the north side.

Frank J. Lea is handling the advance for "The Lilac Domino." Lea is no relation to the Frank J. Lea who recently became associated with the Duchess theatre staff, Cleveland.

The Chicago Press Writers' Club gave a dinner for the screen artists in the Gray Room of the Sherman Hotel March 25 and plates were laid for 100 persons.

\$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**

All Material Copyrighted

Representative MAX GORDON

Having no agent or representative
BOOKING DIRECT
Address all offers and communications
Mr. Hal Crane care Variety, New York

HAL CRANE

AND HIS SPLENDID LITTLE COMPANY IN "THE LASH"
WRITTEN AND STAGED BY MR. CRANE

Mr. Crane is the author of a number of splendid plays which he will release on royalty to responsible artists.

BERT SAVOY and JAY BRENNAN

Wish All a Merry Xmas and a Happy New Year

DIRECTION CLAUDE & GORDON BOSTOCK

Joseph L. Kernan is scheduled to come to Chicago from New York around April 1. Among the acts he will bring west is "Love's Lottery."

Arthur Wilson has handed in his "notice" to the LaSalle musical stock. Wilson may join a vaudeville act.

Jules Held is proudly displaying a first prize badge his baby won at a baby show held in Chicago in which 4,000 babies were entered. Held is a German comedian.

The Sherman theatre, Moose Jaw, Sask., will take up its W. V. M. A. bookings through Paul Goudron either March 30 or April 3.

Davis Maurice and Luke Balfe, who operate the Family, LaFayette, Ind., are now running the Lyric, Danville, Ill., with the same U. B. O. show policy as in vogue in LaFayette.

The Chicago offices of Leo Felst will move from its present quarters to the entire third floor of the Grand opera house building.



IMPORTER AND CREATOR OF
EXCLUSIVE MILLINERY FOR THE
SMART PROFESSIONAL

Mathille Spiegl

TWO WEST 45TH STREET
SUITE 1406 NEW YORK CITY

TAFEL, inc.

MME. TAFEL NEEDS NO INTRODUCTION TO BROADWAY FAVORITES. "THE UNUSUAL" BEST DESCRIBES HER CREATIONS IN

**GOWNS, TAILLEURS
and WRAPS**

MME. TAFEL HAS CREATED GOWNS FOR THE PRINCIPALS IN MANY BROADWAY PRODUCTIONS—AS WELL AS THEIR COSTUMES FOR PRIVATE WEAR.

MME. TAFEL'S CREATIONS HAVE BEEN ACKNOWLEDGED BY PROMINENT CRITICS OF FASHION TO BE TRUE "WORKS OF ART."

206 West 44th Street, Opp. Hotel Astor, New York

Frank Stammers, stage director of "So Long Letty," has gone to New York to undergo an operation before departing for the west. To produce "Canary Cottage," the new Oliver Morosco play.

Charles Sinclair has assumed the "Letty" stage directorship instead of James Darling, as previously reported. It's understood Walter Catlett has been resigned for a term of years to star under the Morosco banner.

Word has been received here from the Coast that Ethelyn Clark is not severing vaudeville partnership with Joe Howard. The act is starting on its return of the Orpheum time and will play the Majestic late in the spring.

Among the first of the open-air theatres to play Association vaudeville for the summer, the show booked by Eddie Shayne, is the Sky Dome, St. Louis, which starts its season May 1.

As far as known the Rubin & Finkelstein houses, Palace and Grand, Minneapolis; Princess, St. Paul, and the New Grand, Duluth, will play vaudeville all summer.

McLain Gates and Helen Gleason were engaged last Saturday via Harry Sheldon to play the leads in "Nearly Married," which will play two weeks here, Imperial and Victoria.

C. E. Walters, manager of the Star & Garter, is a walking mine. The popular burlesque manager is having thousands of dollars' worth of radium injected into his tongue as a result of his recent illness.

Frank Gazzolo did not take the trip to South America with a theatrical party of Chicagoans as planned. By way of diversion he is spending much of his leisure time at the Imperial Theatre.

Charles Ringsdorf breezed into the Windy City last week ahead of Phil Niven's "In Old Kentucky" which is playing the Victoria theatre this week. Ringsdorf succeeded Jesse Well as business agent of the show about three weeks ago.

Arrangements have been made by Harvey D. Orr to place his road show, "The Million Dollar Doll," into tabloid form and it will shortly take up a route hereabouts in its condensed form.

A rumor last week Paul Goudron intended leaving the Western Vaudeville Managers' Association to become an outside booking agent was denied by Mort H. Singer of the Association, and Mr. Goudron.

Richard Warner

AUTHOR AND PRODUCER
of 50 Successful One-Act Plays
6 West 106th Street Phone Academy 1334

E. H. Sothorn's tour will end April 22 at Toronto, after which he will appear for 18 performances in aid of the Actors' Fund. Probably the Empire or Lyceum, New York, will be the theatre. After that Mr. Sothorn declares he will retire from the stage.

Everything is in readiness for rehearsals to start for the opening of the Ringling Bros. circus at the Coliseum April 15, the preliminary work beginning April 8. Among the feature acts will be Miljares, now filling vaudeville dates for the W. V. M. A.

Up to March 26 Mildred Peterson, stenographer in Leon A. Berenslak's office, was 23d in the list in the vote table of the Herald's popularity contest for typists. Her vote that day stood at 214,005.

When Gus Hill's "Mutt & Jeff in College" (Robert Monroe, manager) closed its road travels in Huntington, W. Va., recently Mr. and Mrs. Jack Anthony jumped to Joplin, Mo., and the remainder of the company returned to New York.

Kennedy and Burt, who have just hit Chicago after a tour of the Pantages Circuit, have a new act since seen here last season and which they will offer in their new W. V. M. A. route. They also have purchased three new drops and have laid in some "special songs."

Reports from St. Louis have the W. V. M. A. branch office there as unable to supply the demand for single and double acts. The office is under David Russell's personal charge. He

**The Broadway
Clothes Shop**

1568 BROADWAY

AT 47th STREET

Next door to the Palace Theatre
(One flight up)

Are displaying their new "Spring Line" of "Exclusive Styles in New Fads" in clothing. Yes, we sell \$20 suits for \$12.50.

"Clothes That Satisfy"

MAX WEINSTEIN

BEN ROCKE
Manager

**Mr. and
Mrs.
Performer**

after
20 to 40
Weeks' Work
Then What?

Back to the Hot,
Crowded City

Or

BEAUTIFUL CLEARBROOK PARK

ISLIP LONG ISLAND EAST ISLIP

Into a Cool, Comfortable Bungalow of Your Own

A COLONY FOR THE BEST IN THE PROFESSION

One Hour from Broadway—20 Cts. Commutation—Bathing, Eating, Fishing
Can We Start Your Home Now? Little Cash Easy Terms

Write for Information

Carleton Estates, 185 Madison Ave., New York City

**ROXY
LA ROCCA**

WIZARD OF THE HARP

A Big Hit in England

The Hurricane Rag Hit!

Rushing Across the Continent Like a Cyclone!

"THOSE GOOD OLD DAYS BACK HOME"

Words by Joe McCarthy. Music by Jimmie V. Monaco

Novelty Natural Harmony Rag With Patter Aplenty!

Good for Any Kind of an Act in Any Spot,
Single, Doubles, Trios and Quartettes

IT HAS THE PUNCH!

Suggestive? Not At All. Simply Great!

"SOME GIRLS DO AND SOME GIRLS DON'T"

New Novelty Song of Odd and Peculiar Rhythm and Design.
The Song You Have Been Yelling For and Couldn't Get.

Al Jolson tried it out at the Winter Garden, Sunday Night, and it was a riot!
If you don't believe it, ask him yourself.

NOTE: All the numbers issued by us are published for band and orchestra. If interested, kindly communicate with our B. & O. Department.

CHICAGO 115 N. Clark St.
Western Office
BOSTON Eastern Office
176 Tremont St.

LEO FEIST, INC.

135 W. 44th St., New York
PHILA.: Parkway Bldg., Broad and Cherry

ST. LOUIS

SAN FRANCISCO

421 Holland Bldg.
7th & Olive Sts.

Pantages
Theat. Bldg.

HARRY TIGHE

Assisted by

SYLVIA JASON

THIS WEEK (March 27) KEITH'S ROYAL, ALSO AT KEITH'S ALHAMBRA

BOOKED SOLID

Direction, **THOS. FITZPATRICK**

is booking acts in conjunction with the Interstate and W. V. M. A.

Aileen Morrison has been specially engaged by Boyle Woolfolk to play one of the principal roles with the LaSalle Musical Stock. Miss Morrison opens with the company next week. She is one of the best known dramatic women in the Middle West.

Frances McHenry, who closed recently with "So Long Letty," has been engaged as leading woman of the Shubert Theatre stock, Milwaukee, opening April 9. She replaces Frances McGrane, who is reported as having signed with Essanay.

An examination will be made to determine the condition of William Thompson, the old time minstrel man, who was taken in tow by the police last week and held at the detention home subject to further decision. Thompson is the man who is reported as having "discovered Eddie Foy."

W. S. Butterfield has made up his mind to offer stock in his vaudeville house at Flint, Mich., this summer and a company is being organized for that purpose by Arling Aline, who will also play leads. The leading woman will be Grace Hamilton, while other important members will be James Bliss (stage director) and Roy Knott.

Milton Schwarzwald, arranger for the Feist Music Company, left here on the 20th Century the afternoon of March 24 for New York, where he goes to fix up the music for the new Lina Abarabanelle show. This is Schwarzwald's first big chance and he plans to make hay while the sun shines.

The mother of Etta and Minnie Pillard is quite ill at her home in Chicago and with Etta here last week at the Star & Garter and Minnie now playing the Avenue with the Woolfolk musical comedy company the daughters were enabled to be at the bedside of their mother each day. Minnie's husband is Grant Hoag.

Harry M. Lubliner and Joseph Trins are building a structure at the northeast corner of Garfield boulevard and Michigan avenue which will contain a 1,400-seat theatre, 18 apartments, five stores, seven shops and three offices, to cost about \$15,000.

Earl Burgess, who recently shook the dust of Broadway off his feet, is in Chicago for a few weeks putting through a new show deal which he expects to make public within the near future. Burgess is the man who managed the Primrose & Dockstader minstrels and earlier this season had out an "Uncle Tom's Cabin" company in the east.

"ENGAGED, MARRIED AND DIVORCED"

By J. P. MULGREW
Three Special Drops in "One"

Protected in every way

Tom KENNEDY and BURT Ethel

THE ABSOLUTE CLIMAX TO ALL MYSTERIOUS FEATURES

LOVETT'S "CONCENTRATION"

OPENED AT PROCTOR'S PALACE THEATRE, NEWARK, ON MARCH 20th AND STILL THERE.

BIGGEST BUSINESS IN THE HISTORY OF THE HOUSE. A POSITIVE SENSATION.

GEORGE LOVETT
The Mental Marvel

MME. ZENDA
The Psychic Wonder

and

MISS CRANE
The Original Musical Oracle

Notwithstanding the decision of the court in this matter we still maintain the legal user of this name is a "chooser" and stole Miss Crane's lawful name (Mercedes), making a trademark of it and thereby depriving her of it for theatrical purposes.

MYSTERY

MUSIC

SCIENCE

MIRTH

BOOKED SOLID U. B. O. TIME

Personal Direction Mr. HARRY WEBER

THE GREAT LE ROY and CO.

European Escape Artists
OFFER

\$500⁰⁰ Challenge

To any hand-cuff king or individual who will successfully duplicate our performance.

Managers, Agents, handcuff kings and especially Houdini, are invited to see this act.

This week, (March 27), Daly's Theatre, Broadway, New York. Next week (April 3), Strand Theatre, Hoboken, N. J.

The Artist to Gain Public Approval Must Be Perfectly Gowned

On account of the great success we have had the special offer to make a Suit to your individual order

for **\$65.00**

that would cost you almost twice the amount elsewhere.


THIS OFFER TO VARIETY READERS FOR ONE WEEK, BEGINNING MARCH 31ST TO APRIL 7TH ONLY.

Our references—you will reorder.

Special discount to professional women; 20 years' experience in pleasing some of the most critical women in New York.

CAN WE SAY MORE?

HURWITZ & POSTEN
14 EAST 46th STREET NEW YORK, N. Y.

Your
Success

Depends Greatly
On Your Personal
Appearance

The new puffed curls, now so much in vogue, add the youthful touch demanded of professional women. Price, \$5. Discount given for this month. All other hair goods always on hand. Marcel waving 50 cents. Eyebrows arched 35 cents. Facial treatment, manicuring, etc.

Mme. Fried Hair Shop
15 West 34th St., N. Y. City
(Over Riker's Drug Store)
Telephone 3907 Greeley.

Just when the Ellis and Apollo start booking through the Family Dept. W. V. M. A., is a matter of conjecture, but these houses had everything cut and dried for Walter Downie to start booking them the latter part of March, but which event for some reason has been postponed for the present. Montrose and Sardell are booked to sail from Vancouver July 5 to play the Fuller Circuit in Australia.

Much gaiety and hilarity prevailed the night of March 22 when the Song Boosters' Club gave its fifth annual ball and reception in the Unity Clubhouse. The attendance was large and the crowd enthusiastic over its treatment. Rocco Vocco is president. The chairman on arrangements was Milton Well while the head of the reception committee was E. Z. Keough. The Grand March was led by James Colosimo and Dolly LaMarre. Special music was furnished by Henschel's White Rats' orchestra.

Joe Roberts and wife, Lillian Roberts took a fast train out of Chicago Sunday morning for San Francisco whither they go in the hope that an immediate operation by a Cpsat specialist at the home of Mrs. Roberts' mother, will alleviate her present condition. Joe and Lillian Roberts, with Bobby Roberts, from the vaudeville trio of Roberts, Stuart and Roberts, were working the American the last half of last week when Mrs. Roberts' illness necessitated immediate cancellation. The Puppets were substituted for the trio March 24.

LYNWOOD LODGE THE ENGLEWOOD SANITARIUM

ENGLEWOOD, N. J.

Two miles from Dyckman St. Ferry.
Six miles from Fort Lee.
Telephone 394 Englewood

Private home sanitarium for all mental and nervous conditions, aged people requiring special care and invalids; modern house; large grounds; bounteous table; automobile rides; wheel chairs; attentive nurses; experienced physician; references; circular.

MACK-O-LOGUES

By EDDIE MACK

I had the rather unusual experience last week of selling a suit of clothes, overcoat and hat to T. A. Price of the Second Canadian Expeditionary Force.



He was ten months in the trenches "somewhere in France." He waited until he got back to Broadway before he outfitted himself in clothes. It only goes to show how far a reputation for having the smartest tailored clothes in New York can reach.

Since arriving in New York, Jack Dillon, the coming champion, bought three suits, a hat and overcoat. He blames the winning of his fight Thursday on my clothes.

Incidentally the way things are moving along right now shows me that I was exceedingly wise to stock up heavily on spring and summer clothes. With the first blush of spring last Saturday there was a general rush for light weight garments. I was prepared and met the rush with clothes to the right of me and clothes to the left of me. The answer was many smiling and satisfied customers. They're happy, I'm happy, so everybody's happy.

Sincerely,

Eddie Mack

Broadway's Famous Tailor to the Profession

Ready to Wear or Made to Measure

1582-1584 Broadway
Opposite Strand Theatre
722-724-726 7th Avenue
Bet. 47th and 48th Sts.
Opposite Columbia Theatre
New York City

"In Old Kentucky," at the Victoria this week, came within an ace of not filling the date. As it is the show will not play the Imperial next week as originally booked. When the agent dropped into Chicago the line of

AFTER SUCCESSFULLY BEING FEATURED ON THE U. B. O. TIME

Mr. ERNEST EVANS

IS NOW HEADLINING ON THE LOEW CIRCUIT

This week (March 27), 7th Ave. and Orpheum, New York
ALL NEXT WEEK (April 3), LOEW'S AMERICAN, NEW YORK

Presenting his "SOCIETY CIRCUS AND BALLROOM BALLET"

Direction, ARTHUR J. HOROWITZ

SOME SPEED SOMETHING ENTIRELY NEW ? The Octopus ?

MANAGERS AND AGENTS, Don't Miss It
En Route "GLOBE TROTTERS." Next Week (April 3), Columbia, New York

DANCES PANTOMIME PRODUCTION
IMPERIAL RUSSIAN BALLET
FIRST SCHOOL IN AMERICA
THEODORE KOSLOFF

145 West 43rd St.

STUDIO

Bryant 2975

Marceau Gowns

1403 BROADWAY
Bet. 43d and 44th Sts.
At Times Square
Subway Station.

Gowns, Suits
Coats, Wraps

25 to 35 PER CENT.
below regular price
to any one mention-
ing VARIETY at the
time of making pur-
chase on a wonder-
fully varied assort-
ment of garments
styled-to-the-moment
in newest materials
and colors. Arranged
in racks for easy in-
spection. Judge the
values and service
for yourself.

*Special Dance Frocks
from \$19.50 up.*

printing did not meet the approbation of Gazzoletti et al., who operate the Victoria and Imperial theatres. Gazzoletti, so the story runs, claimed the show people were not living up to their contract and made certain demands upon the management which in turn communicated with the promoters. The show owners at first refused to accede to Gazzoletti's demands with the result that Gazzoletti got busy with Robert Sherman and planned to play "The Belle of Richmond" (which has a horse race by the way) in place of "In Old Kentucky." Sherman put a company into rehearsal. Late last week the Kentucky and Gazzoletti interests finally arranged for "Old Kentucky" to be given at the Victoria, but no further local time was assured. "In Old Kentucky" opened Sunday at the Victoria with Bob Sherman holding his "Belle of Rich-



Your Health

actually depends upon your teeth. Decayed or broken teeth prevent the proper mastication of food. The result is over-worked digestive organs and poor health. You need your health in your business. If your teeth need attention, let me advise you.

Ideal Workmanship

Absolutely Painless

Reasonable Fees

Special Rates to the Profession

**DR. A. P.
LOESBERG
DENTIST**

Fitzgerald Bldg., 1402 Broadway
Cor. 43rd St., New York
Suite 703 Tel. Bryant 4635

mond" cast in readiness for any fall down during the week.

AUDITORIUM (Cleofonte Campini, direc-
tor).—Dark.

BLACKSTONE (Edwin Wappler, mgr.).—
Farewell of E. H. Sothern drawing well (2d
week).

COHAN'S GRAND (Harry Riddings, mgr.).—
"Rio Grande" will pack up again this
Saturday night and move on to New York
(2d week).

CHICAGO (John Reed, mgr.).—"Town
Topics" is drawing well and will remain here
for some weeks yet (4th week).

COLONIAL (Joseph Bransky, mgr.).—Play-
ing Triangle pictures but now under direc-
tion of the Strand (Chicago) Theatre Co.

COLUMBIA (William Roche, mgr.).—Rose
Sydell Show.

CORT (U. J. Herman, mgr.).—"Any Man's
Castle," the new H. H. Frazer show, opened
Sunday night.

EMPIRE (Jacob Paley, mgr.).—Jewish
repertoire (Mme. Sarah Adler Co.).

ENGLEWOOD (Louis Quintman, mgr.).—
"Yankee Doodle Girls."

GARRICK (J. J. Garrity, mgr.).—"Expe-
rience" still holding the fort and doing well
notwithstanding its long engagement (14th
week).

GAIETY (R. C. Schonecker, mgr.).—"The
Girls from the Foibles."

HAYMARKET (Art. H. Moeller, mgr.).—
"The Trans-Atlantica."

WALTER G. BRETZFIELD CO., Inc.

MANUFACTURERS OF THE NOW

FAMOUS BRANDS OF THEATRICAL KNIT GOODS

FOOTLITE — LIMELITE — SPOTLITE

IN
UNION SUITS
POSING SUITS
BATHING SUITS
LEOPARD'S SHIRTS
TIGHTS AND HOSE

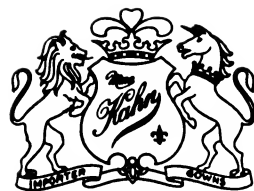
ALSO
MANUFACTURE A COMPLETE
LINE OF SYMMETRICALS
PADS, SUPPORTERS,
BELTS, ELASTIC HOSIERY,
FORMS, ETC.

Dealers and Importers of everything Theatrical, such as Wigs, Stage Jewelry, Trimmings,
Grease Paints, Powders and Make-Up Materials. Write for Complete Catalogue C-1.



1367-1369 Broadway, cor. 37th St., New York City

Tele. Greeley 2041



Mme Kahn
IMPORTER

Creator of Gowns

wishes to thank the professionals
who attended the opening of her
"Gown Shop" last Tuesday.

Mme. Kahn has just received an
unusually large collection of exclu-
sive imported models which will be
placed on exhibition the coming
week, together with her own orig-
inal creations.

Prices moderate.

In order that professionals may
become fully acquainted with our
establishment, for the coming
week, Mme. Kahn will allow a lib-
eral discount to the profession.

An entire building will be devoted
to the display of

WRAPS
GOWNS
SUITS AND
TAILORED FROCKS
FOR
STREET
EVENING
AND
STAGE WEAR

ESTIMATES
CHEERFULLY GIVEN TO THE
OUTFITTING
OF PRODUCTIONS

One Forty-eight
West Forty-fourth Street
NEAR BROADWAY
New York City

TELE. 523 BRYANT
THREE DOORS EAST OF
THE CLARIDGE HOTEL

BROADWAY'S BEST IN CABARET

MAZETTE and LEWIS

World's Greatest Whirlwind Acrobatic Dancers

Formerly of Jardin de Danse, Islesworth Hotel and Shanley's. Now a riot at every performance at the Ritz, also holding the record for any dancing team that has ever appeared there.

STEVER and LOVEJOY

(Foremost of the younger dancing teams)

Wish to announce that upon the conclusion of their eight-month engagement at Churchill's they were immediately engaged and opened the following night at Rector's, ACROSS THE STREET, with instantaneous success.

BETH YOUNG CONTRALTO

Formerly of Rector's

NOW AT CHURCHILL'S

MANHATTAN TRIO

At the Ritz

SINGERS OF CLASS

Helen P. Delany

SONG AND DANCES
CHURCHILL'S
Fourth Month

Harry Glyn

Singing
Character
Comedian

Now in my FOURTEENTH
MONTH at Shanley's

Hazel Shelley

Of Shanley's, Knickerbocker
and now in second year at
Churchill's

SINGING
CHARACTER
COMEDIAN



Dick Sheppard

Now in third
month at Tokio

Lucille Caleese

The sweet girl with the
soprano voice besides a far
fetching personality.



FLORENZ and MIZZI

Appearing Nightly at the Martinique
Classical and character dancers. Late
premiers from the Metropolitan Opera Co.

La Rosarito

Russian, Spanish and Novelty
Dancing. Now in second
month at Churchill's

Louise and Mitchell

LITTLE WONDERS

Only equilibrists that have ever
appeared in cabaret on Broadway.
Now appearing nightly at Rector's
for an indefinite period.

VERONIQUE MARQUIS

Solo Dancing at Shanley's

Boris and Carmencita

Characteristic dancers now at the
Martinique

THE TIERNEY FOUR

Kings of Ragtime
Ritz Cafe, Brooklyn

Patsy Spencer

CHARACTER COMEDIAN
Six Months at Churchill's—Three Months
at Rector's—Sixteen Weeks at Islesworth,
Atlantic City—NOW Tenth Month at
Lorber's.

DOROTHY O'ZUMAN

Churchill's—one year
Solo Dancer
Hotel Martinique—one year
Healy's Balconade—six months

Leona Sherwin

The Dainty Little Soprano
Now appearing at the Ritz.

June Roberts

The classiest and young-
est solo dancer appearing
in cabaret.

Incomparable.

Little Eva Lynn

The Culuratura
Studying hard, working hard and hoping
to get there.
Now at RECTOR'S

Dorothy Dodge

"The Lady Dainty of Ragtime"
Rector's Now—Eighth Month

Rector's Operatic Trio

KITTY McLAUGHLIN, soprano; NAT
COSTER, tenor; TOM BRESNAN, bar-
itone. Now at and going on second year at
Rector's. "Nuf ced."

CHAS. STUART and O'NEIL DIXIE

TEN MONTHS AT SHANLEY'S

The Above Acts Booked by BILLY CURTIS, Gaiety Theatre Bldg., New York

Send for this special bargain



\$2.50

Glassberg Short Vamp Satin Sandal

STYLE 3000—One Strap Sandal, in Fine Quality Satin French Heel, White, Black, Red, Pink, Emerald Green, Stage Last, Short Vamp \$5
STYLE 3010—BALLET SANDAL, in Vici Kid, one Strap, Spring Heel. Colors: Black, Blue, Red and Pink.....

J. GLASSBERG

511 6th Ave., near 31st St.
225 West 42d St., near Times Sq.
59 3d Ave., near 16th St.
Send for Catalogue V.

MUSIC ARRANGED

For orchestra or piano. Songs taken down from voice. Old orchestrations rewritten. W. H. NELSON, Suite 403, 1531 Broadway, Astor Theatre Building, New York.

Office Hours 9 A.M. to 7 P.M.

Expert Dentistry

PAINLESS METHODS
Established 25 Years

DR. BROMBERG

Specialties of Faciobuccal Fillets, Crown and Bridge Work at Most Reasonable Prices.
193 E. 34TH ST., Corner Lexington Av.

Office Hours 9 A.M. to 7 P.M.

SPECIAL DISCOUNT TO PROFESSIONALS

Guerrini Co.

Manufacturers of High Grade Accordions

279 Columbus Avenue
SAN FRANCISCO

FOR SALE—GREEN SILK DROP

Size 36 by 24 feet, contains 180 yards of goods, draped in festoons, trimmed with 400 feet of 1½-inch gold braid. Original cost, \$350. Practically new. Bargain! THE KRUSADERS, Hotel Calvert, 41st St. & Broadway.

ILLINOIS (Augustus Pitou, mgr.).—"Chin Chin" (Montgomery and Stone) having no trouble in holding b. o. strength (9th week).
IMPERIAL (William Spink, mgr.).—"White the City Sleeps."

LASALLE (Harry Earl, mgr.).—Paramount pictures.
LITTLE (Elma Pease, mgr.).—Little Theatre stock.

NATIONAL (J. T. Barrett, mgr.).—Dramatic stock.
OLYMPIC (George L. Warren, mgr.).—"So Long Letty" showing healthy b. o. strength (7th week).

POWERS (Harry Powers, mgr.).—Ethel Barrymore doing well with "Our Mrs. McChesney" (2d week).

PRINCESS (Sam P. Gerson, mgr.).—Margaret Anglin revival of "The Taming of the Shrew" not doing anything to speak of with close Chicago engagement Saturday night (2d week).

STAR & GARTER (Charles Walters, mgr.).—"Strolling Players."
VICTORIA (John Bernero, mgr.).—"In Old Kentucky."

ZIEGFELD (Alfred Hamburger, mgr.).—Feature films.

PALACE (Harry Singer, mgr.; agent, Orpheum).—It's an all-around good vaudeville show at the Palace this week and the audience Monday night was unusually demonstrative and appreciative. Each act came in for its full share of attention, nearly everybody remaining seated to watch the baboon of Nederveld's ride his motorcycle around the cycle saucer. Monday night was undeniably a "home coming" for Florrie Millership (New Acts), and nobody was disappointed with Miss Millership as a single, as she was one of the distinct hits of the bill. The McIntyres, sharpshooters, opened the show. This pair not only performs some of the most difficult shots of other acts but include sev-



Vaudeville Acts Attention.

We make costumes that have made the name of Behrens a by-word to the profession. Regular work at regular prices make regular acts. Get us?

THEATRICAL COSTUMER TO THE BETTER CLASS

162 West 48th St., New York City (Opp. 48th St. Theatre) Phone 935 Bryant

MAX BENDIX BENDIX MUSIC BUREAU THEO. BENDIX

Suite 402, Columbia Theatre Bldg.

(Opposite Palace Theatre)

Tel. Bryant 6462

(Artists in every branch of music for every occasion)

ORCHESTRATIONS

of Character and Distinction—New Ideas—Special effects to EMPHASIZE your Personality. Come to us and get the BEST. That is what BENDIX stands for. We compose, select and arrange music. Play Reading Dept. Write for particulars.

Dr. JULIAN SIEGEL DENTIST

PUTNAM BUILDING, 1403 BROADWAY

Special Rates to the Profession

Official Dentist to the White Rats

WANTED—A COMEDIAN

Suggesting the style of Dave Marion for a NEW FARCE COMEDY

with music. Address,

Yours merrily,

JOHN R. ROGERS, 114 West 47th St., New York.

eral feats of marksmanship that had the Palace audience applauding vigorously. The finish where the last bullet rings a bull's-eye in a target box attached to the woman's breast proved a thriller. The Harmony Trio gave the program much impetus and Messrs. Golet, Harris and Morey scored a decisive hit. Whipple and Huston now have their "Spooks" act working with smoothness and despatch, the team sending the little skit over to laughing results. Florrie Millership was "No. 4." The Seven Honey Boys, all that is left of the late George Honey Boy Evans' minstrels, were in fifth position and they made the best of it. The vocal work of James Meahan, the dancing of Tom Hines and the yodeling and imitations of Paul Van Dyke were features that stood out in the turn. Bert Melrose sprang a surprise when he walked on in his comedy kiltish attire in "Whiteface," leaving off his chalkface, clownish makeup and while some may not prefer to see Melrose that way they admitted Monday night that it interfered in no way with the laughing bit he registered with the tables, chairs and barrels. Evelyn Nesbit was a veritable fashion show parade and she cavorted about in some specimens of the modiste's art and had the women gasping. Sinc trooping to the Coast and back Miss Nesbit hasn't taken on a bit of weight and she appears thinner if anything. Miss Nesbit and Clifford are doing as much dancing as heretofore, utilizing the first nine minutes in song. Miss Nesbit did real well with her solo, "When You're in Love with Someone isn't it Love With You?" For the first time a lively turn with some speedy whirly and turns and spinning by Miss Nesbit hanging on to Jack's neck was a feature. There's about five minutes of rapid-fire dancing with a moving light for an encore. Miss Nesbit never danced faster in her life. Malvin Franklin assisted from the pit. Mike Bernard and Sidney Phillips were next. Never did Mike Bernard's fingers seem to work faster, more gracefully and with apparently no slaps as they did Monday night. Phillips registered solidly with his characteristic song delivery Nederveld's Baboons proved a dandy closer, the cycling simian performers showing unusual aptitude for the wheel.

MAJESTIC (Fred C. Roberts, mgr.; agent, Orpheum).—An accident plunged the Majestic show into deep depression Monday afternoon when Ruth Budd fell from the Roman rings and was rendered unconscious by striking her head against the stage floor. Miss Budd had been doing nicely and working easily and with vivacity and during one of her ring postures fell so quickly that the accident was over before the audience realized that Miss Budd had been severely hurt. The curtain was rung down and the young woman carried from the stage and surgical assistance summoned to the cafeteria nearby to which she was taken. McIntyre and Heath offered for the first two days of the majestic "The Man from Montana," with the familiar funmaking methods of the team making as big a hit as possible under the distressing termination of the turn ahead. It's a return engagement for McIntyre and Heath to be sure, and the popular comedians attracted a big house Monday despite the inclement weather. The Yards', man and woman, with the man making some difficult balancing maneuvers with the woman atop a revolving pedestal or frame. Act made a favorable impression. Sam H. White and Lou Clayton proved one of the best dancing combinations that has struck the house this season. These boys have an entertaining dancing act and the slender of the two is a corking good eccentric stepper. The Vassar Girls, under the direction of Augusta Dial, filled the stage nicely and played their musical numbers to good advantage. The women dress formally and blend their brass and reed instruments effectively. Good act of

its kind. Beatrice Herford switched her character monolog around from her last appearance at the Palace and opened with the scene in the employment agency. Miss Herford appeared to find a responsive audience and she was given considerable applause. The Majestic audience appeared to get more fun and enjoyment out of "A Telephone Tangle" than the Palace crowd did a few weeks ago. The wire confusion caused a great deal of laughter and there was much applause at the finish. Miss Budd had gotten along finely until her unfortunate mishap. Miss Budd has been working unusually hard since the dissolution of the Aerial Budds to make her "single" take on a different aspect than the stereotyped circus way of cutting up on the rings. She opened with a song and dance, then did a novel little number in "two" and then took up a lively tempo for her ring feats, talking and singing as she executed each trick. Following McIntyre and Heath appeared Ideal, with first a picture story with Ideal as the heroine, saving a little girl from drowning at Niagara Falls, with Ideal appearing in person for her diving and swimming exhibition. Ideal carries an announcer, who works throughout the turn, telling about Ideal's aquatic prowess.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—As the show unfolded itself Monday up to 2 o'clock it gave fifty per cent. more satisfaction and entertainment than any of the bills given at this house for some weeks. It got away to a good start and ran smoothly without much trouble, with Hufford and Chain proving a rattling big comedy hit around 1.45 p. m. There appeared to be considerable diversity and unlike the preceding week did not sing itself to pieces. William Morris opened the show with his pantomimic cycling comedy. Morris in a Jackson-Barton make-up, using a "drop" of a boxcar exterior, works somewhat along the lines of Jackson and Barton, using the byplay with the white paper and perpetrating fol de roi a la pantomime which had nothing new but

MEMBERS OF THE Amalgamated Artists' Relief Association

are regretfully informed of the death of

GEORGE VOJERE

A. A. R. A. No. 159

Mr. Vojere's death calls for the usual assessment, payable by Money Order and within thirty days from the date of notice.

CHAS. McPHEE, Secy.-Treas.
227-231 W. 46th St., New York

HIPPODROME

Management CHARLES DILLINGHAM
World's Greatest Show Lowest Prices
MAT. DAILY HIP HIP HOORAY
2:15 SOUSA & BAND SENSATIONAL EVGS
25c. to 1.00 People—100 Wonders 25c. to 1.50
Staged by H. Burleigh
Sunday Night—SOUSA AND HIS BAND

Good Printed Professional Letterheads at Low Prices

SEND FOR CATALOG

showing fifty original designs, suitable for professional people, vaudevillians, circus men, carnivals, etc. Letterheads printed in one or more colors, space left for photo. This catalog will save many dollars and you get better letterheads than you ever had. Owing to the great cost of producing this catalog we are compelled to make a charge of 10c for same. Send 10c and we will send you our original designs. All other printing at low prices Ernest Fanta Co., Theatrical Printers 527 S. Dearborn St. Established 1890 Chicago, Illinois

A Beautiful Country Home

in the Actors' Colony at St. James, L. I. Large grounds, stables for horses, space for autos or carriages, two beautiful large modern home with improvements. Beautiful well kept grounds, splendid section, very accessible to water, boat club. Offered at \$3,000 less than cost for a quick sale. Photos and complete description from L. S. GILDERLEEVE, North Shore Specialist, 1 W. 34th St., City. Greely 2344.

We Specialize

ON

Wardrobe Trunks

FOR THE PROFESSION
5 Sizes—1 Quality

Guaranteed five years. Every owner a Booster.

Write for Catalog

HERKERT & MEISEL TR. CO.

910 WASHINGTON ST.

ST. LOUIS

PLUSH DROPS All Sizes and Colors

Special Discount and Terms This Month

Remain in City

CONDENSATED VELVET

245 West 46th St. New York City

Lost You Forget We Say It Yet

CROSS

LETER HEADS

Contracts, Tickets, Envelopes, Free Samples,

STAGE MONEY, 15c. Book of Herald Cuts, 25c.

CROSS PRINTING COMPANY CHICAGO

501 S. DEARBORN ST.

ZAUDERS MAKE-UP

Let us Prove It is Best

Send for Price List and Color Card

115 West 48th St. New York City

name of the man doing it. However, Morris

is acrobatic, more so than either of Jackson

and Barton, and takes some pretty hard

bumps and falls. For the finish he bounds

from a trampoline to the neck of a bicycle,

the wheel held in an upright position, and

rides it around after the jump in unicycle

fashion. Frances Dyer looked well and

sang well, using topical numbers and pro-

viding not one bit of stingy with her voice.

Schepp's Circus held attention although the

animals particularly went through their

paces as though tired out from a long rail-

way ride. The dogs did not seem to act as

well as usual but perhaps the early day show

found them unprepared to do their best.

Sabbott and Wright offered their dancing

turn, which was well received. The woman

is a hard worker and has a good high kick

and went through the act without a slip Mon-

day. Beese and Basse are singers. They sang

solos and when the boys reeled off their popu-

lar numbers the returns were certain. Sel-

dom has a singing act gone as well as at this

house. The men wore evening clothes and

stuck to their vocal work, knitting with their

any ad about it. Beesie Rempel and com-

pany offered "Cheaters" to complimentary re-

turns. It's one of the best staged acts that

has played McVicker's in moons and the

story found noticeably more attention than

some of the others have received at this

house. Hufford and Chain had everything

their own way and their comedy was re-

ceived with open arms. Following the fun-

making of Hufford and Chain appeared the

Gregory Troupe. This is the first Chicago

appearance of Frank L. Gregory and his hoop

rollers in ten years and the act made a fine

impression. The Gregory hoopla gave the

show added zest. Leroy and Cahill followed

the Gregorys.

ACADEMY (Joseph Pilgrim, mgr.; agent,

W. V. M. A.)—Judging from the way the au-

diences received the bill Thursday night it re-

mained for two acts to carry the show and as

they came at the tag end of the program the

audience went away feeling satisfied that it

had gotten its dime's worth. Following the

usual picture the Naxlys offered their freak-

ish "fire act" while LaSalle and Tankin on

I. MILLER, 1554 Broadway, Bet. 46th and 47th Sts.
Tel. 2363 Col. 518-526
W. 55th St. N. Y.



Manufacturer of Theatrical Boots and Shoes. CLOG, Ballet and Acrobatic Shoes a Specialty. All work made at short notice.

Write for Catalog 4

Adler Made to Order and Ready to Wear
GOWNS for Stage or Street
115 West 45th Street, New York
Phone Bryant 4764

AUGUSTO IORIO & SONS
Manufacturers of the Best Accordion in the world.
Special for Piano Keys.
229 Grand Street
NEW YORK CITY

HOLZWASSER
1417-1423 THIRD AVENUE
NEAR 80th STREET
FURNITURE



Open Evenings till 9 o'clock

We combine the artistic in furniture with the practical in price—in latest period styles and finishes. We advise and assist in the artistic and harmonious arrangement of interiors, insuring the most charming homes, for surprisingly little money. Convenient payments at monthly intervals.

Five-Room Outfit, Grand Rapids Furniture, at	Period Furniture \$1,000 6-Room Apartment
\$275	\$750
Apartment with Period Furniture, Value \$500, now	Professional Discount, 15% Allowed on All Cash Sales.
\$375	

OUR TERMS A New 80-Page Catalog—FREE

Value	Deposit	Weekly	
\$100	\$18.00	\$2.00	15% off
\$150	\$25.00	\$2.25	
\$200	\$32.00	\$2.50	
\$250	\$39.00	\$2.75	for
\$300	\$46.00	\$3.00	Cash
\$350	\$53.00	\$3.25	
\$400	\$60.00	\$3.50	
\$450	\$67.00	\$3.75	
\$500	\$74.00	\$4.00	

Terms apply also to New York State, New Jersey and Connecticut.
We Pay Freight and Railroad Fares Delivered by Our Own Motor Trucks

"No. 2" displayed their song routine. "The Fair Co-Eds" were third. There is much taken for granted in this turn and on the whole it was reasonably disappointing for insofar as comedy and vocal numbers are concerned it skids and careens. The best voice is that displayed by a comely young blonde and she uses it to good advantage. As viewed at the Academy the players appeared to be choking their lines. The scenery showed more advantageously, with a moon effect at the close giving a touch of night atmosphere. The girls were not such bad lookers and the men worked apparently hard enough but the dialog and "bits" lacked the entertaining ingredients necessary to send an act of this calibre over to big returns. Pe-

DRY O'HEARN THIRSTY
Cleanser Dyer

Open All Night and Sundays

Any Ladies' Gown, Suit or Coat Dry Cleaned

\$ 1.50

Alterations and Repairs
1554 Broadway
Corner 46th St.
Let Me Clean You Up for New York Opening

Phone Bryant 6153

Work Done One Hour

Gents' Suits or Overcoat Dry Cleaned

\$ 1.00

1572 Broadway
corner 47th St.

3rd Floor
3 Elevators
No Heavy Ground Floor Rental—The Savings GO TO YOU

Chumley
WAIST SHOP
George M. Cohan's Theatre Building
1482 Broadway
Neckwear -- Waists -- Lingerie

Third Floor

Nat Lewis

HABERDASHER AND HATTER
AUTHORITY IN
OUTFITTING PRODUCTIONS AND ACTS
1578-1580 Broadway
OPPOSITE STRAND
150th St. and Melrose Ave.
Phone Bryant 7735 Phone Melrose 6511

haps it was an off-night and the act as it unfolded itself was doing the theatre a favor by playing there. Of course it's old stuff about the Academy audience being nine-tenths cosmopolitan and the other tenth from some part of Europe, yet to be named by the boys writing history and making geography, but there's no reason why an act should not endeavor to do its best as pantomime has been the answer to the great success of moving pictures. E. J. Moore sustained the entire comedy weight of the bill and the loquacious sleight-of-hand entertainer and his awkward messenger boy assistant went along to much laughter and applause. The Duncedins Duo closed and the cycling experts demonstrated easily that wheel tricks are still worth carrying around in the stare bag. The Duncedins dress cleanly and work hard.

AMERICAN (E. Louis Goldberg, mgr.; agent, W. V. M. A.).—Business holds up pretty well and even with the first indication that spring had arrived and that moonlight promenades were soon to be all the rage on the west side, the American seems to be drawing in profit. The show the last half of last week gave big satisfaction and while there was considerable singing the comedy and action varied so that the conflict was not noticeable. The program did not run true to form and the running of the show was all switched around to meet emergencies. John and Mae Burke, who were to have closed the show, reported Lady Mae sick and Mifares was substituted. This slender wire-walker proved a real thriller and his daring work on the swinging wire made a bully good closing act. It's circusy and all that, but done without the aid of a net or any balancing support. Lulu Coates and Crackerjacks started the show off nicely. Miss Coates was in good trim and worked hard while the dancing trio of acrobatic picks had the audience applauding vigorously. The best pickaninny act of its type now in this region. Following the laughing hit recorded by James Grady and Company in "The Toll Bridge," Roberts, Stuart and Roberts appeared. The Grady skit makes just as substantial an impression in the west as in the east although a few lines and expressions have been changed to meet the territorial jurisdiction. Grady is the principal actor and makes a distinctive type of the old tollkeeper. The Roberts, Stuart and Roberts act pleased greatly. Bobby Roberts is a nice-looking, hardworking chap with ability to sing and dance and he is a valuable acquisition to the turn. The trio carries some special scenery. The Wilton Sisters were unqualifiedly successful and the girls have made noticeable improvement since appearing in the east. They now have their act in pretty good shape and at the American were unusually well received. Since opening in New York the girls have changed their routine considerably and the smaller of the sisters is now singing "Nat'an" which got the returns at the American. The other girl's voice shows remarkable improvement and she reaches her top notes with ease and expression. The sisters close with some lively numbers on the

piano and violin and also sing a topical selection together for good measure. The Wiltons have youth and talent and the rest can be imagined. Mifares closed the show and closed it successfully.

SAN FRANCISCO VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213
EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current week's bill at the Orpheum is without the customary big name headliner with Harry Green and Co. in "The Cherry Blossom" in its second week featured in the billing. The Green offering was as well received as last week. Low-howska closing the show displayed dancing far above the heads of the audience and consequently was hardly appreciated. Clark and Verdi, with Italian comedy, amused. Warren and Conley had the necessary class to put the turn over favorably. Ed Morton, with a pleasing voice, secured one of the hits of the bill. Stone and Hayes were liked. Bert Wheeler and Co. opened the show in laughable style. The Four Sultanias furnished a nice little singing turn. EMPRESS.—The William Fox feature, "The Bondman," furnished the film entertainment portion of the Empress bill this week in capable style. The picture appealed but was a little confusing in parts. Libby and Barton, liked. Allen Trio, went well. William Lytell and Co., very good. Hurt and Lyton, received cordially. Brainerd Herz opened the show. Mills and Lockwood, created laughter. Strassle's Animals closed the show excellently. Clark Sisters, satisfactory.

PANTAGES.—Will J. Ward and his Five Piano Girls provided the bit of the bill. Athena, an Oriental dancer, late feature of the Exposition "Zone," good. William Brandt and Co. in "The Bachelor's Sweetheart" closed the show. Maide De Long, clever entertainer. Burns and Kisen, Hebrew comedians, went well. Cavana Duo opened the show capably. CORT (Homer F. Curran, mgr.). Ramona film (2d week). COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Florence Roberts in "The Eternal Magdalen" (2d week). ALCAZAR (Belasco & Mayer, mgrs.).—Stock. Lytell-Vaughan Co. (35th and last week). SAVOY (Homer F. Curran, mgr.). "Bringing Up Father" (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.

Charlie Riley, the singing Irish actor who for years has been a "coast defender" contemplates going east to seek bookings in vaudeville.

MINERS MAKE-UP

Special Service for Vaudevillians
Lehigh Valley Railroad
Rochester, \$7.00 Toronto, \$10.55
Buffalo, \$8.00 Chicago, \$10.10
All Steel Cars, Lowest Fares, Special Baggage Service
If You Want Anything Quick
Phone W. B. LINDSAY, E. P. A., Bryant 4212
A. J. SIMMONS, A. G. P. A.
Ticket Office, B'way & 42nd St., New York

JAMES MADISON
VAUDEVILLE AUTHOR—Writes all Nat Willis' material, including topical telegrams; also for Al Jolson, Joe Walsh, Morton and Glass, Howard and Howard, Roscoe and Best, Huntington and Francis, Coster and Lee, Fred Depue, Schroeder and Chappelle, etc. 1493 BROADWAY, NEW YORK

GLIDING O'MEARAS

Grand Opera House
Bldg.
N. W. Cor. 23rd St. & Eighth Ave., N. Y. C.
Phone 643 Chelsea
Late Keith Vaudeville Feature
SCHOOL FOR DANCING—All Modern and Stage Dances Taught. Special Attention Given to Professionals.
ROOMS FOR REHEARSALS
Open for Club Engagements

Herbert Moore
Writes for Sam and Kitty Morton, Elizabeth M. Murray, Ray Samuels, McKay and Ardine, Carrel and Pierlot, Lew Wells, etc., etc. Sketches, Monologues, Playlets written to ORDER ONLY. Get my Fair Deal Terms. Address me at "The Comedy Shop," 635-A Sheridan Road, Chicago.

WARDROBE PROP TRUNKS \$5.00

36x27x22. Big Bargain. Have been used. Cost \$20. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks. Farler Floor 21 W. 51st, New York City

Hippodrome Theatre
Pottsville, Pa.

PLAYING VAUDEVILLE September to May 1st. WANTS SHOWS for May-June and up to the last week in August.
Will buy attractions outright.

Now that the first part of the Lenten season has passed the show shop attendance is about normal again, although Lent is but partly over.

While the Boston Opera Company was here it was announced that Maggie Teyte, the prima donna, would in the near future marry a British officer now convalescing in a London hospital.

Frint George, field scout for the W. V. M. A., arrived and departed on St. Patrick's Day. A conference with the Graumans was responsible for his short visit.

The University of California students are planning to present "Absent on Leave," a farce, in the Greek Theatre, Berkeley, on May 13. Two hundred players will be in the cast.

George Davis, business manager of the Alcazar, has gone to New York where he will make further arrangements for attractions to be seen at the Alcazar during the summer.

Robert Edgar Long, who came here as an advance man and later developed into a "war correspondent" while piloting the Chicago Tribune War pictures through the interior, is back in town negotiating to pilot a regular show.

Leo Weinberg, who came out here as representative of Marcus Loew during the Loew booking of the Empress, and later became the Graumans' right hand man, has quit the business for a ranch in Mendocino County.

On March 22 Ann Swinburn, a light opera singer, residing in Portland, arrived here and was quietly married to Rudolph Schirmer, local representative of an Eastern song publishing concern.

According to Eddie Vaughan, "Stella," the famous "Zone" painting, is not being exhibited in Seattle by Harry Leavitt as reported in this column recently. Leavitt, so Eddie says, secured a copy of the painting and billed it as the original "Stella" until

Summer
Season
1916

ART SMITH

The Famous Star Aviator of
the San Francisco Panama-
Pacific International Exposition

Will during the Season of 1916 furnish the out-door amusement-loving public with two original, novel, thrilling forms of entertainment—one for the ground and one for the air.

¶ You have all seen my ART SMITH BABY RACER and know what a great attraction it has been in the past. Now, I have expended the sum of \$25,000 in the building of TEN ART SMITH BABY RACERS and they will be manned by a like number of young speed devils who will contest for the season's BABY RACER CHAMPIONSHIP. We will make parades through the streets, accept challenges from other machine owners and ballyhoo the show in the mornings of the fairs. Can you imagine a greater sight than ten of these little cars around the streets of your city? Do you think the crowds will be keen to get to the grounds to see these little cars break speed records? I will make it an interesting proposition financially to any local driver who thinks he can beat one of them.

¶ Now for the FLYING. I have a complete surprise to offer you for my NIGHT FLYING—a special display of fireworks—and if my patent is granted for NIGHT FLYING, and I am assured that it will be, as I am the originator of this particular form of night aviation, I will be the ONLY

ONE making ILLUMINATED NIGHT FLIGHTS. Then watch for the big display in the air, as I am just one year ahead in this line. I have completed three new Aeroplanes of the very latest type, which will be used in giving your audiences new and greater thrills than last year. You know my motto is "Something New and Original."

¶ I have secured a PRIVATE CAR in which to travel and carry all my equipment, so there will be no delays or disappointments.

¶ Last year I received many offers which I was unable to fill on account of conflicting fairs. I have associated with me this coming season Joe Jacquet, French aviator, whose announcement and American press notices will be given within a very short time.

¶ Got in touch with me at your earliest possible convenience and I feel certain that when you have my proposition in full it will interest you so that I will be a part of your program for the coming season.

Direction WILLIAM S. BASTAR, Address St. Joseph, Mich., Until June 1st

Eddie forced Leavitt to change the name of his exhibit.

BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agt., U. B. O.).—"The Spring Fashion Show," with

Emille Lea featured, was the headliner, and proved a good drawing card, as usual. This week, like last week, has no animal or straight acrobatic act, Lucy Gillett opening and the headline closing. Aubrey and Rich, fair; "What's the Matter with Ruth?" went snappy, followed by Harris and Menlon, Stan-Stanley woke the bill up with a crash, the task being

unusually difficult because the "Ruth" act used the kidding from the front of the house earlier on the bill. Rae Eleanor Ball's straight violin act was the only musical number on the bill, going big. Valerie Bergere in "Little Cherry Blossom," followed by Dooley and Rugel, both maintained the high speed of the show.

BOSTON (Charles Harris, mgr.; agt., U. B. O.).—"The rehabilitation of this house with pictures and 'pop' is getting well under way, and the Orpheum crowds are the object of the present campaign by Harris.

HIPPODROME (R. G. Larsen, mgr.).—Boxing and wrestling.

BOWDOIN (Al Somerbee, mgr.; agt., Loew). Pop musical stock and freak small time. Excellent.

ORPHEUM (V. J. Morris, mgr.; agt., Loew).—Still getting the cream of the small time.

ST. JAMES (Joseph Brennan, mgr.; agt., Loew).—Pop. Excellent.

GLOBE (Frank Meagher, mgr.; agt., Loew).—Pop. Good.

HIJOU (Harry Gustin, mgr.; agt., U. B. O.).—Pictures. Excellent.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop. Big.

SCOLLAY OLYMPIA (A. H. Matley, mgr.).—Pop. Good.

MAJESTIC (E. D. Smith, mgr.).—Seventh week of William Hodge in "Fixing Sister." Still going well.

WILBUR (E. D. Smith, mgr.).—"Hobson's Choice" doing fine, this intimate house being ideal for such an offering.

SHUERT (E. D. Smith, mgr.).—"Alone at Last" not getting the business such a high class offering deserves.

HOLLIS STREET (Charles J. Rich, mgr.).—Cyril Mande in a return engagement of "Grumpy" opened Monday night to a good house. George Arliss is booked for April 10 in "Paganini," with Maude Adams in "The Little Minister" underlined.

COLONIAL (Charles J. Rich, mgr.).—Gaby Deslys in "Stop! Look! Listen" opened to capacity Monday night and should do a whale of a business here.

TREMONT (John B. Schoeffel, mgr.).—House being rebuilt after fire of two months ago. Will not open until Labor Day, from present indications.

PARK SQUARE (Fred Wright, mgr.).—Last week of "Twin Beds" on its return engagement. Margaret Livingston in "The Lie" opens next Monday.

PARK SQUARE (Fred Wright, mgr.).—Last week of John Barrymore in "Justice." May Irwin in "33 Washington Square" opens Monday.

PARK (Thomas D. Sorroire, mgr.).—Paramount. Excellent.

GRAND (George Magee, mgr.).—Pop.

GAIETY (George Batcheller, mgr.).—Billy Arlinton in the "Golden Crook."

CASINO (Charles Waldron, mgr.).—"The Globe Trotters."

HOWARD (George E. Lothrop, mgr.).—Cherry Blossoms with Fred Gardner in "The Yellow Peril" heading the house bill.

CASTLE SQUARE (John Craig, mgr.).—Stock. Last week of "Under Cover," with "Little Lord Fauntleroy" underlined for next week.

Next Sunday night Treasurer Lawrence DeCane and Assistant Treasurer Al Harenden of Waldron's Casino will be given their annual testimonial.

John Craig is planning some revivals of Shakespeare for the tercentenary which will be the most pretentious he has yet attempted. He will use "Romeo and Juliet," "Twelfth Night," "Hamlet" and "The Taming of the Shrew."

LOS ANGELES.

By GUY PRICE.

Tyrone Power will appear at the Mason the week of April 10 in "The Servant in the House." Booking has been changed from the Little theatre. Later the same company with the same star will go on the road.

Earl Carroll has about completed the lyrics and music for "The Canary Cottage."

Morocco will dramatize "The Hollow of Her Hand," a recent novel.

George Broadhurst has sold Brandon Hurst his latest play. It is a drama, and Hurst will do it next season.

Jim Corrigan doesn't wear handcuffs as a usual thing, but the other night he was forced to go two hours with his hands locked together because an unthinking property man lost the key during a performance at the Morocco.

The Song with the Punch!

Read this Chorus

"I don't know much about a lover's garden,
I don't know words the poets use in books,
If I don't talk just right, I beg your pardon,
I've got to hand it to you for your looks:
I don't know much about that kid called Cupid,
Who shoots at hearts with arrows from his bow,
I wasn't much on school, but still I am no fool,
I love you = that's one thing I know."

Other Stern hits are—"My Sweet Adair"
"Maid of my heart" "Saddle-de-mooch"
"Painting that Mother of mine" etc. etc.
Remember this title for future reference
"Shades of Night"

Joseph W. Stern & Co.
L. Wolff Gilbert Prof. Mgr.
1556 Broadway. - New York.
main office 102-104 W. 38th St.

A SPECIAL OFFER To the Best Dressed Men in the World-- The Theatrical Profession

In order to prove to the best dressed men in the world—the men of the theatrical profession, that Ritchie & Cornell Clothes are the best to be had for the money, we make this offer for a limited time:
Every reader of VARIETY who detaches the coupon and calls at our 1387 B'way store, purchasing a Suit or Overcoat, we will allow 10% DISCOUNT FROM PURCHASE PRICE.

Your Choice 100,000 Yards—1,030 New Spring Patterns

SUIT GUARANTEED
\$25 VALUE
or OVERCOAT MADE TO MEASURE

\$14.75

MAIL ORDERS FILLED
Write for samples and self-measurement blank. Mail order department, 140 West 36th St., New York.

We are not strangers to theatrical men, as we have hundreds of well-known actors on our books as satisfied customers—but we want more and use this method of securing their trade. We make a specialty of hand tailored stage and street clothes for actors—at our 1387 Broadway store.

ALL GOODS MARKED IN PLAIN FIGURES

SAMPLES CHEERFULLY GIVEN FOR COMPARISON

Ritchie & Cornell

"THE WORLD'S LARGEST TAILORS—WATCH US GROW"

1387 Broadway, bet. 37th and 38th Sts.
1945 Broadway, bet. 65th and 66th Sts.
251 Eighth Avenue, near 23rd Street
408 East 149th St., near 3rd Ave.
2258 Third Ave., near 123rd St.
104 Fifth Ave., near Atlantic Ave. Sta., Bklyn.
5106 Fifth Ave., near 51st St., Brooklyn
831 Manhattan Ave., near Calver St., Brooklyn
22 Newark Ave., near Cooper Pl., Jersey City, N. J.
903 Prospect Ave., near 163rd St., Bronx

21
B
I
G
S
T
O
R
E
S

691 Eighth Ave., bet. 43rd and 44th Sts.
2331 8th Ave., 1 door above 125th St.
155 William St., corner Ann St.
1514 Third Ave., near 85th St.
1370 Broadway, near Oster Ave., Brooklyn
700 Broadway, 1 block from Flushing Ave., Bklyn.
149-151 West 36th St., N. Y. Mail Order Dept.
196 Market St., near Broad, Newark, N. J.
305 Main Street, Paterson, N. J., distributors.
267 Borgeville Ave., cor John St., Union Hill, N. J.



JOHN A. RITCHIE



DANIEL R. CORNELL

OPENING NEW STORE No. 21, 65% SOUTH 4TH AVE., MT. VERNON, NEW YORK (Distributors)

ALL STORES OPEN UNTIL 9—SATURDAYS 10 O'CLOCK

SEE ADS DISPLAYED IN ALL OUR STORE WINDOWS



OUR SUITS AT
\$18.75, \$22.50 AND \$25.
WORTH DOUBLE

Coupon

GOOD FOR

10%

Discount

Off the amount of your purchase of suit or overcoat, said discount to be allowed on final payment—NOT DEPOSIT. No discount allowed without this coupon.

Good Only

at Our
1387 Bway Store
Near 38th St.

This is a bona fide offer. Select your suit or overcoat and present coupon afterwards and receive 10% discount.

Ritchie & Cornell
1387 Bway,
Near 38th St.,
New York

TEAR COUPON HERE

A meeting of the influential men has been called for Thursday at the Alexandria to discuss plans for a temple of art in this city. An annual grand opera season also will be discussed.

Sam Rork of the Majestic is giving "Surprise Nights" in an effort to stir up business. Stars like De Wolf Hopper, Willie Collier, Ford Sterling, Fred Mace and others have already appeared.

Col. Ed Braden is here prior to leaving for the East.

Kolb and Dill, now in San Francisco showing their motion picture comedy, are dickering for a theatre to display the same here.

The Los Angeles Symphony Association has reached the point of discussing a location for its musical temple. \$150,000 is already secured.

Dick Bennett is to come here this summer for a season in stock.

Nan Carter has joined the Morosco forces.

Ida St. Leon is now leading woman at the Morosco.

The Press Club put on a "High Brow Night" last week. Many notables participated.

Stage "uplift" meetings are now the rage in Southern California. Fullerton is the latest city to stage one.

The Arizona courts have ruled that the parimutual machine is not a gambling device.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Hans Hanka's piano interlude rises superior this

week. Curzon Sisters and Mario Lo opening and closing respectively disclosed pretty offerings. "An April Shower" is drenched with platitudinous theatricalisms. Wyatt's Lads and Lassies added Scotch atmosphere. Diamond and Brennan's "Nitty Nonsense" and Marshall Montgomery evoked approbation.

TULANE (T. C. Campbell, mgr.).—"The Birth of a Nation."

TRIANGLE (Ernst Boeninger, mgr.).—Pictures.

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

Cliff Winehill is at the Alamo currently. Billy Beard features next week's program.

Old Man Murphy is a hold-out. He admitted that his perquisites, social and material, must be enhanced, not to say augmented, if he is to amuse the yokelry with his carnival spirit. Murphy is wroth because the local traction company is warring on jitneys. He thinks they ought to automobile.

A Vitagraph company, composed of Joseph Kilgour, Dorothy Kelly, Wm. Dunn, Chas. Wesley, Arthur Ross, Ed Kane, Richard Pichmann, Albert Lack and Theodore Marston are engaged in making a Theodore Reale here.

H. F. Wilkes is the new local Paramount manager.

W. I. Swain, who snaps his fingers (also thumbs) at the methods of Belasco, accompanied by his canvass-backed artists, giving little dramas under a big top, started a tour of the hamlets where good Hamlets are unknown. The show opens in the restaurant section of Mississippi, playing, Entrée 1, Oxtail 2, Fishkill 3, Fowler 4, Okra 5, Snapbean 6, Eggplant 7, Peach Melba 8, Demi-Tasse 9, Roquefort 10, all in the Table d'Hôte district. Swain passed up French Pastry, which is in a deserted section. The Swain repertoire is determined mostly by the

way the scenery is packed upon arrival. If "The Octoroon" is on top that is given, and if "The High Sign" is on top "The High Sign" is given.

Suburban picture theatres are accepting cigarette coupons and tea and coffee tickets which are redeemed by the managers for merchandise. Asked his gross for Sunday one impresario replied he had played to twelve dinner sets, three safety-razors, four lamps, two umbrellas and an urn. He expects to do a dining-room set Easter.

ST. LOUIS.

By RMX.

OLYMPIC (Walter Sanford, mgr.).—Last seven days for "The Birth of a Nation," completing 236 performances, a record for picture or legit here. Opening Sunday, April 2, Ellington, in "Cousin Lucy."

SHUBERT (Melville Stoltz, mgr.).—"A Pair of Silk Stockings" should have been booked for a longer stay. This breezy comedy enjoyed the best of patronage and with the original New York cast delighted fashionable St. Louisians. Will doubtless return later in

An Appreciation

To the artistic genius of

Miss Anna Chandler

who extended me the honor of assisting her during her recent eastern tour in which she introduced my latest and greatest composition

"The Letter That Never Reached Home,"

the great possibilities of which I never realized until I heard Miss Chandler render it in her own inimitable style.

Archie Gottler

PRODUCTIONS
AUTHORS

STARS
DIRECTORS

LEADING PLAYERS

CHARLES EMERSON COOK INC.

SPECIAL PUBLICITY

TELEPHONE BRYANT 9779
AEOLIAN HALL, 33 WEST 42 STREET

SERVING MORE THAN 5300 NEWSPAPERS AND MAGAZINES IN THIS COUNTRY AND ABROAD--

CHARLES EMERSON COOK, GENERAL MANAGER.
DEULAH LIVINGSTONE, W. SPENCER WRIGHT, GEORGE VAUX DAECH
MANAGER, ARTIST, MANAGER

A LIMITED AGENCY SERVICE FOR STARS AND LEADING PLAYERS
ONLY IF OFFERED IN CONNECTION WITH GENERAL AND SPECIAL PUBLICITY.

BEST PLACE TO STOP AT

20 Housekeeping Apartments
of 2 and 3 Rooms with Bath,
\$2.00 to \$15.00 Weekly

50 Single and Double Rooms
with Bath, \$5 to \$10 Weekly

City Homes, Home Comforts,
Home Comforts

THE CORNELL

114-16 WEST 47th STREET

WM. J. SMITH, Manager

NEW YORK CITY

Located in the Heart of the
Theatrical Section and
Booking Offices

Phone Bryant 461
Complete Hotel Service
(Just off Broadway)

BEST PLACES TO DINE

AN ITALIAN DINNER YOU WON'T FORGET

100-110 West 49th St.

Lunch 40c.

With Wine

GIOLITO

Near 6th Ave.

DINNER, Week Days, 60c.
Holidays and Sundays, 65c.

WITH WINE

"THE RENDEZVOUS OF THEATRICAL'S BEST"
TURNING THEM AWAY NIGHTLY

JOEL'S

206 West 41st St.
One Minute West of Broadway

We've made \$250,000 by satisfying our customers.
Let us satisfy you! Only place north of Mexico you
get the genuine chili con carne and tamales. Also a
delicious table d'hôte dinner, 75c. A la carte.
Ehret's beer, etc. Dancing in the new Mirror Room.

"WHERE THE MOUNTAINS KISS THE SEA"

NAT GOODWIN CAFE

The Most Famous Bohemia West of Chicago
SANTA MONICA, CAL. (25 minutes from Los Angeles)

PAUL W. SCHENCK, President

DANCING

ROTISSERIE

RAZZETTI & CELLA, Inc.

Kings of the Roast Meats

Originators in this style cooking



Hot
Roast
Chicken,
Turkey,
Duck,
Goose,
Squab,
Lamb,
Pork,
Beef,
Veal.

La Parisienne

630-632 8TH AVE.
Bet. 40-41st St.
Phone Bryant-4723

ELDORADO

1599-1601 B'WAY
Bet. 48th-49th Sts.
Phone Bryant-8895

High Class Dining Rooms

Palm Garden

Imported & Domestic Wines & Liquors

Famous Places—Popular Prices

OPEN TILL 1 A. M.

ST. PAUL HOTEL

60TH ST. AND COLUMBUS AVE.

NEW YORK CITY

Ten-story building, absolutely fireproof. All
baths with shower attachment. Telephone in
every room.

One block from Central Park Subway, 6th
and 8th Ave. L Stations. Same distance from
Century, Colonial, Circle and Park Theatres.

—RATES—

100 Rooms, use of bath, \$1.00 per day.
150 Rooms, private bath, \$1.50 per day.
Suites, Parlor, Bedroom and Bath, \$2.50 and up.
By the week, \$6, \$8 and \$14.00.

SPECIAL RATES TO THE PROFESSION

Tel. 4666 Bryant

The Central

221 WEST 42D ST., near Broadway

Elegant furnished rooms with private baths;
modern comfort, French cooking. Single, \$7 to
\$8; Double, \$14 to \$16, including board. For past
13 years under the personal management of
F. MOUREY.

CATERING TO THE PROFESSION
ABBAY COURT

3120 Broadway, N. Y. C., N. E. Cor. 124th St.
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.

been playing road shows at popular prices.
A new policy may be adopted upon reopening.

Rittenhouse & Downing have been booked
to headline the entertainment program at
Meiselman's cafe.

A boycott was declared against the Con-
gress movie theater, at Olive and Vandewater,
last week, but was withdrawn after the man-
agement agreed to employ union labor.

The "lid" is on tight in St. Louis. A cru-
sade conducted by a committee of the Evangeli-
cal Alliance and certain disclosures made
through the newspapers resulted in an edict
from the governor. Police are now required
to enforce the laws, especially the Sunday
closing law, or lose their jobs. But few cafes
are affected, as most of them were always
closed on Sunday.

Alonzo E. Price has resigned as director of
the Park Opera Company. He is succeeded
by Fred Bishop of New York.

The Mississippi Valley Kennel Club Show
opens April 3, continuing three days. Over
400 pedigree dogs will be on exhibition.

A fight between waiters and guests devel-
oped in the Maryland cafe Saturday evening,
resulting in the arrest of the head waiter.
Fred W. Schaffner and three guests, Leo and
John A. Magin and Wm. H. Van Sickler.
And is said to have ensued over the nationality
of certain celebrities present.

"Silk Stockings" might have been a bit
shocking to St. Louis thoroughbreds had it

300Furnished Apartments

(of the better class yet within reach of economical folks)

Under direct supervision of the owners. Located in the heart of the city, just off
Broadway, close to all booking offices, principal theatres, department stores, traction lines,
L road and subway.

Our specialty is housekeeping apartments for theatrical folks to whom we specially
cater and who can be assured of unsurpassed service and attention at all times.
ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHT.

IRVINGTON HALL

335 to 359 West 51st St. Phone 7152 Col.
Elevator fireproof building of the highest type. Just
completed. With every modern device and convenience.
Apartments are beautifully arranged and consist of 2,
3 or 4 rooms, kitchens and kitchenettes, private bath
and phone.

\$12.00 Up Weekly

YANDIS COURT

241-247 West 43rd St. Phone 7912 Bryant
1, 3, and 4-room apartments with kitchenettes. Pri-
vate bath and telephone. The privacy these apartments
are noted for is one of its attractions.

\$10.00 Up Weekly

HENRI COURT

312, 314 and 316 West 48th St. Phone 8560 Bryant
An up-to-the-minute new fireproof building, arranged
in apartments of 3 and 4 rooms with kitchens, private
bath. Phone in each apartment.

\$12.00 Up Weekly

THE DUPLEX

325 and 330 West 43rd St. Phone 4293-6131 Bryant
Three and four rooms with bath furnished to a
degree of modernness that excels anything in this type
of building. These apartments will accommodate four
or more adults.

\$8.00 Up Weekly

Address all communications to M. Claman

Principal Office: Yandis Court, 241 West 43rd Street, New York

New Victoria Hotel

Formerly KING EDWARD

UNDER NEW MANAGEMENT

IN NEW YORK

145-155 WEST 47th STREET, Just off Broadway
"The Very Heart of New York"
350 Rooms, 250 Private Baths
Rooms (Running Water), \$1.00 and Upward. Room and Bath, \$1.50
Five Minutes' Walk to 36 Theatres
Try Our Dollar Dinner for 50c.
EVERY MODERN CONVENIENCE
POPULAR PRICE RESTAURANT

CAFE IN CHARGE OF ABE MIERS

CHAS. A. HOLLINGSWORTH, Proprietor

AN IDEAL HOTEL FOR PROFESSIONALS

Hotel Richmond

70 West 46th Street

NEW YORK

1 BLOCK FROM BROADWAY, 1 BLOCK FROM 5TH AVENUE
5 MINUTES' WALK TO 36 THEATRES

This excellent hotel with its quiet, comfortable, attractive service and restful atmos-
phere, invites your patronage.

SPECIAL PROFESSIONAL RATES

Double room, use of bath, \$1.50 per day. Double room, private bath and shower, \$2.00
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. Telephones in every room.
Good and reasonable restaurant, giving you room service free of charge.

E. B. SEAMAN, President.

Phone Bryant 1944

Geo. P. Schneider, Prop.

THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping
Clean and Airy
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession
Steam Heat \$ Up

323 West 43rd Street, NEW YORK CITY.

Dad's Theatrical Hotel

PHILADELPHIA

not been for the education tendered them by
"Twin Beds."

The Missouri Athletic Association lost an
even thousand on their big athletic show staged
Saturday evening. The Willard-Moran re-
ports megaphoned from the newspaper offices
kept most of the city sports away.

ST. PAUL

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—
Bonita and Lew Hearn, pleasing; Dorothy
Toys, pleasing; Conlin, Steele and Parks, cor-
dially received; James Dutton and Co., good;
Laurie and Bronson, good; McCloud and
Carp, applause; Wallace and Hughston,
pleases.

EMPRESS (Gus S. Greening, res. mgr.).—
E. E. Clive and Co., well liked; Four Bards,
clever; Al. Lawrence, approved; Rozella,

ST. LOUIS, MO.

REGENT HOTEL, 100 N. 14th Street

HOME OF THE PROFESSION

FIVE MINUTES WALK TO ALL THEATRES
ELMER E. CAMPBELL, Prop. and Mgr.

NOTICE TO THE PROFESSION

SEYMORE HOTEL

ROCHESTER, N. Y.

Rates

European \$0.75 up
American \$1.25 up

Rozella and Rozella, please; Hunter's Dogs,
well liked.

NEW PRINCESS (Bert Goldman, res.
mgr.).—Split week. 1st half: Carroll, Pier-
lotti and Co., Senator Francis Murphy, Haney
and Long, Rose and Ellis, pictures. 2d half:
Madame Sumiko, May and Addis, 3 Ander-
son Sisters, Pauline Saxton, pictures.

the season. Jefferson De Angellis in "Some
Baby" opens a week's engagement April 2.

COLUMBIA (Harry Buckley, mgr.; Orph.).
—Ralph Herz and the Chinese drama "The
River of Souls" are dividing headlining hon-
ors; Clara Morton in a musical diversion is
very clever; E. Merian's Swiss canine actors
are funny and entertaining; Scott and Keane
are good; The Original Trio, but fair; Moore
and Haager, please; Martinetti & Sylvester,
usual; movies close.

STANDARD (Leo. Reichenbach, mgr.).—
"Mischief Makers," packing the house. Next,
"Americans."

GAYETY (Ben Parry, mgr.).—"Watson &
Wrothe" do usual good business. April 2,
"Smiling Beauties."

PARK & SHENANDOAH (Wm. Flynn, mgr.).
—"The Girl of My Dreams" does fair at the
Park. Mary Boland in "Along Came Ruth"

very popular at the Shenandoah. Both houses
doing good business at popular prices.
GRAND (Harry Wallace, mgr.; wva.).—
"Which One Shall I Marry?" a very good dra-
matic playlet headlines; Nell McKinley is a
big hit; Hazel Kirke Trio do well; Six Musi-
cal Spillers, good; Lewis & Norton, fair;
three Ameros, usual; The Great Arnsen &
Co., feature novelty; Taylor & Brown, clever;
Lee Salvagis, please; pictures added com-
plete good bill.

HIPPODROME (Gene Lewis, mgr.).—"At
Pinney Ridge," thrilling melodramatic produc-
tion hastily put together. Packing the house
at every performance.

The Princess, at Grand and Olive, has closed
until after the Easter holidays. House has

BEST PLACES TO STOP AT

LEONARD HICKS HOTEL GRANT

"The Keystone of Hotel Hospitality"

CHICAGO

OFFERS SPECIAL WEEKLY RATES TO THE PROFESSION
WHY NOT LIVE IN THE HEART OF CHICAGO?

DANIEL'S HOTEL FOR GENTLEMEN

Northwest Corner 42d Street and 9th Avenue
TWO BLOCKS WEST OF BROADWAY

Telephone 1942 Bryant NEW BUILDING NEW YORK CITY
ABSOLUTELY FIREPROOF
84 ROOMS With Hot and Cold Running Water
ALL MODERN IMPROVEMENTS SHOWER BATHS
TELEPHONE IN EVERY ROOM EVERYTHING NEW
PRICES \$3.50, \$4.00, \$4.50 WEEKLY
CAFÉ AND RESTAURANT A CALL WILL CONVINCE YOU

Hotel Bradley

RUSH AND EAST GRAND AVE.

—250 Rooms—
CHICAGO

CATERING TO THE BETTER CLASS OF THE PROFESSION
WALKING DISTANCE OF ALL THEATRES
ROOMS WITH BATH, \$7, \$8, \$9, \$10.50
TWO ROOM SUITE, \$14. THREE ROOM SUITE, \$21
HIGH-CLASS RESTAURANT MODERATE PRICES
ROBT. H. BORLAND, Manager
(Same Management Alexandria Hotel)

The Edmonds Furnished Apartments

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment Office—776 EIGHTH AVENUE

HALF BLOCK FROM THE WHITE RATS

THE ADELAIDE

One block west of Broadway
754-756 EIGHTH AVE., Bet. 46th and 47th Sts.

3-4-5 Room Apartments Completely Furnished for Housekeeping at Moderate Prices
Steam Heat, Bath and Telephone in Each Apartment
No one but myself is connected in any way with these apartments
MRS. GEORGE HIEGEL, Proprietor and Manager

SAN DIEGO, CAL. Hotel White House

1653 2nd St., San Diego, Cal.

(Just Off Broadway)

One Block Within All Theatres

If you do not see our bus, take any taxicab at our expense.

METROPOLITAN (L. N. Scott, mgr.)—
For a week with two matinees, "A Little Girl in a Big City," with melodramatic prices.
Week 3, William Faversham.
SHUBERT (Frank Priest, res. mgr.)—
The Earnest Fisher Players with May Buckley in "Confessions of Wife," opened to capacity house yesterday. Next, "Three Weeks."
STAR (John P. Kirk, mgr.)—"Monte Carlo Girls." Lytle La Pine is a St. Paul boy and will draw big houses in this city at least.

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (April 3)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A
Abram & Johns Variety San Francisco
Allen & Francis Variety N Y
Allman & Dody Temple Detroit

Armstrong Will H Variety N Y
"Aurora of Light" Keith's Indianapolis
Aveling & Lloyd Orpheum Omaha
Avon 4 Orpheum Kansas City

B
Beaumont & Arnold care Morris & Feil N Y
Berrac Mme Jean Variety Chicago
Bimbo's The Variety Chicago
Blondell Edward Variety N Y
Bowers Walters & Crooker 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
Cantor & Lee Orpheum Denver
Cedera Keith's Toledo
Ciccolini Orpheum San Francisco
Clark & Verdi Orpheum Oakland
Clausius & Scarlet Variety N Y
Coelin Ray Variety N Y
Cress & Josephine 902 Palace Bldg N Y


D
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
Devine & Williams Majestic San Antonio

E
Elkins Fay & Elkins Dominion Ottawa
Ellison Glen Keith's Providence
Embs & Alton Orpheum Winnipeg
Evans Chas Co Maryland Baltimore

F
Fern Harry Palace Chicago
Florence Ruth Variety San Francisco
"Forty Winks" Orpheum Omaha

G
Gillette Lucy Keith's Philadelphia
Girard Harry & Co care Harry Weber
Gordon Jim & Elgis Mary Variety San Francisco
Gordone Robbie Orpheum Seattle
Green Harry 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
Heather Josie Variety N Y
Howard Chas & Co Variety N Y



BLU-M HOTEL

DAVID BLUM, Prop.
N. W. Cor. Chestnut
St. and Fourteenth.
St. Louis, Mo.
A Home-like Hotel
Catering to the
Theatrical Profession.

150 Rooms 75 Private Baths
5 Min. Walk from Union Station and All
Theatres Use Our Automobile Free

RATES TO ARTISTS
Rooms, Single, \$4.00 to \$6.00 per week.
Rooms, Double, \$5.00 to \$7.00 per week.
Single, private bath, \$6.00 to \$8.00.
Double, private bath, \$7.00 to \$9.00.
Hot and Cold Running Water and Telephone
in Every Room. Elegant Cafe and Bar.

I
Ideal Variety N Y
J
Jackson S & M Palace Chicago
Janis Elsie Palace Chicago
Jardon Dorothy Orpheum Los Angeles
Jordan & Deherty Variety N Y
Joussan Iceland Gilma Co Variety Chicago

K
Kammerer & Howland Feinberg Putnam Bldg
Keit & De Mont Majestic Chicago
Kla-wah-ya Kathleen Variety N Y
Kraft & Gros Keith's Indianapolis
Kramer & Patterson Majestic Chicago
Krelles The care Irving Cooper N Y
Kurtis' Roosters Orpheum Minneapolis

L
Lai Mon Kim Prince Variety N Y
Langdons The Variety N Y
La Mont's Cowboys Orpheum Winnipeg
Leonard & Willard Variety N Y
Lubowska Orpheum San Francisco
Lunette Sisters Orpheum Omaha

M
Major Carrick Variety San Francisco
Mayhew & Taylor Orpheum Seattle
McWaters & Tyson care Weber Palace Bldg

EXORA FACE POWDER

STAYS ON!
Gives a most beautiful complexion.
Used for 60 years by Stars of the Profession. Send for free
EXORA samples. CHARLES MEYER, (Est. 1905), 125 W.
12th Street, N. Y.

B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

Palace Theatre Building

New York City

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Acts
EXECUTIVE OFFICES, ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first class acts. Communicate by wire or letter.

95% of all performers going to Europe make their steamship arrangements through us. The following have:
Harry Jolson, Taron Troupe, Mabel Johnson, Les Jardia, Jack Johnston, Jarro, Jolly and Wild, Jermon and Walker, Johnnie Johnston, Mmc. Jenny, Jeuris and Martinette, Three Jahns, Jack Jarrot, Mrs. Louis James, Ralph Johnston.

PAUL TAUSIG & SON, 104 E. 14th St., New York City

German Savings Bank Bldg.

Telephone Stuyvesant 1200

FULLER'S THEATRES AND VAUDEVILLE, Ltd.

Governing Director, Ben. J. Fuller

All acts routed to the Coast should make it a point to have Roy D. Murphy review their offering when in Chicago.

AMERICAN BOOKING MANAGER,
ROY D. MURPHY

Write him, 11th floor, Western Vaudeville Managers' Association, Majestic Theatre Bldg., Chicago, Ill.

SAM SIDMAN Wants

FOR HIS OWN SHOW
On the Columbia Circuit Next Season
PEOPLE IN ALL LINES OF BURLESQUE
Address SAM SIDMAN, VARIETY, New York

Moore & Haeger Orpheum New Orleans
Morton Ed Orpheum Oakland
Murphy Thos E Dir Arthur Klein

N

Nairem's Dogs Majestic Milwaukee
Natalie & Ferrari Palace Chicago
Nesbit & Clifford Majestic Milwaukee
Nouette Columbia St Louis

O

Oakland Will Co Keith's Washington
Olcott Chas Keith's Cleveland
Oliver & Oip Keith's Indianapolis
Orr Chas 10r John C Peckles
"Overtones" Orpheum Minneapolis

P

Padden Sarah Co Keith's Boston

Page Hack & M Keith's Providence
Pierlot & Schofield Keith's Boston
Pincer & Douglas Keith's Boston

R

Reilly Charlie Variety San Francisco
Rice Andy Orpheum Portland
Ring Julia Orpheum Los Angeles
Rock & White Orpheum Kansas City

S

St Elmo Carlotta Variety N Y
Silver & Du Vall Silver Wd Cot Southberry Ct
Simpson Fannie & Dean Earl Variety N Y
Stanley Aileen Colonial Erie

T

Taylor Eva Co Orpheum Kansas City
Thurber & Madison care M S Bentham

Marcus Loew's Enterprises

General Executive Offices
Putnam Building Times Square
New York

JOSEPH M. SCHENCK

General Booking Manager

Mr. Schenck Personally Interviews Artists Daily
Between 11 and 1

Harry Rickard's Tivoli Theatres

And AFFILIATED CIRCUITS, INDIA and AFRICA
Combined Capital, \$2,000,000

HUGH McINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney
Head Office: TIVOLI THEATRE, SYDNEY-AUSTRALIA
NEW YORK OFFICES: 311 Strand Theatre Bldg.

LTD.
+ALIA
Capital \$1,250,000

AMALGAMATED Vaudeville Agency

B. S. MOSS, President and General Director
BOOKING A CIRCUIT OF THIRTY FIRST CLASS THEATRES SITUATED IN THE EAST

Artists and Acts of every description suitable for vaudeville, can secure long engagements by BOOKING DIRECT with us. Send in your open time.

Offices—Columbia Theatre Building—TIMES SQUARE, NEW YORK.—Telephone Bryant 8200

McMAHON & DEE CIRCUIT

385 Washington Street BUFFALO, N. Y.
CHAS. W. McMAHON MATTHEW DEE BRUCE FOWLER CLARA IRVIN J. R. FREMONT
WANT Acts of all kinds. None too big. MANAGERS communicate

WANTED TEAMS AND SINGLE VAUDEVILLE ACTS

TO WORK OUT OF ST. LOUIS

Address DAVID E. RUSSELL, Representative

Western Vaudeville Managers' Association
COLUMBIA THEATRE BUILDING ST. LOUIS, MO.

Tighe Harry and Babbette Variety N Y
Towne Fenimore Cooper Bway Theatre Bldg N Y
Toye Dorothy Orpheum Minneapolis
Travers Noel Co Colonial Erie

V

Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W

Wakefield W H Orpheum San Francisco
Watson Sisters Orpheum Kansas City
Williams & Rankin Variety N Y

Americans 3 Standard St Louis.
Auto Girls 3 Yorkville New York.
Beauty Youth & Polly 3 Corinthian Rochester.
Behman Show 3 Casino Philadelphia 10 Palace Baltimore.
Ben Welch Show 3 Miner's Bronx New York
10 Empire Brooklyn.
Big Craze 3 Cadillac Detroit.
Billy Watson's Beef Trust 3 New Hurtig & Seamons New York 10 Orpheum Paterson.
Blue Ribbon Belles 3 Penn Circuit.
Bon Ton 3 Colonial Providence 10 Casino Boston.
Bostonian Burlesquers 3 Palace Baltimore 10 Gayety Washington.
Broadway Belles 3 Columbia Grand Rapids.
Cabaret Girls 3 Savoy Hamilton Ont.
Charming Widows 3 Gayety Philadelphia.
Cherry Blossoms 3 Gilmore Springfield.
City Sports 3 Gayety Baltimore.
Darlings of Paris 3-5 Park Youngstown 6-8 Grand O H Akron.

BURLESQUE ROUTES

(Week April 3 and April 10.)
Al Reeves 3 Casino Brooklyn 10 Empire New-ark.

PAUL DURAND

VAUDEVILLE BOOKING REPRESENTATIVE

**Producer and Manager of
Headline Acts**

Booking exclusively (tenth year) with

**United Booking Offices and
Orpheum Circuit**

Good acts should apply NOW for bookings for next season.
High class singing and dancing acts wanted AT ONCE.
Sensational dancing acts wanted AT ALL TIMES.

PRODUCING DEPARTMENT

NOTE:—I finance, stage and promote all kinds of novelty acts, sketches, spectacular dancing, singing or musical acts, classic dancing acts, musical comedies, etc., etc.

**ARTISTS and WRITERS!
Submit Your Ideas**

If it is money you need—I can help you.
Nothing too big! Nothing too small!

Features, Girl Dancers and Talent of every description wanted immediately. Call or write

PAUL DURAND

Suite 1005 Palace Theatre Building, New York

WILLIAM FOX CIRCUIT

OF THEATRES

Executive Offices: 130 West 46th Street
NEW YORK

WILLIAM FOX, President

ATTENTION

**VAUDEVILLE ACTS DESIRING TIME
IN NEW ENGLAND**

Communicate With **FRED MARDO**

Manager,

**MARCUS LOEW BOOKING AGENCY,
Tremont Theatre Bldg., 176 Tremont Street,
BOSTON, Mass.**

**Theatres and
Parks**

**(Including
Crescent
Gardens,
Revere, Mass.)
Now
Being Booked**

Follies of Day 3 Gayety Pittsburgh 10 Star
Cleveland.
Follies of Pleasure 3 Star Toronto.
French Models 6-8 Malestic Wilkes-Barre.
Follies of 1915 3 Empire Cleveland.
Jay New Yorkers 3 Casino Boston 10 Grand
Hartford.
Girls from Follies 3 Buckingham Louisville.

Girls from Joyland 3 Century Kansas City.
Girl Trust 3 Gayety Buffalo 10 L O 17-19
Bastable Syracuse 20-22 Lumberg Utica.
Globe Trotters 3 Columbia New York 10 Cas-
sino Brooklyn.
Golden Crook 3 Grand Hartford 10 Jacques
O H Waterbury.
Gypsy Maids 3 Empire Brooklyn 10 Colonial
Providence.

H. B. MARINELLI Ltd.

Managers and Promoters

1465 BROADWAY

NEW YORK

ARTISTS desiring information about the Inter-
national Theatrical profession in general, kindly
give us a call.

ARTISTS desirous of placing their Manage-
ment in our hands can BE CERTAIN of success.

THOUSANDS of UNKNOWN Artists have
been made famous by us

and

HUNDREDS have become

**WORLD STARS and
RECORD BREAKERS**

through our world-wide experience.

Call or Phone to

H. B. MARINELLI, Ltd.

CHARLES BORNHAUPT

Artists' General Theatrical Representative

FOR ALL OVER THE WORLD
1493 BROADWAY (Putnam Building) NEW YORK
Phone Bryant 4837

M. S. BENTHAM

Managing and Directing Star Attractions

For Drama, Vaudeville, Musical Comedy and Films

Palace Theatre Building, Times Square, New York City
Phone 1285 Bryant

Pauline Cooke

GAIETY THEATRE BLDG.

(Room 608)

New York City

CAN ALWAYS PLACE GOOD COMEDY ACTS

VAUDEVILLE

Putnam Bldg., New York, Room 317

J. H. ALOZ

Orpheum Theatre Bldg., Montreal, Canada

Hastings' Big Show 3 Colonial Columbus 10
Empire Toledo.
Hello Girls 3-5 Armory Binghamton 6-8 Hud-
son Schenectady.
Hello Paris 3 Olympic New York.
High Life Girls 3 L O.
Howe's Sam Own Show 3 Gayety Washington
10 Gayety Pittsburgh.
Lady Buccaneers 3 Academy Jersey City.
Liberty Girls 3 Jacques O H Waterbury 10
New Hurling & Seamons New York.
Malds of America 3 Gayety Montreal 10 Em-
pire Albany.
Manchester's Own Show 3 Empire Toledo 10
Columbia Chicago.
Majestic's 3 Columbia Chicago 10-12 Berchel
Des Moines.
Marion's Dave Own Show 3-5 Bastable Syra-
cuse 6-8 Lumberg Utica 10 Gayety Montreal.

ROANOKE, VA.

is now booked exclusively by
THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

ACTS going South or coming North,
having open time

WIRE OR WRITE

Nothing too big to handle

SOUTHERN MANAGERS

We are now lining up the South and would
be pleased to have you get in touch with
us, for our mutual benefit.
THE GUS SUN BOOKING EXCHANGE CO.
Springfield, Ohio

Merry Rounders 3 L O 10-12 Bastable Syra-
cuse 13-15 Lumberg Utica.
Midnight Maldens 3 Empire Newark 13-15
Park Bridgeport.
Military Maids 3 Howard Boston.
Million Dollar Dolls 3 Empire Albany 10
Gayety Boston.
Mischiefs Makers 3 Gayety Chicago.
Monte Carlo Girls 3 L O.
Parisian Fillets 3-5 Academy Fall River 6-8
Worcester Worcester.
Puss Puss 6-8 Park Bridgeport 10 Miner's
Bronx New York.
Record Breakers 3 Star St Paul.
Review of 1916 3 Star Brooklyn.
Rose Sydell's Show 3-5 Berchel Des Moines
10 Gayety Omaha.
Rosalind Girls 3 Gayety Toronto 10 Gayety
Buffalo.
Rosey Possey Girls 3 Orpheum Paterson 10
Empire Hoboken.
September Morning Glories 3 Englewood Chi-
cago.
Smiling Rounders 3 Gayety St Louis 10 Star &
Gaiety Chicago.
Social Maids 3 Gayety Kansas City 10 Gayety
St Louis.

VARIETY'S

Year Book ^{of the} Stage ^{and the} Screen

Will be published in


July, 1916

It is the first annual volume VARIETY will thereafter yearly publish, detailing the people and the doings of the stage up to the date of publication each summer.

"Variety's Year Book" when issued will be placed on sale throughout the United States, Canada and Europe.

No one is authorized to solicit advertisements or announcements for "Variety's Year Book" who is not provided with the special contract and receipt blank that must be issued in duplicate to every advertiser.

All communications should be addressed to Variety's Year Book, Times Square, New York City.



TEL. 688 BRYANT

The CLARIDGE Shop

REGISTERED

ONE SIXTY ONE WEST FORTY FOURTH ST.
NEW YORK CITY
OPPOSITE THE CLARIDGE HOTEL

76 RUE REAUMUR, PARIS, FRANCE

We Invite Comparison

AS TO OUR CREATIONS
AND PRICES ON THE
AVENUE, ALSO TO OUR
HIGH CLASS CLIENTELE
IN THE PROFESSION,
NAMELY:

THEDA BARA
VIRGINIA PEARSON
MABEL NORMAND
LILLIAN WALKER
MARY MILES MINTER
EMMA CARUS
FANNY WARD
MABEL McCANE
LILLIAN SHAW
CATHERINE CRAWFORD
FASHION SHOW
MARY ELIZABETH
MAY TULLY'S
FASHION SHOW

FOR THE SMART
PROFESSIONAL:—

OUR SPRING DISPLAY
OF PARISIAN AND
ORIGINAL MODELS

GOWNS
WRAPS
COATS
SUITS
BLOUSES
MILLINERY

IS UNSURPASSED.

MME. SOPHIE ROSENBERG'S
OTHER ESTABLISHMENT
153 WEST 44th STREET
TELE. 5599 BRYANT

Sporting Widows 3 Gayety Omaha 10 Gayety Kansas City.
Star & Garter 3 Star Cleveland 10 Colonial Columbus.

Strolling Players 3 Gayety Detroit 10 Gayety Toronto.
Tango Queens 3 Majestic Indianapolis.
The Tempters 3 Lyceum Columbus.
The Tourists 3 Empire Hoboken 10 Casino Philadelphia.
Tip Top Girls 3 Gayety Brooklyn.
20th Century Maids 3 Gayety Boston 10 Columbia New York.
U S Beauties 3 Olympic Cincinnati.
Watson Wrothe Show 3 Star & Garter Chicago 10 Gayety Detroit.
White Pat Show 3 Treadadero Philadelphia.
Winners The 3 Gayety Minneapolis.
Yankee Doodle Girls Gayety Milwaukee.

Bernice Harry
Bernie Jessie
Bertram May
Bertrand Dixie
Bersac Jean (C)
Bews M E
Beyer Billy (Pkg)
Bim Charlie
Billiebury Mary
Billiebury John
Billiebury John (C)
Blaine Dorothy
Blanc Elizabeth
Blondell George

Booker Mrs
Borcharding Joseph
Bowen Clarence (C)
Boyd Larry
Boyne Hazel
Bradley Geo (C)
Branscombe Mina
Breen Family
Broglie & Kingsley
Broglie Jean
Brown Hank
Brown & Spencer (C)
Brown Harry (C)
Bruce (C)

Burke (C)
Burkett Helen
Burnedette Miriam
Burton R B
C
Campbell Allen
Canto Joe
Capman Bert
Carle Grace
Carroll Frank
Carr Blanche
Carlisle Grace (C)

Carvey Don (C)
Carter Ada
Carter Monte (P)
Carver Louis
Cates Band
Challis J O
Challis Frank (C)
Chapple Edith
Charters Spencer
Chas William R
Chestley Mae
Chin Tues Tr (C)
Churchill Hal
Circle Comedy 4

CARD OF APPRECIATION

Harry Richards and Bessie Kyle

Wish to thank FLOYD MACK and MAYBELLE for their honorable attitude in the matter of eliminating the title, "FIFTY FIFTY."

High morals
are to be
appreciated
even more than
legal right.

Sincerely yours,

RICHARDS AND KYLE

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
Adams Geo W (C)
Adams Ray (C)
Ahearn Chas
Albaley Gene (C)
Albright Bob
Alden Leslie
Alexander Mrs Geo
Allens F C (C)
Anderson Richard
Andrews Mabel
Arlington M
Armstrong Will
Armstrong Lucille
Astaire Anna

B
Ball E R (C)
Barrett Ethel
Barretts Juggling
Barron & Barnes
Barnette Dot (C)
Barratt Leolo (C)
Bates Clyde J
Baxter Blanche
Beamont A (C)
Beans Mrs Sol (Pkg)
Bennett May
Bell F (C)
Bentley John (C)
Berio Madeline

ALBOLENE

"I have used your Albolene and have found it excellent for removing the make-up."

Geo. Q. Morris

Put up in 1 and 2 oz. tubes to fit the make-up box, also in 1/2 and 1 lb. cans, by all first-class druggists and dealers in make-up.



Sample Free on Request

McKENSON & ROBBINS, 91 Fulton St., New York

HELEN TRIX

Begs to announce she is connected with

JEROME H. REMICK & COMPANY

To write

EXCLUSIVE MATERIAL

And can be seen any day between 3 and 5 P. M.

At our offices

219 WEST 46th STREET

NEW YORK CITY

Clair Ray (C)	Davenport Pearl	Edmonds Joe	G	Hellmar Geo	Jewell Ben	Leggett Bert	Mayo George
Clare F (C)	Davis Geo C	Edwards Florence	Germaine Flo (C)	Hennings Juggling	Jewel Vivain (C)	Lehman Jos	Mayo Louise (C)
Clark Leslie	Day D E (C)	Ellis Melville	Gibbons Madeleine	Henry Arney	Jones Edith (C)	Leonard R C	McCallum Mrs
Clark Bert	Dell Jack	Elmore Ruth	Gibbons Misses	Henry E J	Johnson B (C)	Le Roy Miss	McClure Harold
Clark Aurelia	D'Emoniceo Nettie	Emmett Hugh (C)	Gibson Hardy	Hermanag's Pets (C)	Johnson Neta	Le Roy Miss Al	McCormack & Shannon
Clayton Una	De Gray Sisters (C)	Equilla Bros	Givin Marie	Herman Sam	Jonathan (C)	Le Roy Vie	McCormick Joe (C)
Clement Lyle	Deilah (C)	Evans Arthur	Glenn James	Herman Irving		Leslie Roxie	McCrea Mae
Clerk Bail (C)	DeVine & Williams	Everett Wm (C)	Godfrey & Henderson	Hickey Bros	K	Lewis Andy	McDade E C (C)
Cliff Genevieve (C)	Dickenson Rube Mrs		Godfrey & Henderson	Hicks Joe (C)	Kall David (C)	Libman Lou	McDonough W J
Clifford & Mack	Dilger W H	F	Goodwin Grace	Hippodrome 4 (P)	Kalich Bertha	Lindsay Mrs H	McGarry & Smith
Clinton Howard (C)	Dilks James	Fairbanks Majorie	Gordon Alice	Hill & Libby	Kane Eddie	Livingstone Mrs B J	McGrath & Page
Connors G B (C)	Dilworth Lillian	Farber Mabel	Gordon Maire	Hines P (C)	Kane Joe	Lo Marie Co	McLean Josephine
Cook Richard	Dinehart Allen	Farrington Mrs P	Gould M (C)	Hobson Florence (C)	Kartell (C)	Lorraine Ethel	McMahon Jack (C)
Cook & Hamilton	Dixon & Dixon	Farrington Helen	Grace Sisters	Hodges Jimmy (C)	Kelly Eddie (C)	Louise Madam	McMahon Tim
Cooper Harry	Dodd J (C)	Faye Godfrey	Grans G B	Hoffman Jack	Keller S (C)	Loughlin Anna	McMitt Mr
Cooper Hazel (C)	Dolley Ray	Faye Kitty	Gray J	Holland Eugene	Kelso & Leighton	Love & Hate	Meivon Babe (C)
Covin J (C)	Dolan Babe	Finley Marie	Griffin & Lewis	Homan Chas A	Kerville Family (C)	Lowes Two	Merles Cockatoos
Cowan R (C)	Dolan Gertrude	Fisher Oliver	Grimes Rollin	Hooper Phyllis	Kett J Ward (C)	Lowery Ed	Messier Marie
Creighton F (C)	Douglas Eva	Fields Al	Guertin & Gibson (C)	Howatson & Swaybell	Kimball Grace	Lowry Henry	Miller Eddie
Crow Jean	Dooley Bill (C)	Finn Josie		Howell George	King Grace (C)	Lusa Pahl (C)	Minnus Bud
Cullan Edward	Doyle Marie (C)	Follette & Wicks	H	Hunt Maye	King Gus (C)	Luther Clyde B	Mitchell J
Cunningham Hob (C)	Doyle P H	Forbes Genevieve	Hackett Dolly	Hunting Tony	Kingsley Dorothy		Montgomery Wm (C)
Curley Earned	Doyle G J (Pkg)	Ford Annetta (C)	Haney Ray (C)	Huyler Frank	Kinkald Billy (C)		Moore Billy (C)
Curran P J	Dracey Joe	Ford Ethel	Hankins E E (C)		Kost H		Moore Cecil
Curran Max (C)	Drysdale A (C)	Ford Ray	Harkins Mrs James	I	Klein Majory (C)		Moore Doris
Curson J W	Duffy James (C)	Forrest Kelly	Harris Percy	Ingraham Mitchell	Kramer Lucelle		Moore Geo
	Dunbar J M	Forrester Charles	Hart Ruby	Ira Lillian (C)			Montgomery Bessie
D	Dunberry Joe	Francis Sid	Hart L				Montgomery Billy
Damerel George (C)	Dyer Frances (C)	Foy Mrs H	Hartnepe Mr	J			Mora Tess (C)
Damond Eugene (C)		Francelli & Lewis	Harvard Charles	Jackson & Florence	La Homa Cyrena		Morgan Billy
Dandy Jesse		Franklin Blanche	Harvey Ward	Jacques Cecilia	Lange Augusta		Morse Eddie (C)
Dann June		Fraser Wilber	Hayes Mrs D	Jeffcott Thomas	LaVine & Inman		Morton Mildred
Dare Alex (C)		French May	Haywood Nan	Jefferson Stan	Leavitt Geo (C)		Morton Clara
Darley Brian	E		Heath Mabel (C)	Jeffords C H	Leach Hannah		Murlens Harry
Dawson Ethel	Earl Charles		Hearn (Pkg)	Jennings Fred	Lee Genlyve		Mumf'd & Thom'n (C)
	Earle Graham				LeFeure Mr		
						Mathews Dan (Reg)	

THE GENTLEMAN JUGGLER

WILFRED DU BOIS

Declared by press and public to be unsurpassed. Ambidexter extraordinary. Now at Great Northern Hippodrome, Chicago.

COME AND LOOK ME OVER

W. V. M. A. — U. B. O. Direction, HARRY SPINGOLD



ROSE

WILTON SISTERS

In their first appearance
before the vaudeville public



MAE

OUT TODAY

Maurice Campbell's
New Magazine of Comment
and Criticism.

OUTLAW

Vol. 1 APRIL, 1916 No. 1



Subscription One Dollar a Year.

Art—Theatre—Politics—
Suffrage—Industry—
Finance—Sport.

SUBSCRIBE FOR IT

THE OUTLAW PUBLISHING CO.
381 4th Ave., New York

Munroe Ned (C) Nathano Bros
Murphy F Neff S
Murphy Frank (C) Nelson Mrs Clyde (pkg)
Musical Misses 6 Nelson Mrs A E
Myrtle Sam Nelson Gus
Mystic Hanson 3 Nell D
Newman William
Newman W (C)
Nicholas Sisters (C)

Because of similarity existing between the FAMOUS JOE JACKSON'S act and mine I must call attention to the fact that although I pantomime, am a tramp and ride a bicycle

DON'T

This is the entire JOE JACKSON routine of which I use nothing. Am nevertheless laughing hit on all bills. ED. M. GORDON.

Ed. M.--Gordon and Day--Ida "Silent Nonsense"

Direction, MAX LANDAU

WALK ON AND OFF IN OPENING
USE BUSINESS OF HANDS IN POCKETS
STEAL BICYCLE
USE HORN
USE BREAK-AWAY BICYCLE
USE BUSINESS OF CUFF
TAKE CURTAINS AT FINISH

Charles Diamond

The Hit of the Season with Al Reeves Co.

Stopping the show at every performance and again accomplishing that feat at the Columbia Theatre, New York, This Week (March 27).

Agent, TOM JONES, Putnam Bldg., New York

Nichols Challes
Nilson Lewis
Noblette Venza (C)
Noel & Ornlille
Norris E
Norton Jack

O
Oakland Will
O'Connor Catherine
Olive E E
Oliver Mrs Hal
O'Malley John
O'Neal Harry (Pkg)
O'Neal Mrs Harry
Ordway L (C)
Overling Mrs Maunie

P
Page J
Palfrey Hall & Brown
Palmer Gaston
Panand Leo
Parker Kittle (C)
Park Rome & Francis

Pattee Mabel
Pearce Harry
Perry G R
Peterson William
Plumance Lincoln
Poe Corline (C)
Poole Jack
Portler La Pillarica
Potter Louis (C)
Powell & Juna (C)
Powers Free
Prey John
Primrose Charles
Puscho (C)
Puck Harry (C)
Purvis James

Q
Quentell Mrs Mary
R
Ranson A S (C)
Rayan Chas
Reading Fred (C)
Reahms Henrletta

Reeves Geo H
Regal Henry (C)
Reinold Bernard (C)
Reno Mrs Bessie
Rignold Nola (Reg)
Rignold Wm (Reg)
Ringling A
Rio & Norman
Roberts Beny
Roberts Mac
Roberts B
Rouff Jacob
Rouse Clair
Rosa & Roma
Rose Amelia (C)
Rose Ed (C)
Roser Mr
Rosie & Morton (C)
Rover Al
Royal Jack (Wire)
Royace Ray L
Russell George
Russell Miss
Ryan George
Ryan Allice Clark

S
Sample Sam (C)
Salvin Peter
Santily & Norton
Schaffer Eddie
Schmidt Harry (C)
Seeley Minnie
Shack Dancing
Sharruck Truly (C)
Shapiro Tobias
Shauen Ted
Shaune Harry
Shea Evana
Sheelvik A
Sherman Mabelle
Sling Ling El
Sloan Grace (C)
Smith Wallace
Smith Edkar
Smith & McGarry
Snyder Frances (C)
Solar Willie (C)
Sorra Bonnie
Stephens Mrs S J
Stewart Jean (Pkg)

Victor Morley

in "A Regular Army Man"
Direction, FRANK EVANS

Stillings The
Stover Burt
Students Asana
Stutzman Chas
Swift Thomas
Switzer Ida

Turnbull Albert
Turnbull H A
Turner Florence
Turners Skating
Turner A B

T
Tabe Jack
Tahns Three (C)
Taylor Harry
Terry Grace (C)
Terry Walter
Tetseward Jap (C)
Thompson Fred (C)
Thompson Eddie (C)
Thumons Irena
Tittell A H
Toner Mrs Thos
Toner Mrs Thos (C)
Toreat Louis (C)
Torne Joe
Torraine Frank G
Travilla Jack
Tucker Sophie
Tudor & Staunton
Tully May (C)
Turnell Albert

V
Vall Lillian W
Vall Muriel
Van Tommy
Van Bergen Martin
Van Dych Erle (C)
Van Horn Bobby
Van Tom (C)
Vasco Mrs
Vaughn Elanore
Vedder Blanche
Verdon Lew (C)
Vernon Hope
Vernon Dave
Von Schmeck F (C)

SANDY SHAW

Scotch Character Comedian

Stands Alone

Booked Solid, Loew Time
Direction,

Tom Jones

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

JOAN STORM--JOHN MARSTON

Present THE ULTRA NOVELTY COMEDY—"HIS ALIBI"—by HARRY L. NEWTON

**STOP!
READ!
THINK!**

THE MAN YOU ALL KNOW

James B. Donovan

THE KING OF IRELAND



THE LITTLE BUTTERFLY

Dainty Marie Lee

The Dancing Wonder with the Golden Voice

THE BEST IRISH COMEDY ACT IN AMERICA
Outside Sam and Kitty Morton; McDonald and Rowland; Charlie Mack and Co.; Roger Imhoff and Co.; Macart and Bradford; Tom Nawn and Co.; Ryan and Richfield; Mr. and Mrs. Mark Murphy.

Still Doing Time on the Big Time, and Haven't any Time for any other Time at the Present Time.
Booked solid till June by the TWO LIVE WIRES

Claude & Gordon Bostock

P. S.--
GOD LOVES
THE IRISH
That's Why
They DIDN'T
HAVE TO GO
TO WAR



BILLY LLOYD and GEORGE BRITT
In "A Mixture of Vaudeville." By Ned Danby
March 27 Keith's Boston
Direction, HARRY FITZGERALD

GARCINETTI BROS.

NOW ON THE W. V. A.
NEXT WEEK (April 3), Erbers, E. St. Louis,
and Hippodrome, Alton, Ill.
Direction, BERNARD BURKE

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD MIGNON
Permanent address, Marion Theatre, Marion, O.
DAINTY LITTLE MIMIC
Direction, ARTHUR KLEIN



K C
KENNETH CASEY
"The Vitagraph Boy"
Direction, JOE PINCUS
Pat Casey Agency

The 4 Musical Bonnells

PLAYING U. B. O. TIME
THIS WEEK (March 27), Stone O. H., Binghamton, and Shattuck Theatre, Hornell, New York.
Direction, LEW GOLDER.



BEDDIE BORDEN

BACK WITH FRED AND TOM HAYDN
NEXT WEEK (April 3), ORPHEUM, MEMPHIS

LAST SEASON IN BURLESQUE
LEAVING TO BETTER MY CONDITIONS

BERT BAKER

with "BON TONS" (Columbia Wheel)

HERBERT WILLISON and WALTER S. SHERWOOD
Phenomenal singers. Now featured with Al. G. Field Minstrels.
OFFERS INVITED FOR SUMMER VAUDEVILLE

INSIDE LAW ON THE OUTSIDE

BERT SOMERS and JOE MORSE

Playing U. B. O. Time Direction, H. BART McHUGH

George Harada & Co.

WORLD'S FAMOUS CYCLIST
132 West 65th Street New York City

PAUL RAHN

Artistic Character Singer and Light Comedian
"Morris Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite

LUCILLE and COCKIE

The Human Bird,
"COCKIE"
ENORMOUS SUCCESS WITH
HARRY LAUDER ROAD SHOW

THE ENGLISH COMEDIAN WITH
AMERICAN IDEAS

HARRY CUTLER

BOOKED SOLID Direction, FRANK BOHM

HOLDEN AND GRAHAM

Versatile Novelty in a few of the 57 Varieties

"THE TALE OF AN OVERCOAT"

JULE- BERNARD and SCARTH- FLORENCE

This act is copyrighted—
We have proven that.

Walton Leonard
Wanzer & Palmar
Warden Joseph
Warren Eva
Warren Sybil (C)
Waterbury & Tenny
Watts & Lucas (Pkg)

Wayne Billy
Weber & Elliot
Wells Corine (P)
West Joy Miss
West Joe
Westren Billy (C)
Weston Irene (C)

Wheeler Dick
Wheeler & Goldie
White Chase E
White Belle
Whitehead J J
Whitehead Ralph
Whitney & Shea

Wilkes Ruth
Wilkes Ruth (C)
Williams Dottie (C)
Williams Maude
Williams & Held
Wilnot Mrs W H
Window Muriel

Winton Lloyd
Wohlman Dave (C)
Wood Delpha
Wood Josephine
Woodbridge Duo
Worth Madlyn
Worth Charles

Wright Anny
Wright Charles (C)
Wurnello (C)
Y
Yung Chu Chih
Yunker Ford

REICHARDT SISTERS

NOT BETTER THAN THE BEST
But a Little Different from the Rest

"MERCEDES"

Vaudeville's Greatest Sensation
Next week (April 3) Orpheum, Montreal

ROGER GRAY and CO.

William Barrows
Lillian Ludlow
Della Rose

Vaudevillized Musical Comedy. March 27—Alhambra, New York. April 3—Orpheum, Brooklyn.

Direction, MAX HART

SIEBEL

SYLVIA

LAYMAN and CHAULSAE

Novelty and Whirlwind Dancers

Management of John P. Slocum With "NOBODY HOME" Enroute

ATLANTA JOURNAL
By Howard Weaver

And now we come to the dancing feature of "Nobody Home." If Siebel Layman and Sylvia Chaulsae are not the "greatest dancing pair in the world," as Vernon Castle said, they can at least dance the greatest pair to a dead heat. They hop and skip and whirl and dip and spin around in so many gyrations—if that be a not too unclassical word—to make the head of a seasoned iron worker spin like a Fourth of July pin-wheel.

GORDAN and RICA

"In A Cycle of Surprises"

RECOGNIZED BY ALL MANAGERS AND AGENTS as the originators of this style of entertainment. "LCFTY" COMEDY FOR ROUNDS OF APPLAUSE.

Pirates "Lay-Off" and obtain ideas of your own

U. B. O. TIME

Direction, W. S. Hennessy

ELECTRICAL VENUS and CO.

The LAUGHING HIT of every bill in the west.
ALF WILTON, Eastern Rep. LEW GOLDBERG, Western Rep.

12 SHEET STAND

BRUNSWICK, VIC., AUSTRALIA

JOHN T. DOYLE and Co.

NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes
March 27th, Crystal, Milwaukee; April 3, 4 and 5, Kedzie, Chicago;
April 6, 7, 8 and 9, Erbers' East St. Louis, Ill.; April 10, 11 and 12,
Empress, St. Louis.

REMPPEL

New appearing
in "CHEATERS"
By HOMER MILES

REMPPEL

Seen in a
NEW ACT
By GEO. V. HOBART

MISS EVELYN BLANCHARD PRESENTS
WILMER WALTER

in
"The Late Van Camp"

By ETHEL CLIFTON and BRENDA FOWLER

PLAYING U. B. O. TIME



"The Cooper With
a Tanguay Smile"

**W. E.
WHITTLE**

Ventriloquist

Next Week
(April 3-5)
Lincoln Square
New York

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

VERA DE BASSINI

"The Italian Nightingale"
Loew Circuit



**HOWARD
LANGFORD**

(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

**BRITT
WOOD**

The Boob and His
Harmonica

BOOKED SOLID

**MOORE,
O'BRIEN
AND CORMACK**

Putting It Over On
The Orpheum Circuit.

Direction of
H. Bart McHugh

ROGER HUGH L. MARCELLE
IMHOF, CONN and COREENE

NEXT WEEK (April 3) NORFOLK AND RICHMOND
Booked solid United Time by MAX E. HAYES



The original long and short of vaudeville
CLAUDE CLARA
GOLDING and KEATING

New act in preparation by Frank Torry
Still a big success as added attraction, consecutively since last
August on Loew Circuit
After 56 weeks of continuous work we are at last enjoying a
much-needed rest

4 MARX BROS. and CO.

In "HOME AGAIN"

Produced by AL SHEAN
The most sensational success of the season
This Week (March 27), Savannah and Jacksonville
Direction HARRY WEBER Address VARIETY, New York

HARVEY AND DE VORA TRIO

306 Putnam Building, New York City



SEAL BRAND GENE HUGHES and JO PAIGE SMITH COFFEE
PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BRONSON
IN (Registered Copyrighted)
"LOST AND FOUND"
Not BIGGER—But BETTER than ever
(Orpheum Circuit)



WM. O'CLARE Girls

This Week (March 27), Loew's, Rochester

Next Week (April 3), Yonge St., Toronto

HELENE DAVIS

In Eleven Minutes of Daintiness called
"PAST AND PRESENT"

Direction, HARRY WEBER

PLAYING U. B. O. TIME

MARY BALSAR

Featured with "THE SYSTEM"

Booked Solid

BOOKED SOLID BY
PETE MACK
AND
TOM POWELL
INTERSTATE CIRCUIT

THREE CHUMS

In "A FEW MOMENTS AT THE CLUB"

MUSIC and LYRICS
BY
JOHN S. BLACK

HOUDINI

THIS WEEK (March 27)
PALACE, NEW YORK



BUSTER SANTOS and JACQUE HAYS

In Their New Act,
"The Health Hunters"
By John P. Mulgrew



TRANSFIELD SISTERS

Refined Musical Act
With Dwight Peppie's All Girl Musical Revue

One Good Thing About
Vaudeville You Don't Have
to Live Forever

M^CINTOSH

AND HIS
"MUSICAL MAIDS"

HAZEL MORAN
THE GIRL FROM THE PLAINS

It is claimed rich people are not as happy as the poor. Please pass the misery.—
Love at first sight sometimes welches after the second look.—
The Bowery does not care whether there is a Fifth Avenue or not.—

Catherine Crawford
AND HER Fashion Girls

BOOKED SOLID
Direction Arthur Pearson

Educated Roosters
Orpheum Circuit Direction MORRIS & FEIL

Frank Whittier and Co.
Presenting "THE BANK ROLL"

ALFREDO
Address Care VARIETY, London

Sam Barton
THE SILENT TRAMP
Orpheum Circuit



A RECENT WANT AD. IN A NEGRO NEWSPAPER READS: "WOMAN WANTS WASHING FOUR DAYS A WEEK, DIFFERENT PLACES."

BILLY BEARD

"The Party from the South"

BERTIE FORD

Dancing a la Tanguy on the wire, says

When the papers mention the wonderful "feats" I perform on the wire I wonder some times if they mean "feet." (Yes, I am working.)



MARIE HART

America's Most
Versatile Artist
in Vaudeville.

My hat's off to the fellow who wrote
"There's No Place Like Home"

Edward Marshall

CHALKOLOGIST
Direction Mrs. Wilton's son Alf
Address Orpheum, San Francisco

MAY and KILDUFF
IN A CHARACTER COMEDY SKIT.
"A LIMB OF THE LAW"
by Lew Sully.
IN ONE.



ELAINE ARNDT

Ingenue Prima Donna
With
W. B. Friedlander's
"TICKETS PLEASE!"

MOSCONI BROS.
Direction, MAX HART

FLO and OLLIE WALTER

Flying Werntz Duo
ORPHEUM CIRCUIT.

GEO. C. DAVIS
"The man behind the gun of fun"
Booked Solid—U. B. O.
Direction, J. J. ARMSTRONG

VOTE FOR
JAMES FITZPATRICK

For our next President

JIM and MARIAN HARKINS



NOLAN and NOLAN

Express their appreciation of the splendid treatment accorded them while touring the Rickards' Australian Circuit, and thank Mr. Hugh McIntosh for a prosperous, pleasant engagement.

Direction of Norman Jefferies

D'LEIR

DEXTEROUS
ACCORDIONIST

Booked solid on the
Loew Circuit

PIETRO

PIANO ACCORDIONIST

ORPHEUM CIRCUIT



FRISCO

Rae and Wyn

This Week
(March 27)
Unique
Minneapolis



This space belongs to



RAWSON AND CLARE

But I am using it
OSWALD

Address me
Woodside
Kew-Forest
Woodside, N. Y.



COY de TRICKEY

Greetings to MR. CHRIS BROWN
Regards to all friends



A FOOL THERE WAS—
AND HE PLAYED
SMALL TIME
TIL HE BUILT UP
A REP.
IN A FOREIGN CLIME.

WALTER WEEMS.

PRINTING THE EARTH WITH HOAKUM.

"I love thee still," said the quiet husband
to the chattering wife

Fred (Hank)

FENTON

and

Harry (Zehn)

GREEN

(AND CAT) IN "MAGIC PILLS"
Fully Copyrighted



AMETA

Parisian
Mirror
Dancer

Next Week (March 27),
Keith's, Washington



PAULINE SAXON

THAT NIFTY
LITTLE SINGLE

ALWAYS MERRY AND BRIGHT

Martyn and Florence

(VAUDEVILLE'S BEST OPENING ACT)

IRVING COOPER

Presents the Following

Headline Acts

NOW Playing LOEW CIRCUIT

and on other time



GEO. PRIMROSE <i>and</i> CO.		MASTER GABRIEL <i>and</i> CO.
PAUL ARMSTRONG'S "ROMANCE OF THE UNDERWORLD" 17 PEOPLE		TAYLOR GRANVILLE'S "THE SYSTEM" 10 PEOPLE
5 SULLY FAMILY		"BOARDING SCHOOL GIRLS" 7 PEOPLE—COMEDY GIRL ACT
FLO IRWIN <i>and</i> CO. 4 PEOPLE—SKETCH		Wm. O'Clare <i>and</i> "Shamrock Girls"
WESTON <i>and</i> LEON		ALEXANDER <i>and</i> SCOTT
		MILTON POLLOCK <i>and</i> CO. GEO. ADE'S SKETCH
		O'BRIEN <i>and</i> HAVEL
		LASKY'S "TRAINED NURSES"
		ARTHUR HAVEL <i>and</i> CO. 4 PEOPLE—SKETCH

LITTLE CARUSO CO. (5 People)
LARRY COMER
AMERICAN COMEDY FOUR
LEWIS, BELMONT *and* LEWIS
ROGERS, POLLOCK & ROGERS
CUMMINGS *and* GLADDING
McDONALD *and* ROWLAND
LAWRENCE *and* EDWARDS
MORRIS *and* BEASLEY
FENTON *and* GREEN
DAWSON LANNIGAN *and*
COVERT

DENNY *and* BOYLE
BLACK *and* WHITE
VAN BROS.
COLLIER *and* DEWALDE
RUTH HOWELL *and* CO.
BOBBE & NELSON
COL. PATEL'S
5 OLD SOLDIER FIDDLERS
CAPT. BARNET *and* SON
THE BERRENS
MUMFORD *and* THOMSON
SMITH *and* KAUFMAN

LEW COOPER
STEWART DOROTHY
JACKSON *and* WAHL
McCORMACK *and* IRVING
ABBOTT *and* WHITE
ESCHELL ROBERTS
HUTCHINSON *and* SADLIER
KELLY *and* FERN
GEO. *and* LILLY GARDEN
ALLMAN LOADER *and* CO.
GORMLEY *and* CAFFERY
CRANSTON *and* LEE
5 METZETTIS

Can Use HEADLINE ACTS for Balance of this Season
NOW BOOKING FOR NEXT SEASON

IRVING COOPER, 1416 Broadway, New York City

Phone, Bryant 4218-9728

JOE COOPER, Ass't Manager

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Sponsored by
 **Department of
Communication Arts**
University of Wisconsin-Madison
<http://commarts.wisc.edu/>

A search of the records of the United States Copyright Office has
determined that this work is in the public domain.